SEXUAL ORIENTATION AND THE ADVANCED PLACEMENT ART HISTORY SURVEY

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This two-part study included a content analysis of an AP art history text and a survey together with interviews with AP art history teachers that embraced both quantitative and qualitative research methodologies. The first phase of the study examined one of the more popular art history survey texts in the AP art history program, *Gardner’s Art through the Ages*, in terms of how inclusive it is in addressing issues of sexual orientation and, particularly, same-sex perspectives. In addition, the text was examined for evidence of sexual orientation ignored – particularly same-sex perspectives ignored and for heteronormative hegemonies. The second phase investigated the understandings and opinions of AP art history teachers toward the inclusion of sexual orientation and same-sex perspectives in their curriculums and classrooms.

Recent recognition of gay, lesbian, and same-sex perspectives in the study of art history has challenged art educators and art historians to begin to consider opening up their curriculums and writings to include these perspectives. These ignored perspectives produce important understandings that enrich and deepen the discourse of art history. The inclusion of gay and lesbian content and same-sex perspectives to the study of AP art history, not only effectively serves the needs of AP art history teachers, but it provides a more equitable and comprehensive visual arts education to students.

The implications of this study are broad and complex. If students are to be well and comprehensively educated in the history of the visual arts, including discussions about the sexual orientation of gay and lesbian artists as well as artworks depicting same-sex perspectives is important. Similarly, their teachers must be well-informed and believe that including such material in the curriculum is important. There is definitely a need for designing more balanced
and equitable AP art history programs that include gay and lesbian artists as well as same-sex perspectives. From a multicultural art education perspective, this study reveals that gays and lesbians are marginalized in a major AP art history survey text. It illuminates how an AP art history survey text and AP art history teachers’ attitudes and knowledge base on same-sex perspectives inform their curriculums, specifically concerning what’s important to teach in an AP art history classroom. If approved AP art history survey texts as well as the influential annual AP College Board art history exam included issues of sexual orientation, particularly same-sex perspectives, it would encourage more AP art history teachers to include gay and lesbian artists and same-sex perspectives in their curriculums.
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PROLOGUE

Throughout my graduate studies at the University of North Texas it has been important to prepare myself, as a visible gay art educator, for the many challenges I confront on a daily basis in the high school art classroom. I have found that these experiences have taught me to be somewhat guarded and to never fully disclose understandings of myself and that of others because pedagogical spaces are not always as completely safe and rational as critical theorists and educators purport. As a gay male, throughout my career as an arts educator and my days as a graduate student, I have had to instinctively and intentionally assess the risks and costs of every pedagogical and student dialogue that surrounds issues of sexual orientation, particularly same-sex perspectives. As a critical educator, designing more equitable and comprehensive visual art curricula that offer my students more democratic, engaging, and safer learning environments that allows for the practice and sharing of all authentic voices without the fear of recrimination, is vital. Consequently, my research has focused on the need for adding sexual orientation to the high school art curriculum because it promotes more inclusive and unbiased studies of the diverse visual representations of same-sex perspectives that reflect the social, political, and cultural issues that not only existed in civilizations in the past but also currently exist in the world. It is an area that has been typically overlooked in high schools where I have taught for the past twelve years; this has been particularly so in the Advanced Placement (AP) art history course. Although gay and lesbian studies have found a place at the table in colleges and universities it still has not been embraced by secondary education. I believe it is critical to come out and take a stand as a gay educator not only to affirm the differences that exist in society, but also to help dispel the negative stereotypes and attitudes about gays and lesbians that high schools foster by continuing policies that exclude sexual orientation from their curricula. As a
gay man who has taught the AP art history course in high schools that still reinforces heterosexism and homophobia and as someone who has also attended AP summer institutes and workshops where sexual orientation is continually ignored, the naming of the oppression and the marginalization of gays and lesbians in the AP art history survey is an important and critical educational endeavor.

Being invisible and hiding your sexual identity is problematical as an educator because you cannot reconcile truthfully and appropriately the myriad of homophobic situations as they arise both inside and outside the classroom. It is crucial to be visible, as a gay art educator, in order to share your own life experiences and its impact in the making and study of art. This enables students to see the importance of personal voice in their own lives as opposed to an edited and sanitized institutional/dominant culture version of identity conformity. I firmly believe that the more we openly discuss same-sex perspectives on an equal footing with heterosexual perspectives, the more we normalize the subject and remove the taboo or stigma society has assigned to this topic in the study of art history. My research has allowed me the unconditional freedom to critically examine how an influential AP art history survey text and AP art history teachers’ beliefs or opinions inform curriculum and instructional practices and impact what is important to teach in art history with specific regards to issues of sexual orientation, particularly same-sex perspectives. It has afforded me the opportunity to investigate how power works through the production, distribution, and consumption of knowledge within the frameworks of AP art history, and bestows upon me a sense of critical awareness that strives for a more socially just and equitable world not just for gay and lesbians, but for all humanity. This study provides a safe platform for me to begin a conversation about introducing challenging and controversial subject matter into the AP art history curriculum.
CHAPTER 1

INTRODUCTION

By refusing to consider sexual orientation as a legitimate topic for inclusion in the high school curriculum, society endorses and perpetuates negative stereotypes and attitudes about gays and lesbians – and this exclusion may be particularly evident in the content of the College Board-approved Advanced Placement® (AP) art history courses. Sears (2003) argues that “the sexual repression of official school culture has particularly strong implications for same-sex sexuality, which is obliterated while heterosexuality is magnified through the pressure cooker of its desexed official form and sexually charged outlaw culture” (p. 186). This silence has allowed the perpetuation of stereotypes that negatively affect the self-image of gay and lesbian youth, educators, and staff in schools, creating a climate where they feel unsafe, not accepted, demoralized, and unsupported (Harbeck, 1992; Lampela & Check, 2003; Remafedi, 1994; Walling, 1993). Further, it produces a toxic environment for young people who are lesbian or gay and others who are non-conformists.

Cahan and Kocur (1996) point out that some critics argue that multicultural education introduces political or sociological concerns that are extraneous to teaching art, positing that the art classroom should be more separate from the social and political realm. They contend that “multicultural education emerged out of the context of social activism of the 1960s and 1970s, drawing energy and inspiration from the struggles against oppression by racial movements, feminism, and the movement for gay and lesbian rights” (p. xix). The two advocate an approach to art education that empowers students to make connections between their lives inside and outside of school within a framework of social and historical analysis. Contemporary approaches to art education that are more inclusive and address gay and lesbian perspectives, as well as
feminist, social, and critical theories in art, provide more relevant understandings and promote more equitable studies of the diverse visual cultures that reflect the P-12 students' communities and the global community as well (Ballengee-Morris & Stuhr, 2001; Efland, 2004; Lampela, 1995; 2001). Brazilian educator Freire (2007) argues for more research studies that contribute to the struggle for a better world. Including sexual orientation into the AP art history survey course would be an important step in addressing the pervasive homophobia that currently exists on high school campuses.

Blaikie (1992) argues that school curriculums still manage to operate under modernist tenets – “modernism continues under the guise of postmodernism” (p. 21) – and urges that these kinds of universalizing models should be more openly explored and challenged. Grant and Sleeter (1989) call for approaches to education that are multicultural as well as social reconstructionist that both challenge the visual arts curriculum’s Eurocentric foundation and press for changes in its content, organization, and pedagogy. The field of AP art history should endeavor to promote more postmodernist and critical approaches in designing art curriculums in the schools. These curriculums should embrace the belief that education is for all, regardless of class, gender, race, or sexual orientation. The commitment to diversity should remain central to the field of art history’s mission.

Within the movement for multicultural education, the high-school art history survey course taught as the AP art history course has been particularly slow to address issues of sexual orientation. The College Board is a national, nonprofit membership association dedicated to preparing, inspiring, and connecting students to college and opportunity. The AP art history offering is designed to provide the same benefits to secondary school students as those proffered by an introductory college art history survey course. It is a college-level two semester course
taught in the high school. AP art history teachers are required to submit course syllabi to the College Board for approval before their courses are formally authorized. Students study a diverse range of major art forms both formalistically and contextually from different cultures and traditions from prehistoric times to the present. Utilizing formal analysis, artworks and buildings are visually analyzed using the fundamental methods employed by art historians involving art historical terms and/or descriptors such as style, form, material and technique, compositional aspects, and other visual design elements and characteristics. Employing contextual analysis, works of art are considered through the lenses of such issues as patronage, gender, and their original functions and effects within the cultures they were created. The works normally examined and analyzed by AP art history students encompass the following: architecture, sculpture, painting, drawing, printmaking, photography, and the decorative arts. However, the range of art objects under study in the AP art history course are constantly expanding beyond the traditional categories of the fine and decorative arts into areas such as computer-generated images, environmental art, performance art, as well as other different kinds of media. Typically, AP art history students who successfully pass the AP exam, which is offered each year in May, can earn college credit and qualify for placement into advanced art courses in college. However, it is up to the discretion of the institution of higher education to grant credit to students who receive a passing score on the AP College Board art history exam. The following AP art history survey texts are among the major ones that the College Board recommends on their website: Fred Kleiner and Helen Gardner’s *Art Through the Ages*, Marilyn Stokstad’s *Art History*, Janson’s *History of Art*, and Honour & Fleming’s *The Visual Arts: A History* (2014). The Gardner’s text appears at the head of their endorsed list of textbooks.
Cooper (1986) and others (Ellenzweig, 1992; Lucie-Smith, 1972; Saslow, 1999; Weinberg, 1993; Weinberg, 2005) observe that scholars of gay and lesbian history argue that the outstanding contributions gay men and women have provided the world have been excluded from the history of art. Nowhere is this more evident than in the four most commonly used introductory art history survey texts in the AP program: H.W. Janson’s *History of Art* (2001; 2007; 2011), Helen Gardner’s *Art Through The Ages* (2001; 2005; 2013; 2009), Marilyn Stokstad’s *Art History* (2005; 2008; 2011), and Honour & Fleming’s *The Visual Arts: A History* (2003; 2010). Gay, lesbian, and queer art historians argue that ignorance as well as censorship underpins much of the loss of information on homosexualities. Still others propose that age-old hierarchies of male dominance have served to marginalize or bar gay expression throughout the history of Western art (Cooper, 1986; Davis, 1994; Saslow, 1999). Davis (1994) argues that the historical record of direct interest to gay and lesbian studies is extremely problematic because it has been so constructed and censored:

The history of representations connected with nondominant social groups and practices can sometimes only be written, in principle, as an interpretation of what cannot be found. The history of the destruction of the visual records of homosociality, homoeroticism, and homosexuality — whether through casual neglect or systematic suppression — is such that some of the most mundane questions (Was such-and-such an artist "homosexual"? Who owned such-and-such and image?) cannot be definitively answered. At best, a comprehensive interpretation could only be, in many domains, a comprehensive admission that the record is partial and distorted — a fact, of course, that has historical and cultural meaning in itself. (pp. 2-3)
Recent recognition of gay, lesbian, and same-sex perspectives in the study of art history challenges art historians and AP art history teachers to write gays and lesbians back into art history. It seems possible to argue that the discipline of art history has plenty of conceptual room to provide a platform for the inclusion of sexual orientation in the AP art historical discourse; consequently, this reclaiming and uncovering produces important understandings that enrich and deepen everyone’s history. Rethinking the AP introductory survey of art history and, particularly, its accompanying texts into a more multicultural and global survey that also addresses issues of sexual orientation and same-sex perspectives is an important step in addressing sexual and cultural diversity in art and the classroom. Moreover, this reexamination ultimately would serve to create environments in the schools where gay and lesbian staff and all students feel valued, welcome, and safe from the effects of homophobia, stereotyping, and ignorance. It is important to keep in mind that it is not uncommon for former editions of these above texts to be currently used in AP art history programs, due in no small part to budget constraints.

These standard survey texts, with their canonicity and monolithic narratives spanning from the beginning of human history to the immediate present, still drive curriculum and teaching in the AP art history classroom. Howell and Prevenier (2001) argue that “most historians in the West have worked, explicitly or implicitly, with theories of change that are linear in form. In this approach, historical change is imagined to progress toward a predetermined end. In this sense, such theories are teleological” (p. 120). The AP art history survey course still largely mirrors these texts in its linear sequence, in teaching methodologies, and as a developmental movement of style toward perfection. As argued by Schwarzer (1995),
These “surveys tell us about the construction of history according to the ideas of progress and linearity, and the division of the world cultures through rankings of artistic quality” (p. 24).

This study interrogates a popular survey art history text, *The Gardner’s Art through the Ages*, which substantially reflects a grand narrative historical account that postmodernists find increasingly difficult to reconcile. Lyotard (1984) argues that members of contemporary society are increasing skeptical in believing “in their history as an epic of progress or emancipation” (p. 41). Informed by the Enlightenment, the survey’s conception of art as an expression of large, wide-ranging historical forces has been problematic because it has failed to acknowledge its multiple meanings and complex embedding in the lives of its makers and users. Graham (1995) argues that art historians should embrace the idea that “the canon is not a yardstick for determining enduring timeless masterpieces, but an agent of power, the power to decide whose culture and whose views will set agendas for the rest of us” (p. 30). He contends that this canonicity and its power implications should be part of any survey course in art history.

Consequently, the history of exclusivity of these authorized AP art history texts is worth investigating not only for their strict point of view, but for their power and authority to influence content and teaching practices in the AP art history classroom.

This research project is an attempt to understand how *Gardner's Art Through the Ages*, the most widely read single-volume survey to the history of art in the English language, has been able to dominate and direct the heteronormative discourse of the art history survey since 1926 (Kader, 2000). It examines how this text treats or, more properly, fails to treat issues of sexual orientation and same-sex perspectives. It investigates how AP art history teachers’ attitudes or opinions concerning gay and lesbian issues within the heterosexist and hegemonic frameworks of the schools, the College Board, and the Gardner's text influence the instruction AP art history
students receive about gay and lesbian artists and artwork dealing with gay and lesbian issues throughout art history. Finally, this study is an attempt to understand and uncover the way hegemonies operating within the AP art history survey serve to marginalize gays and lesbians through unbalanced content and pedagogy.

Research Questions

The first phase of the study examines one of the more popular art history texts in the AP art history program, Gardner’s Art through the Ages (Gardner & Kleiner, 2013), in terms of how inclusive it is in addressing issues of sexual orientation and, particularly, same-sex perspectives. The second phase investigates the understandings and opinions of AP art history teachers toward the inclusion of sexual orientation and same-sex perspectives in their curriculums and classrooms. The research questions for this study are framed to examine issues of sexual orientation, with an emphasis on same-sex perspectives, in an art history survey text and in the beliefs and opinions of AP art history teachers. The research questions comprise:

- Does Gardner’s Art through the Ages (2013) address issues of sexual orientation, particularly same-sex perspectives in its written text and images?
- Does Gardner’s Art through the Ages (2013) ignore issues of sexual orientation, particularly same-sex perspectives in its written text and images?
- Does Gardner's Art through the Ages (2013) exhibit and promote heteronormative hegemonies in its written text and images?
- What do AP art history teachers know about gay and lesbian artists and artwork dealing with gay and lesbian issues?
- What are the attitudes or opinions of AP art history teachers about including gay and lesbian artists and/or artwork dealing with gay and lesbian issues in their curricula?
• Are AP art history teachers’ opinions concerning including gay and lesbian artists and/or artwork dealing with gay and lesbian issues in their curricula influenced by how the *Gardner’s Art through the Ages* text treats or doesn't treat issues of sexual orientation and same-sex perspectives?

Theoretical Framework

The critical theoretical writings by Habermas (1987); Horkheimer and Adorno (2002); and Jameson (1991) dealing with the concepts of modernity and post-modernity and providing theoretical apparatuses for a critical analysis of culture and society ground the study by furthering this dialogue. The study's attempt to argue for the inclusion of sexual orientation – and, particularly, same-sex perspectives – in the established canon and pedagogy of the AP art history survey concretizes the importance of this conversation. The theoretical framework of this research study is informed by gay and lesbian studies, queer theory, and critical theory. The study’s overarching theoretical framework is grounded in critical theory due to its primary goal of empowering individuals to confront the marginalization gays and lesbians have endured in public education and, particularly within the AP art history course framework. Critical theory facilitates a detailed examination of an influential AP art history survey text, as well as AP art history teachers' beliefs or opinions that inform course content with specific regard to issues of sexual orientation and, particularly, same-sex perspectives. It further affords the opportunity to investigate the ways that power works through the production, distribution, and consumption of knowledge within the AP art history frameworks – in the process, establishing a sense of critical awareness and social agency. Ultimately, critical theory empowers and entrusts all AP art history educators with a fundamental task: ensuring that future instruction points the way to a more socially just and equitable world not just for gays and lesbians, but for all humanity.
Dewey’s democratic conceptions in education and Habermas’s theory of communicative action that attempts to merge pragmatist perspectives with the emancipatory agenda championed by critical theorists imbues this research study with its rational progressive, postmodern, and neo-pragmatic philosophical core. Rational progressivism takes its cue from 18\textsuperscript{th}-century Enlightenment-era thought holding that society – through the use of reason and the exchange of ideas – would advance through scientific and technological innovation. The philosophy of rational progressivism is inherently optimistic in its belief in the abilities of human reason. It also fundamentally trusts the existing conditions of society’s political and economic institutions, and believes that through democratic means, the inefficiencies and inequities caused by self-interest and misrepresentation can be eventually corrected through public-policy initiatives. The postmodern aspect to rational progressivism argues for “critically appropriating the cultural, technological, and economic possibilities of the modern world in the light of secular humanitarian ideals” (Finlayson, 2005, pp. 66-67).

The emancipatory visions of public education by social theorists such as Dewey, Childs, Freire, and Gramsci continue to be revitalized and advanced by critical educational theorists "by linking public education to the imperatives of a critical democracy rather than to the narrow imperatives of the marketplace" (Giroux & McLaren, 1989, p. xxii). Habermas's (1987) theory of the public sphere that upholds the promise or ideal of free rational dialogue among equals echoes Dewey's (1916) ideas of democratic community and how public education can foster the practices of democracy in the everyday lives of individuals. They both provide theoretical arguments to help us understand the afflictions of modern life and the hope that critical democracy can make us more active participants in our daily lives and within our democratic institutions to help solve and cope with societal problems rather than passive consumers relying
on decisions by bureaucratic elites informed by experts and powerful interest groups. Childs (1931) argues that the regimentation in modern life caused by "our machine civilization" makes it extremely difficult for individuals to exercise any control over their own experience and has reservations "whether any kind of education can equip an individual for creative-self-expression under modern conditions" (p. 140). He opposes the view of education as a vehicle for the preservation and transmission of traditional cultural values and advances his experimentalist theory of education for the development of creative intelligence and individuality that increases individual freedom. Crucial to this process is the critical understanding of "the forces that are hostile to the development of individuality in present society" (p. 142). He believes that schools should actively seek to reconstruct society by inculcating in students the ethical values of social democracy: "In a democratic society they should seek actively to nurture in the young the emotional and intellectual dispositions which will prompt them to put the welfare of the many above the privileges of the few" (Childs, 1935, p. 7).

Habermas argues for completing the Enlightenment project or completing modernity stressing the possibility or hope of human liberation – but its postmodern aspects also emphasizes critique as favored by critical pedagogists "in its celebration of difference, its challenging of hegemonies, and its quest for alternative forms of expression" (Johnston, 1999, p. 561). Both Dewey and Habermas’ philosophies have tremendous relevance in this study, particularly in regard to their conceptions of democratic community as a human ideal always improving which is communicative, inclusive, and porous, as argued by Peng (2009). Sarup (1989) believes in the importance of the struggle for a better future for all, even though progress is not guaranteed and the processes of the dialectic will not necessarily lead to perfection:
It is important for people to support the Enlightenment project because education is closely connected with the notion of a change of consciousness; gaining wider, deeper understanding of the world represents a change for the better. And this, in turn, implies belief in a worthwhile future. Without this presupposition the education of people would be pointless. (pp. 147-148)

On the other hand, Horkheimer and Adorno’s *Dialectic of Enlightenment* offers a bleak assessment of the modern West and the role that the project of Enlightenment has played in its development. Granted, their work was conceived during a very dark time in human history and written by German, Jewish writers living in exile during World War II, but it is still widely considered the most influential publication of the Critical Theory of the Frankfurt School. The *Dialectic* states that instrumental reason has become irrational, corrosive, and self-destructive:

Enlightenment, understood in the widest sense as the advance of thought, has always aimed at liberating human beings from fear and installing them as masters. Yet the wholly enlightened earth is radiant with triumphant calamity. Enlightenment’s program was the disenchantment of the world. It wanted to dispel myths, to overthrow fantasy with knowledge. …What human beings seek to learn from nature is how to use it to dominate wholly both it, and human beings. Nothing else counts. Ruthless towards itself, the Enlightenment has eradicated the last remnant of its own self-awareness. Only thought which does violence to itself is hard enough to shatter myths. (2002, pp. 1-2)

Horkheimer and Adorno contend that the aporia they first had to examine in their work was the self-destructive character of Enlightenment and, within this investigation, they offered a resolution of sorts – reflection – that lies at the heart of critical theory:
We have no doubt—and herein lies our *petitio principii*—that freedom in society is inseparable from enlightenment thinking. We believe we have perceived with equal clarity, however, that the very concept of that thinking, no less than the concrete historical forms, the institutions of society with which it is intertwined, already contains the germ of the regression which is taking place everywhere today. If enlightenment does not assimilate reflection on this regressive moment, it seals its own fate. By leaving consideration of the destructive side of progress to its enemies, thought in its headlong rush into pragmatism is forfeiting its sublating character, and therefore its relation to truth. In the mysterious willingness of the technologically educated masses to fall under the spell of any despotism, in its self-destructive affinity to nationalist paranoia, in all this uncomprehended senselessness the weakness of contemporary theoretical understanding is evident. (p. xvi)

Jameson (1991) asserts that Postmodernism theory is one of those approaches that are analogous to trying to take the temperature of a nonexistent patient without a thermometer. He posits that the modernist aesthetic paradigm that promoted the avant-garde that emphasized innovation and challenged established conventions and/or traditions in art was one of the first casualties of the postmodernism period; “it unexpectedly vanished without a trace”:

The effort to take the temperature of the age without instruments and in a situation in which we are not even sure there is so coherent a thing as an “age,” or zeitgeist or “system” or “current situation” any longer. Postmodernism theory is often dialectical at least insofar as it has the wit to seize on that very uncertainty as its first clue and to hold to its Ariadne’s thread on its way through what may not turn out to be a labyrinth at all, but a gulag or perhaps a shopping mall. An enormous Claes Oldenburg thermometer,
however, as long as a whole city block, might serve as some mysterious symptom of the process, fallen without warning from the sky like a meteorite. (p. xi)

Neo-pragmatism argues for new theorizing addressing existing social, political, and moral concerns from viewpoints informed by literary theory, economics, sociology, and the rest of the humanities and social sciences attending to the present-day problems and horrors of the modern world (West, 1989). Habermas captures the essence of this through his work in universal or formal pragmatics that places intersubjective interests on the same footing as subjective interests. He emphasizes the intersubjective interests of language pertaining to the domains of self-development and social interaction over the notion of subjective interests, typically referred to in philosophy and social theory as the isolated individual or consciousness, to underscore the importance of this intimate link between our self-identities and our relationships with others. This “normative grounding” affords him the theoretical space to bolster his position against “the threats to rationality, pluralism, and democracy” waged by the continued maneuverings of state political agendas and the exploitative ways modern capitalism creates wealth. (Murphy & Fleming, 2010, pp. 6-7) This relationship between our sense of selves and social interactions is an important pedagogical tool in education that cultivates a change of consciousness by providing broader understandings about the world that will, hopefully, challenge students to begin thinking about ways to make the world a more equitable, sustainable, and better place for all forms of life. Ideally, Habermas’ shift to universal pragmatics as discussed by Murphy & Fleming (2010) provided him with a more solid platform for developing his own critical theory of modernity. By continuing to support the Enlightenment Project’s optimism for a better future for all human society, his platform examines modernity through the discourse of social criticism, which he justifies through his theory of communicative action. Within his theory, one of his
more famous concepts – the “ideal speech situation” – offers a glimpse on how people should communicate or socially interact in democratic societies. The operative word to remember here is “ideal”:

Habermas argues for a critical theory of society with emancipatory intent. … No one is excluded, all have equal power to question the ideas and justifications of others, to ask questions, all are equal in making a decision and reaching a conclusion, coercion is excluded and the only power exercised is the power of the most reasonable argument. Not only are validity claims redeemed in this rule-led discourse but these are the conditions for a democratic society. (Murphy & Fleming, 2010, pp. 5-8)

Dewey’s classical and Habermas’ formal pragmatism of late modernity both find common ground in the way they emphasize the socially unifying strength and essential power of communication and its importance in furthering democratic aims. It can be argued that both Dewey and Habermas would agree that communication can be an educative enterprise as long as it involves empathy. Without appreciating the perspectives and understandings of each other or a classroom of students, for that matter, the act of providing an educative or authentic learning experience becomes highly improbable. Dewey (1916) provides some insight, albeit qualified, on the way communication may foster education: “All communication is like art. It may fairly be said, therefore, that any social arrangement that remains vitally social, or vitally shared, is educative to those who participate in it. Only when it becomes cast in a mold and runs in a routine way does it lose its educative power” (p. 6). Dewey’s work in the field of education complements Habermas’ lack of commentary on the subject; for the purposes of this study, however, their strengths lie in their roles as astute philosophers of democracy, and in the part consensual or rational communication plays in educating a literate citizenry. As Dewey (1916)
claims, people should not be trained like animals but, rather, educated like human beings within
a social medium that nurtures and cultivates democratic ways of thinking and living:

We shall perceive that the social medium neither implants certain desires and ideas
directly, nor yet merely establishes certain purely muscular habits of action, like
instinctively winking or dodging a blow. Setting up conditions which stimulate certain
visible and tangible ways of acting is the first step. Making the individual a sharer or
partner in the associated activity so that he feels its success as his success, its failure as
his failure, is the completing step. As soon as he is possessed by the emotional attitude of
the group, he will be alert to recognize the special ends at which it aims and the means
employed to secure success. His beliefs and ideas, in other words, will take a form similar
to those of others in the group. He will also achieve pretty much the same stock of
knowledge since that knowledge is an ingredient of his habitual pursuits. (pp. 13-14)

Englund (2010) argues that Habermas’ insights on normative rationalization may be
considered as a neo-pragmatic interpretation of Dewey’s Democracy and Education because
they share the same concerns for communication as a democratic form of life – that is, "the
development of communicative and deliberative capabilities for democracy. The idea of
deliberative democracy as an educational process, in which individuals bring different
perspectives to an ongoing process of communication, is one way to characterize this
interpretation" (p. 19). Dewey's pragmatism from his latter writings not only embraces "a belief
in naturalism, in communication, in the scientific method, in intelligence, and in democracy," but
can be interpreted as a "profound critique of the hegemony of modern science in contemporary
life. Dewey's philosophy can actually be seen as an attempt to develop a more encompassing and
more humane conception of rationality" (Biesta, 2009, p. 31). Drawing on Kant’s definition of
education as the process by which man becomes man (from Kant’s treatise on Pedagogics in the later years of the 18th century), Dewey (1916) helps fashion his own definition of education. He also highlights the difficulties of its execution in the real world, which differs little from what critical theory puts forward. Dewey argues that nature supplies the seeds for education to develop and prosper, and that nature furnishes only instinct and appetite:

The peculiarity of truly human life is that man has to create himself by his own voluntary efforts; he has to make himself a truly moral, rational, and free being. This creative effort is carried on by the educational activities of slow generations. Its acceleration depends upon men consciously striving to educate their successors not for the existing state of affairs but so as to make possible a future better humanity. But there is the great difficulty. Each generation is inclined to educate its young so as to get along in the present world instead of with the proper view of education: the promotion of the best possible realization of humanity as humanity. Parents educate children so that they may get on; princes educate their subjects as instruments of their own purposes. (p. 91)

In a 1980 speech, Modernity — an Unfinished Project, delivered by Habermas (1987) when receiving the Adorno Prize, he posits that “this theme, disputed and multifaceted as it is, never lost its hold on me” (p. xvix) Finlayson explains that the speech was groundbreaking because its main premise opposed the postmodern movement’s demands for the end of the project of modernity and the Enlightenment project:

Habermas calls the modern project ‘unfinished’ because the problems it addresses have not yet been solved, because he thinks it futile to attempt to halt or reverse the ongoing process of modernization, and also because he thinks the proposed alternatives to modernity and modernization are worse. One such bad alternative is anti-modernity. …
The other bad alternative is post-modernism. (p. 66)

Anti-modern urges toward simplification essentially serve as a reinterpretation of a resilient stream of philosophical discourse calling for a return to pre-modern ways of living. Postmodernist dialogues declaring the end of modernity tend to sacrifice the humanitarian ideals of the Enlightenment to maintain a critical distance from the growth of instrumental rationality and the promise of the social benefits technology and science bring to society. Habermas (1981) offers an interesting perspective on the unfinished projects of modernity and the Enlightenment in regard to the cultural dimension of art. He explains that the idea of modernity is intimately tied to the development of European art, and elaborates on the idea from Max Weber that cultural modernity can be characterized into three autonomous spheres: science, morality, and art. These three dimensions of culture became separated because the combined world understandings of religion and metaphysics crumbled during the Enlightenment period:

Since the 18th century, the problems inherited from these older world-views could be rearranged so as to fall under specific aspects of validity: truth, normative rightness, authenticity and beauty. They could then be handled as questions of knowledge, or of justice, and morality, or of taste. Scientific discourse, theories of morality, jurisprudence, the production and criticism of art, could in turn be institutionalized. Each domain of culture could be made to correspond to cultural professions, in which problems could be dealt with as the concern of special experts. This professional treatment of the cultural tradition brings to fore the intrinsic structures of each of the three dimensions of culture. There appear the structures of cognitive-instrumental, moral-practical, and of aesthetic expressive rationality, each of these under the control of specialists who seem more adept at being logical in these particular ways than other people are. What accrues to culture
through specialized treatment and reflexion [sic] does not immediately and necessarily become the property of everyday praxis. With cultural rationalization of this sort, the threat increases that the life-world, whose traditional substance has already been devalued, will become more and more impoverished. (pp. 8-9)

Habermas argues that the separation of science, morality, and art as independent disciplines guided by experts has facilitated a divide between them and the hermeneutics of everyday communication – and this disconnection fuels those efforts to liquidate or negate the culture of expertise. This negation of culture can be seen, broadly speaking, in the history of modern art and its development toward ever greater autonomy in the meaning and practice of art. By the middle of the 19th century, the concept of art for art’s sake brought a more de-centered, subjective quality to an artist’s work, which could be construed as detached from the restraints of rationalized, everyday life. Habermas maintains that, as modern art with its various avant-gardes became more reified and detached from the lives of the general public, its autonomy was challenged by the surrealists:

Out of such emotional currents finally gathered those explosive energies which unloaded themselves in the surrealist attempt to blow up the autarkical sphere of art and to force a reconciliation of art and life.

But all those attempts to level art and life, fiction and praxis, appearance and reality to one plane; the attempts to remove the distinction between artifact and object of use, between conscious staging and spontaneous excitement; the attempts to declare everything to be art and everyone to be artist, to retract all criteria and to equate aesthetic judgement with the expression of subjective experiences—all these undertakings have proved themselves to be sort of nonsense experiments. These experiments have served to
bring back to life, and to illuminate all the more glaringly, exactly those structures of art which they were meant to dissolve. They gave new legitimacy, as an end in itself, to appearance as the medium of fiction, to the transcendence of art work over society, to the concentrated and planned character of artistic production as well as the special cognitive status of judgement of taste. The radical attempt to negate art has ended up ironically by giving due exactly to these categories through which Enlightenment aesthetics had circumscribed its object domain. (p. 10)

Lyotard conjures this concept of negation when he talks about modern art and its mission to present the fact that the unpresentable exists:

To make visible that there is something which can be conceived and which can neither be seen nor made visible: this is what is at stake in modern painting. But how to make visible that there is something which cannot be seen? Kant himself shows the way when he names “formlessness, the absence of form,” as a possible index to the unpresentable. He also says of the empty “abstraction” which the imagination experiences when in search for a presentation of the infinite (another unpresentable): this abstraction itself is like a presentation of the infinite, its “negative presentation.” (1984, p. 78)

Habermas’s (1998) work that extends into the realm of difference and otherness, which promotes a legacy of equality of respect for all in society, has particular relevance to this study:

I defend the rational content of a morality based on equal respect for everybody and on the universal solidarity of each for all. Postmodern suspicion of an indiscriminately assimilating and homogenizing universalism fails to grasp the meaning of this morality and in the heat of controversy obliterates the relational structure of otherness and difference that universalism, properly understood, precisely takes into account. In The
Theory of Communicative Action I set forth the basic concepts in such a way that they reveal the possibility of conditions of life that escape the false opposition between “Gemeinschaft” and “Gesellschaft,” between “community” and “society.” The counterpart to this social-theoretical program in moral and legal theory is a universalism that is highly sensitive to differences. Equal respect for everyone is not limited to those who are like us, it extends to the person of the other in his or her otherness. And solidarity with the other as one of us refers to the flexible “we” of a community that resists all substantive determinations and extends it permeable boundaries ever further. This moral community constitutes itself solely by way of the negative idea of abolishing discrimination and harm and it extending relations of mutual recognition to include marginalized men and women. (pp. xxxv-xxxvi)

Dews (1986; 1999), Howe (2000), McCarthy (1978), and Outhwaite (2009) all acknowledge that Habermas’s original goal of modernity – that Enlightenment with its belief in progress and the application of reason (rationality) would ultimately lead to the defeat of natural and social evils and the emancipation of humanity – is unfinished and still possibly a relevant and hopeful aim. They emphasize Habermas’s logic that the Enlightenment project's failure to reach its goals is not reason enough to reject Enlightenment, but an excellent reason to reconsider its methods. They also underscore Habermas’s belief that critical theory's fundamental disagreements concerning modernity are not necessarily a denial of modernity's continuing force in the world. McCarthy (1984) calls for an “enlightened suspicion of enlightenment, a reasoned critique of Western rationalism, a careful reckoning of the profits and losses entailed by progress. Today, once again, reason can be defended only by way of a critique of reason” (p. v-vi).
Shalin (1992) reaffirms Habermas’s platform for a critical theory of modernity that examines its failures in a manner suggesting a redirection rather than an abandonment of the project of Enlightenment by drawing on American pragmatism:

To salvage the project of modernity, critical theory must cure the democratic process of distortions it suffers in a capitalistic society. How can this be done? Habermas answers with a prescription borrowed from American pragmatism: by mobilizing the public, revitalizing public discourse, and getting personally involved in politics. (p. 245)

Dynes (1990) affirms the importance of the utopian ideals of the Enlightenment, with its emphasis on ethics and happiness and the abolishment of the death penalty for sodomy in the 18th century; however, he also acknowledges that no organized movement for homosexual rights emerged until the end of the 19th century. Dynes claims that attaining homosexual rights is an important aspect of the unfinished business of the Enlightenment, and proffers a pragmatic solution drawing upon this period’s ideals of human equality and the value of education with political activism: “Sober reflection indicates that Enlightenment in the sense of education and the spread of knowledge must be fused with an effective political program that can secure recognition of the innate diversity of human beings as the bulwark of fundamental rights” (p. 361). This follows Dewey’s claim that public schools should instill in children democratic values so they could become better communicators, inculcating them with the importance of consensus and shared understandings that ultimately transforms all parties who partake in the process. It seems possible to argue that Dewey was promoting a liberating form of education wherein teacher and student learn from each other as they co-investigate dialectically the relationship between knowledge and society. One could argue that Dewey’s ideas concerning pragmatism and pedagogical practices are precursors to Freire’s (2007) pedagogical model of praxis that
entails a process of action, reflection, and, then, transformative action. Habermas contends that the old Frankfurt School never took bourgeois democracy very seriously and that its liberal institutions are essential for genuine criticism to prosper, a development that lies at the core of critical theory. He also proposes that this does not counteract the fundamental criticism that critical theorists have directed against capitalism, under which widespread inequality of freedom and unequal access to the democratic process continues to flourish. Habermas acknowledges that the capitalist order promoting the rationalization process has produced systematic costs highly damaging to democratic practice: “modern systems are unmanageably complex; a consumerist economy manufactures false needs; the mass media manipulates public opinion; expert cultures obfuscate the public’s stake in technical issues; and relentless bureaucratization robs humans of their autonomy, dignity, and solidarity” (Shalin, 1992, p. 245). However, Habermas (1989) believes democracy is still possible in this post-liberal era through the emancipatory agency of reason:

The objectively possible minimizing of bureaucratic decisions and a relativizing of structural conflicts of interest according to the standard of a universal interest everyone can acknowledge—can today no longer be disqualified as simply utopian. The dimension of the democratization of industrial societies constituted as social-welfare states is not limited from the outset by an impenetrability and indissolubility (whether theoretically demonstrable or empirically verifiable) of irrational relations of social power and political domination. The outcome of the struggle between a critical publicity and one that is merely staged for manipulative purposes remains open; the ascendancy of publicity regarding the exercise and balance of political power mandated by the social-
welfare state over publicity merely stages for the purpose of acclamation is by no means certain. (p. 235)

Both Dewey and Habermas advance the idea that the purpose of educational systems is to inculcate what could be termed a citizenship literacy, permitting humans/students/teachers to make sense of a pluralist world in which different groups look at the world in different ways. Citizenship literacy in the classroom would address different ways of understanding and analyzing a host of competing issues and viewpoints within a framework wherein difference is genuinely respected and not simply tolerated. This deliberative pedagogical context – where points of view, beliefs, and prior experiences in shaping new learning are shared, discussed, and debated – holds particular relevance for this study because these shared interests and concerns and/or intersubjectivities are also the focus of the study’s investigation. It is important to investigate the possible interconnection of AP art history teachers’ attitudes and beliefs concerning sexual orientation and the way same-sex perspectives may impact curriculum content. In Minh-ha’s (1990) works questioning the universalizing and homogenizing discourses found in in the grand narratives, she believes the role of theory should be practiced in ways that aim not to find closure and build boundaries, but to void these compartmentalized views in order to advance social change. She believes that, rather than constructing an oppositional discourse to mitigate or, maybe, accepting one’s marginalization and otherness, you navigate through them and challenge, deconstruct, and reformulate their assumptions and philosophical footings:

In reflecting on language(s) as a crucial site for social change, theory should precisely challenge such a compartmentalized view of the world and render perceptible the (linguistic) cracks existing in its arguments while questioning the nature of oppression and its diverse manifestations.
This is where disrupting the ‘grand narratives of the human sciences' becomes a means for survival, and where a straight oppositional discourse is no longer sufficient. (p. 70)

Central to gay and lesbian studies is its oppositional design, informed by social struggles for the sexual liberation, equality, and the human rights of gay men and lesbians; it is also prescribed by its resistance to homophobia and heterosexism. The context of the study focuses strictly on the arena of public education where gay-rights advocates and religious-right political organizations battle over the addition of materials about gays and lesbians in public school curricula. One approach to including sexual orientation within the AP art history discourse is to challenge heterosexual hegemony in the schools and society. Sears (1992) argues that “the culture of the schools mirrors the larger society; schools socialize boys and girls into their presumed heterosexual destiny. On any given day in any particular high school, these feelings span the sexual continuum, yet only those feelings at the heterosexual end are publicly acknowledged and peer approved” (p. 146). The relationship between gay and lesbian history and art history cannot be investigated without first touching upon two philosophical perspectives: essentialism and social constructionism. Both have been ardently debated in gay and lesbian studies since the Stonewall Rebellion of 1969, which Jagose (1996) maintains marks the beginning of the modern gay liberation movement: "on 27 June 1969 police who raided a New York gay and drag bar called the Stonewall Inn met with resistance, which culminated in a weekend of riots" (p. 30).

For nearly four decades, gay, lesbian, and queer scholars have argued – without resolve – for some workable framework or ontology of same-sex experience or identity that could encompass the various forms of homosexuality and the homosexual aesthetic throughout history.
On one side of the debate, essentialists promote a more trans-historical approach to homosexual identity that is naturally intrinsic in human beings, and has remained largely the same in every culture. On the other side of the debate, social constructionists claim that homosexual identity is not a trans-historical category with immutable characteristics but, rather, a constructed personality of specific social relations that differ widely from culture to culture. Boswell (1989) demonstrates the political significance of the essentialist part of this debate when he argues that, for gays and lesbians to have a place in the present, they must have a place in the past. He asserts the importance of uncovering this perpetual homosexual or gay identity in the past because it validates the notion that if people are naturally born homosexual, like their heterosexual counterparts, then it would logically follow that there should be civil rights-based recognition for homosexuals just as there are for heterosexuals: “If the categories ‘homosexual/heterosexual’ and ‘gay/straight’ are the inventions of particular societies rather than real aspects of the human psyche, there is no gay history” (p. 20). Of course, one pitfall to the nurture side of this debate intimates that the constructionist view holding that homosexuality is totally constructed or acquired leaves gay people open to attack from homophobic attempts to suggest homosexual orientations can and should be corrected since they do not inhere in human bodies.

Essentialism can be seen as a "repressive myth" when it is interrogated within critical theory (Ellsworth, 1989). Boswell's argument and Hooks (1991) reluctance to fully embrace the constructionist view in terms of identity are compelling in that a "totalizing critique of subjectivity, essence, identity can seem very threatening to marginalized groups, for whom it has been an active gesture of political resistance to name one's identity as part of a struggle to challenge domination" (pp. 172-173). This contested site by critical theorists and the associated discourse frequently weakens solidarity and political effectiveness in the culture wars, and the
identity politics that ensue against the neoliberal, free-market fundamentalist, ideologies that the Christian Coalition uses in defense of family values to wage war against gays and lesbians and any other group that is considered a threat to Western Civilization and America (Apple, 1996; Jakobsen, 2002; Macrine, McLaren, & Hill, 2010). Queer theory interrogates the modernist conception that the gendered subject positions of man/woman and homosexual/heterosexual are somehow fixed and essential and, consequently, contribute to its dominating and oppressive discourse. Queer theory argues that, in order to counter these oppressive categories, people should consider being "both men and women, to work at both ends of the sexual division of labor, to write evocatively and systematically, to be bisexual as a way of defying our culture's sexist and heterosexist positioning of women and men into singular, stable subject positions" (Agger, 2006, p. 117). The appearance of the queer in gay and lesbian art histories has definitely widened the net from not only studying gay and lesbian identities, but also including specific forms of nonstraight sexualities and perspectives; it has also caused much controversy because its own indeterminacy and fluid notions of sexuality threaten the fixed, essential categories of gay and lesbian. Illuminating this predilection of postmodernism for multiple interpretations of meaning, Jagose (1996) proposes that queer theory moves this process even more toward the extreme when it interrogates even the most stable relations between chromosomal sex, gender, and sexual desire. By “demonstrating the impossibility of any ‘natural’ sexuality, it calls into question even such apparently unproblematic terms as man and woman” (p. 3). Under this banner of queer, the task for art historians interested in presenting art in all the truths and multiple contexts that shaped it is to uncover these alternate sexualities/homosexualities that have been either lost or deliberately excluded. In any case, the significance of the debate for this study lies in drawing attention to sexual orientation as an important factor in the art historical
discourse because this argument emphasizes the mutability of the many definitions that have been utilized to describe sexualities and, particularly homosexualities.

In postmodern critical theory, the new politics of identity declassify the subject as an essence or fixed category or rational ego as historically produced and self-produced by the modernist project. Instead, it is seen as occupying multiple subject positions produced by the power/knowledge relations found in the discursive practices of particular discourses. Peters (1995) argues that the social movements of the 1960s have now entered a new phase of political maturity, recognizing that their practice of essentializing “Otherness” has produced the same forms of oppression they were originally trying to combat. This process is now seen as more fluid and socially constructed: "The new politics of identity, founded on more understanding of difference, provides the basis for building new intersubjectivities and solidarities, and offers the hope of reinventing through struggle the promise of participatory democracy" (p. 55). Critical theory embraces this new understanding.

Although progressive social movements of identity politics have begun to make public schools and universities accountable for supporting multicultural education that will teach "respect for diversity, recognize the contributions of various others to American history and culture, and counter stigmatizing and stereotypical representations of otherness in popular culture," arguments found in critical theory still highlight the reductive aspects of essentialism required for these social movements’ group identities that encourage one predominant identity and, consequently, continue to position and subject all others to its oppressive and dominating practices (Carlson, 1998, p. 193). It also divides people into neatly defined oppositional camps that make consensus; communicative action; dialog; and the building of a broad-based, democratic progressive movement more difficult, and hinders the creation of truly democratic
institutions capable of buttressing the harmful effects of capitalism and the state administration. Situating this study in the arena of identity politics – informed by the backdrop offered by the arguments concerning the nature and origin of gay and lesbian identities – underscores the fact that schools serve as powerful institutions in the creation and perpetuation of social and cultural values and beliefs. Schools both exert socializing influences on students, and serve a clear role in maintaining cultural stereotypes/identities and social inequality, particularly with regard to teaching practices and authoritative texts. This study utilizes the theories discussed to shape its methodologies for uncovering and challenging the hegemonies operating within an influential AP art history survey text, as well as examining the attitudes and beliefs of AP art history teachers that continue to marginalize gays and lesbians in the AP art history program. It is important to analyze these influential textbooks for evidence of hegemonic paradigms because, left unchecked, these textbooks have the power to misinform and marginalize groups to a vast, captive audience of AP art history student-readers.

Limitations of the Study

Some limitations must be taken into account when considering the results and conclusions drawn from this study. Because the researcher is the only academic who conducted the content analysis of the Gardner’s Art through the Ages text, there is a possibility that the writer may have inadvertently affected the outcome of the study. Although the researcher has a strong background in teaching AP art history and using many editions of this text, there exists a possibility that subjectivity, ambiguity, and nuance may have influenced decisions about the placement of particular content units – for example, “Same-Sex Perspectives Ignored” or “Heteronormative Qualities.” To negate the potential impact of unintended bias, the researcher established clear and specific guidelines and procedures prior to conducting each phase of the
content analysis. It is also possible that certain participants in the online study may have misunderstood some questions. The survey responses should be viewed in light of the fact that not all respondents used the 2013 edition of *Gardner’s Art through the Ages*; some may have used earlier editions – 2001, 2005 or 2009. Because it was not possible to randomly select a sample from all AP art history teachers, the results of the survey may be skewed. Given that the on-line survey study was designed to solicit voluntary participation, the researcher limited eight questions formulated to gauge the participants’ awareness and knowledge base to questions that would be broadly representative of same-sex perspectives in AP art history. The theme of relevance discussed in this study reflects the opinions of the interviewees as well as the researcher.

**Definition of Terms**

Amazon: A distinct gender role for masculine females was accepted in many American Indian tribes of North and South America. Greek mythology includes references to a legendary race of female warriors. (Johansson, 1990d; Williams, 1990a)

Androgyny: An androgynous individual is one who has the characteristics of both sexes. (Dynes, 1990b)

Androphile: Rarely used term serves to focus attention on those homosexuals who are exclusively interested in adult partners rather than adolescents and children. (Dynes, 1990c)

Aporia: Philosophical method, Ancient Greek philosophy: literally, no way through, a puzzle for perplexity. Socrates raises various problems without offering solutions to them, whilst showing that the people he questions are unable to
offer acceptable solutions either. Aporetic method leads to the development of the dialectical method by which Socrates elicits truth through questioning. (Bunnin & Yu, 2009)

Berdache: The essential focus of the berdache phenomenon in North American society was of the androgynous male in gender roles. Many tribes accepted sexual diversity within the community and assimilated more than two gender options. (Lutes, 2000a)

Bisexuality: Defined as being sexually and emotionally attracted to women and men. It did not begin to be recognized as a distinct identity category by researchers until the turn of the 20th century. Previously, it was seen as simply a transitional stage for individuals who would eventually recognize themselves as heterosexual or homosexual, or it was believed that bisexuality did not really exist. (Beemyn, 2000)

Catamite: In keeping with the active-passive contrast, the catamite is commonly perceived as the passive partner of the sodomite or pederast. (Dynes, 1990g)

Coeval Love: Love between people roughly the same age as oneself. (Soukhanov, 1996)

Dandyism: A man who is excessively concerned about his clothes and appearance. The dandy is relevant to the role of the homosexual subculture in determining male fashion. (Johansson, 1990f)

Ephebe: Sexually mature youths from puberty up to the age of 20. (Donaldson, 1990)

Ephebophile: Refers to an erotic attraction to maturing male youth between the ages of 14 to 21. (Donaldson, 1990)

Erastes: The adult male in a pederastic relationship with younger male (eromenos).
Eromenos: The younger male in a pederastic relationship with an adult male (erastes).

Eroticism: An erotic quality or theme. (Soukhanov, 1996)

Feminism: Feminism denotes conscious advocacy for women’s civil, social, and human rights. It opposes hierarchy based on sex and, therefore, challenges the categorical assumption of one sex’s superiority and authority over the other. (Heller, 2000)

Ganymede: In Greek mythology Ganymede was a beautiful Phrygian shepherd boy that attracted the attention of Zeus. Unable to resist the boy, Zeus seized him and carried him aloft to be his cupbearer and bedmate on Mount Olympus. (Dynes, 1990m)

Gay: This word is often taken as the contemporary or colloquial equivalent of homosexual without further distinction. (Dynes, 1990n)

Lesbian: Term derived from the Greek island of Lesbos, home of the 7th-century BCE poet Sappho. In the twentieth century, lesbian has come to refer almost exclusively to female same-sex practices in which Sappho reputedly engaged and which she celebrated in her lyric poetry. (Lamos, 2000)

LGBTQ: An acronym that stands for Lesbian, Gay, Bisexual, Transgender, and Questioning/Queer. (Sonnie, 2000)

Hegemony: The social, cultural, ideological, or economic influence exerted by a dominant group. Invisible and/or unrecognized forces of power that oppress, restrict, or limit certain groups or individuals. (Sonnie, 2000)
Hermaphrodite: A human being fusing male and female characteristics is the physical embodiment of the principle of androgyny. (Dynes, 1990p)

Heteronormative: A culture or belief system that assumes that heterosexuality is the norm. See heterosexism. (Tin, 2008)

Heterosexuality: Refers to sexual behavior limited to male-female interactions, to a sexual preference for, or orientation toward, such interactions, to an identity based on such a preference/orientation, and to the social institutionalization of these. (Whisman, 2000)

Heterosexism: The belief that heterosexuality is superior to other sexual orientations. (Sonnie, 2000) As an institutionalized system of oppression, it negatively affects lesbians, gay men, bisexuals, and transgender people, as well as some heterosexual individuals who do not subscribe to traditional standards of masculinity and femininity. (Dugan, 2000) The word and the concept have achieved greater legitimacy, especially when used in conjunction with terms such as heterocentrism and heteronormativity, which together force us to rethink rhetorical and practical devices of sexual domination. Defined as a vision of the social world that articulates the promotion of heterosexuality to the exclusion of homosexuality. (Tin, 2008)

Homoaffective: Has been used as a convenient term for discussing medieval ideas and attitudes about women whose primary relationships, whether emotional, or perhaps even social, were with other women, but not necessarily erotic. If you are attracted to the same gender, you are homoaffective regardless of consuming it or not. (Wilson & Margolis, 2004)
Homoerotic: Concerning homosexual love and desire. (Soukhanov, 1996)

Homophile: Broader in scope than homosexual, in that it includes non-genital as well as genital relations. But less broad than homosocial which comprises all significant relations between members of the same sex. (Dynes, 1990q)

Homophobia: Fear or hatred of gay people and homosexuality. Employed with specific reference either to psychological reactions against homosexuality or overt discrimination against gay people, motivated by hatred. (Krinsky, 2000)

Colloquial expression that refers to negative, fearful, or hateful attitudes and behavior toward gays and lesbians. It is a form of cultural prejudice rather than a manifestation of individual phobia. (O'Brien, 2000)

Homosexuality: Embraces the entire range of same-sex relations and affections, male-male, and female-female. Some scholars prefer to restrict the terms homosexual and homosexuality to the male, while female-female relations are designated lesbianism. (Johansson, 1990g) Appeared in print for the first time in German (Homosexualitāt) in 1869. It was coined by an obscure Austro-Hungarian writer and translator, Karl Maria Kertbeny (1824-1882). It originally referred to a sexual drive directed toward persons of the same sex as the sex of the person who was driven by it. It is at once a psychological condition, an erotic desire, and a sexual practice. In short, it is more than same-sex sexual object choice, more even than conscious erotic same-sex preference. It is the specification of same-sex object-choice in and of itself as an overriding principle of sexual and social difference. It is part of a new system of sexuality, which functions as a means of personal individuation: it
assigns to each individual a sexual orientation and a sexual identity.

(Halperin, 2000)

**Homosocial:** A neutral term, homosociality designates the patterns and relationships arising from gender-specific gatherings of all sorts. (Hekma, 1990)

**Korophilic:** A person who is strongly attracted to young men or women and/or boys or girls. (Gettone, 1990)

**Pederasty:** The erotic relationship between an adult male and a boy, generally one between the ages of 12 and 17, in which the older partner is attracted to the younger one who returns his affection, whether or not the liaison leads to overt sexual contact. (Johansson, 1990)

**Perversion:** Departure from the normative sexuality. Historically, one of the most affect-laden, ambiguous, and misleading terms in the whole lexicon of the study of sexual behavior. (Johansson, 1990)

**Queer:** A word that originally denoted difference or otherness, queer has undergone fluctuations in usage that range from the pathological to the politically charged. Besides gay, perhaps no other word designating homosexuality-particularly male homosexuality-has been such a catalyst for challenging and refashioning attitudes both inside and outside the gay community. (Pigg, 2000)

**Queer theory:** Examines the role of desire in the heteroglossia of a text, exposing ways in which homoeroticism and heterosexism function, intermingling and mutually confusing modes of expression within a text. Queer theory has evolved as an eclectic and diffuse ensemble of practices influenced by the contestatory
realms of psychoanalysis, Marxism, cultural materialism, semiotics, social
collection constructionism, structuralism and feminism. (Bredbeck, 2000)

Sexual orientation: The term now describes an affectional erotic direction that does not
necessarily involve sexual erotic contact. Behavior for same sexes is
traditionally labeled as homosexual. The erotic sexual contact of persons of
different gender is traditionally heterosexual behavior. (Que Hee, 2000)

Situational homosexuality: This term refers sociologically to widespread same-sex behavior in total
institutions where no partner of the opposite sex is available. Cross-cultural
evidence abundantly documents higher incidences of homosexual activity in
descriptions of heterosexual deprivation, and markedly so for males in their
sexual prime. (Dynes, 1990v) Situational lesbianism commonly used to refer
to same-sex activity that occurs in single-sex environments, such as between
women in prison or between adolescent girls in single-sex boarding schools.
Refers to sexual contact between women that is caused by social or other
circumstantial factors, rather than by the women’s internal or psychological
or emotional characteristics. (Rust, 2000)

Sodomy: An overarching term for sexual deviation, the word today has an archaic,
somewhat obsolescent ring, though it still figures in some legal discourse.
Historically the concept of sodomy has been of immense importance. The
term sodomia originated in Medieval Latin about the year 1180 as a
designation for the “crime against nature” that could be committed in one of
three ways: (1) ratione modi, by obtaining venereal pleasure with a member
of the opposite sex, but in the wrong manner, e.g., by fellation; (2) ratione
sexus, with an individual having the genitalia of the same sex; or (3) ratione generis, with a brute animal. (Johansson, 1990p) It has never had an agreed meaning. It is and has always been “that utterly confused category,” to use Foucault’s phrase. Sodomy has always been a term of powerful condemnation. Sodomy and sodomite are not terms of neutral description but of hate speech. (Jordan, 2000b)
CHAPTER 2
REVIEW OF THE RELATED LITERATURE

It is important for this study to examine research that has potential relevance for addressing research questions concerning sexual orientation in the art history survey, as well as AP art history teachers’ attitudes towards gay and lesbian issues. Hence, three areas of scholarship have been identified for review: (1) same-sex perspectives in art history, including homophile, homoerotic, gay/lesbian, and LGBTQ (lesbian, gay, bisexual, transgender, and queer) viewpoints (2) the way textbooks are part of a hegemonic process, where the world is expressed from the point of view of dominant groups while ignoring the knowledge of marginalized groups, particularly gays and lesbians, and (3) the feelings and attitudes of guidance counselors, administrators, teachers, undergraduate students, high school students, and gay/lesbian teachers toward homosexuality and/or gay and lesbian issues in the context of education.

Same-Sex Perspectives

Cooper (1986) believes the homosexual presence in art should be made more public, and the knowledge that an artist was or is homosexual should be a cue for art historians to look again and recover what traditionally has been omitted from the history of art: “What we can do most profitably is re-examine the work and lives of artists to search out from secrecy, prejudice, distortion and myth the homosexual presence and its wider significance in identifying homosexual expression” (p. xix). His research indicates that this awareness of the homosexual tradition in art history over the last 20 years or so has been a means for homosexual artists to begin creating an identity in a society dominated by heterosexual values. Lucie-Smith’s (1972) research reveals that works of art overtly or covertly emphasizing sexuality do not necessarily
have less aesthetic and artistic value than works of art not expressing sexual content. He contends that the modernist preoccupation of art with purely formal values and interpretation now must share the stage with postmodernist critical discourses on art that emphasize social, political and sexual contexts. The meaning of a work of art can derive from its metaphorical and symbolic content, which often relates to sexuality and gender. He argues that the role of sexuality and sexual symbolism should not be considered taboo or ignored in art-history classrooms.

Saslow’s (1983; 1986; 1989; 1999) research on same-sex expression through the ages emphasizes that the lively interaction of sex, art, and society is nowhere more evident than in the images related to homosexual experience – examples of which stretch from the Stone Age to the present, and from the Andes to the Great Wall of China. He further claims that homosexual expression in art is more than just images about sex:

The continuum of subject matter ranges across the whole of homosexual experience, from causal affection to battlefield heroics, palace intrigue, and political persecution. And looking beyond subject matter, art is produced by a triangle of patrons, creators, and consumers (the viewers, including historians and critics who shape audience response). Each of these may or may not be attracted to their own sex, and countless permutations of insider and outsider, male and female, may celebrate such passions or condemn them, spy on them though a keyhole, or overlook them as beneath notice. (p. 7)

Saslow’s work records the various ways that homosexuality has enriched visual culture, from bisexual Greek men who paid neighborhood potters to turn out gifts for their beloved boys to the homophobic propaganda of Adolf Hitler. His wide-ranging study on the homoerotic iconography of Ganymede in the Renaissance revealed that a number of artists and aristocratic patrons were,
in varying degrees, homosexual. They were also well aware of the homoerotic symbolism and implications depicted in its various artistic forms. Essentially, this investigation highlighted sexual orientation – and, particularly, homosexual love – as an important formal and contextual feature to study in art history. He explains the various ways artists and writers depicted Ganymede in the Italian Renaissance:  

In iconographic terms, the abduction and subsequent heavenly service of the beautiful mortal youth served variously as a paragon of pure soul or intellect delighting in the presence of divinity, of the uplifting anagogic power of chaste earthly love, and of both the delight and disapproval associated with sexual passion, particularly in its homosexual form. …

While collating and amplifying examples of this fundamental aspect, this study will supplement earlier interpretations with a more detailed investigation of the concrete emotional, social, and sexual issues symbolized by Ganymede, from marriage roles to misogyny to pederasty.  

The very word *ganymede* came to be used to mean an object of homosexual desire by medieval writers and [sic] well into the seventeenth century. Hence, although further and differing interpretations were also possible, the persistent substrate of erotic associations adhering to Ganymede since classical times offers *prima facie* justification for seeking some degree of erotic meaning, whether positive or negative. (1983, pp. 15-16)

Weinberg’s (1993) research stresses that essentialists and constructivists, with their competing theoretical frameworks on the validity of the category “homosexual,” are beginning to
take a more pragmatic approach concerning the trans-historical nature of sexual definitions and identities. He states:

Essentialists and constructivists are beginning to come together in acknowledging that sexual definitions do change, not only from century to century but from decade to decade and culture to culture. Mentioning the homosexual content of a work of art without giving the term its precise historical significance invariably brings to mind a confusing set of qualities familiar to us from our own contemporary experiences—qualities that may or may not have anything to do with an earlier attitude toward similar behavior.

(p. xvii)

Weinberg’s work focuses on a group of artists between the two world wars that explores how they reconciled their marginalized status as both homosexuals and members of the first American avant-garde. His subject is not about all forms of same-sex love and its depiction but, rather, the way attitudes toward men having sex with each other created the modern homosexual and supporting subcultures that subsequently formed and were represented in their art.

Katz and Ward’s (2010) companion book to the exhibition *Hide/Seek: Difference and Desire in American Portraiture* that opened at the National Portrait Gallery in October 2010 surveys the first major museum exhibition plotting the impact of gay and lesbian artists on modern American portraiture. Katz argues that the visual expressions of queerness, same-sex eroticism, same-sex desire, and sexual difference are informed by meanings first coded by the artist and, moreover, reliant upon the decoding by the viewer/audience. He states:

But again, these meanings, like all meanings, are necessarily viewer-dependent, and the photograph is structured so that the viewer can either enjoy the code, not understand the code, choose not to understand the code, or pretend not to understand the code that
Fernandez’s (2001) work examines the artistic representations of male and female homosexuality over the span of more than 3,000 years, from Ancient Egypt to the last decades of the 20th century. His overview of art and homosexuality mainly covers Western art, but he provides an interesting chapter on China and Japan. He also touches on India and Muslim countries. He states his view of same-sex expression throughout history:

Male and female homosexuality has always existed. It has been practiced and lived in every era and every place. The term itself, however (coined in 1869 and therefore anachronistic in discussions of earlier periods), should be understood as covering all the various ways of envisaging same-sex relationships, be they philosophical, pedagogic, amorous, or sexual — all of which are dependent on geographical region, historical period, and civilization. (p. 9)

Artistic creation has not always faithfully reflected this universality and diversity: there are countries in which homosexuality has left hardly any trace at all in the arts. Can the ancient Egyptian relief of The God Amon and Ramses II Kissing (…), for example, be seen as evidence of a relationship other than religious? In fact, hardly any iconographic information about homosexual life from the land of the pharaohs survives, though it would be absurd to conclude that homosexuality was therefore rare or non-existent.

Dynes’ (1990; 1992b; 1992c; 1992d; 1992a) pioneering works on homosexuality and homosexuals in the visual arts bring together distinctive scholarship spanning the 20th century from Western as well as non-Western traditions. His work provides a strong platform to study
same-sexuality throughout the wide span of art history, and argues that the subject of homosexuality is complex – particularly when examining 3,000 years of homosexual expression and aspiration in the visual arts:

Perhaps the most difficult obstacle to a simple focus on homosexuality is the growing realization that what has been lumped together under the term since its coinage in 1869 is not a simple, unitary phenomenon. The more one works with data from times and cultures other than contemporary middle-class American and northern European ones, the more one tends to see a multiplicity of homosexualities. A current conception, which focuses on a sense of homosexual identity or personality, interacting with a gay subculture set apart from the general society, is one of a number of paradigms or models of homosexuality, and there is far from a consensus that it is necessarily better or more universal than others. (1990, p. xi)

Zimmerman’s (2000) work on lesbian histories and cultures and Haggerty’s (2000) work on gay histories and cultures also provide solid studies of same-sex desire throughout art history. Their two-volume encyclopedia provides major insights and scholarship to the complex history of lesbian and gay life and its contribution to the arts. They argue that it is time for lesbian and gay concerns to move out of the shadows:

What better moment to undo the misconceptions of the past and to reclaim the histories and cultures that have been denied us? In doing so, we hope to be seen not as appropriating the past but rather as making it available for all sorts of purposes, including but not limited to an increase in present-day awareness. Too often we have been told by others who we are or where we came from. It is time not just to claim our place in history
and culture but also to negotiate with the histories and cultures to which we might closely relate. (Haggerty, 2000, p. IX)


The Queer Encyclopedia of the Visual Arts surveys and introduces a remarkable cultural achievement, one that includes both the contributions of gay, lesbian, bisexual, transgender, and queer people to the visual arts and their representation in the visual arts. That is, this work is interested in glbtq individuals not only as makers of art, but also as subjects and objects of art.

Presenting nearly 200 articles on individuals, artistic movements, periods, nations, and topics such as AIDS activism and censorship, The Queer Encyclopedia of the Visual Arts offers a revisionist art history, one that places the achievements of gay, lesbian, bisexual, transgender, and queer artists in historical contexts and that privileges the representation of subjects that have traditionally been censored or marginalized. (2004, p. ix)
Halperin’s (1990) work on the sexual practices of the ancient Greeks provides a strong platform to study the same-sex expressions found in their art. The unspeakable vice of the ancient Greeks – namely, pederasty – is brought into the light of day with his classical scholarship. The appearance of Dover’s (1978) seminal publication on homosexual behavior in ancient Greece *Greek Homosexuality* actually redefined the field of classical studies with regard to pederastic relations in ancient Greece, which chiefly comprised relationships between a man and a youth. Halperin argues:

That the study of sexual life in antiquity reveals homosexuality, heterosexuality, and even sexuality itself to be relatively recent and highly culture-specific forms of erotic life – not the basic building-blocks of sexual identity for all human beings in all times and places, but peculiar and indeed exceptional ways of conceptualizing as well as experiencing sexual desire. I appeal to the Greek documentary record for evidence that sexual experiences and forms of erotic life are culturally specific, that they are not universal but historical, and I contend that it may be possible to recover some of the indigenous meanings attached to sexual experiences in ancient Greece if only we do not insist on viewing the ancient documents through the prism of modern social and sexual categories. (p. 9)

Dover argues that depictions of homosexual relations on Greek vase paintings have to be viewed and considered in a more culturally relative manner or misinterpretations are inevitable:

In the case of the Greek pictures, however, even if we take into account no evidence other than the totality of the pictures themselves, every point on a scale of intimacy is represented. At one end of the scale, apparently relaxed and thoughtful conversation; at the other end, a man thrusting his erect penis between the thighs of a youth; at
intermediate points, a boy indignantly refusing the offer of a present, or a man putting out his hand to touch the genitals of a youth. (p. 5)

The classification or identifications of homosexuality or same-sex activity throughout history differ widely, and it has been difficult to develop a more global typology encompassing the full range of cultures and time periods. The work of Hirschfeld (2000), Kinsey (1948), and Murray (2000) have helped to shape this discussion that essentially characterizes homosexuality as gender-differentiated, age-differentiated, and situational.

Harbeck’s (1992) work posits that our educational systems have become major centers for social conflict due to the drastic and sweeping social and technological changes happening in our society. Homosexuality is one of the major issues characterizing this conflict within our schools that is typically seen as a threat to the traditional and conservative cultural ideology advanced in the schools. This pervasive belief that homosexuality is incompatible with the primary goals of American education stressing religious and moral development has fueled homophobia, forcing many gay and lesbian educators and students to remain invisible rather than dealing with its consequences. She maintains that homophobia is alive and active in our educational system, and is institutionalized to such a degree that it is predictable and systematic. She calls for programs addressing the needs of young people who identify as lesbian, gay, or bisexual, and increasing the school community’s acceptance of and sensitivity to gay, lesbian, and bisexual issues. She further contends that concealing one’s same-sex desires or feelings has major human costs:

Those who conceal their homosexual feeling experience loneliness and alienation, a splitting of their gay, lesbian, or bisexual identity from the rest of their personality. Most conceal their sexual feelings because of internal confusion, pain, and fear of rejection and
hostility. By developing elaborate concealment strategies these young people are often able to “pass as straight,” but at some significant, unmeasurable cost to their developmental process, self-esteem, and sense of connection.

Cultural taboos, fear of controversy, and a deeply-rooted, pervasive homophobia have kept the educational system in the United States blindfolded and mute on the subject of childhood and adolescent homosexuality. The paucity of literature, intervention, and understanding in this area is a national disgrace” (p. 11).

Check (1996) goes further, proposing that our schools have failed to educate gay men and women and proffering some reasons for this. He states:

Currently no systematic way exists to educate gay people — we are all sort of left on our own to discover how to become who we are. …

Further, the absence of gay-identified artists in school curricula is partly due to the historical emphasis in art education on teaching about formal qualities and skill acquisition, to the virtual exclusion of historical, political, or social examinations of art. The absence of gay-identified artists is also partly due to homophobic and hostile school environments, educator’s attitudes and ignorance about homosexuality and the vague cultural taboos which still surround homosexuality. (p. 13)

Fone (2000) discusses the etymology of the term homophobia:

The term “homophobia” is now popularly construed to mean fear and dislike of homosexuality and of those who practice it. The word which may have been coined in the 1960’s was used by Smith in 1971 in an article entitled “Homophobia: A Tentative Personality Profile.” In 1972, George Weinberg’s book Society and the Healthy Homosexual defined it as “the dread of being in close quarters with homosexuals.” Mark
Freedman added to that definition a description of homophobia as an “extreme rage and fear reaction to homosexuals” (p. 5).

Jeltova and Fish’s (2005) research on creating school environments responsive to (GLBT) gay, lesbian, bisexual, and transgender families examines how school systems are understandably resistant to including and addressing sexual diversity. They argue that there are major obstacles in serving GLBT families:

Common obstacles originate on the societal level (global systemic obstacles) and then filter down to individual schools. Global societal obstacles include homophobia, prejudice, and societal taboos about discussing sexuality. These provide fertile ground for multiple obstacles in specific contexts of a given school system. Commonly encountered manifestations of homophobia, prejudice, and taboos on sexuality include stereotypical views of GLBT families, myths about GLBT individuals, poor communication between the schools and families or issues pertinent to the child, and avoidance or even prohibition of discussions of sexuality and diversity in sexual expression within and outside the curricula. (p. 21)

Content Analysis - Hegemony of Textbooks

Temple (2005) investigated the degree of heterosexism present in Canadian classrooms through the content analysis of 20 francophone Quebec secondary school textbooks by examining how sexuality and relationships are discussed in five different subjects. Her analysis found Quebec high-school textbooks to be extremely heterosexist, which assumes that heterosexuality is superior to all other types of sexuality. She concluded the following:

These texts strictly enforce the ideology of heteronormativity (Grace et al., 2004) by dichotomizing heterosexuality and same-sex sexuality, normalizing heterosexuality,
problematizing same-sex sexuality, and emphasizing a rigid distinction between male and female. Perhaps most notable are the silences: nearly 95 per cent of the pages analyzed completely ignored same-sex sexuality and relationships. Over and over, the texts defined a couple as a man and a woman, parents as mother and father, and adolescence as the time to become interested in the opposite sex. In these ways, heterosexuality is continually established as the norm. (p. 287)

Temple argues that education scholars for decades have raised uneasiness about intolerance in textbooks, and called for an emphasis on diversity and inclusion; this has, however, typically been in regard to studies of racism and sexism. She believes more attention is needed on the ways that textbooks exhibit heterosexism.

Wilkinson and Pearson’s (2009) study investigated how heteronormative culture in high schools influences the wellbeing of same-sex-attracted youth. They argued that schools can be hostile environments for adolescents with non-heterosexual feelings, behaviors and identities:

In schools, as in the broader culture, heterosexuality is often assumed and institutionally enforced through rituals, daily interactions between students and teachers, and the curriculum (Hesir-Teran 2003). This heteronormativity can be explicit, including homophobic name-calling or verbal and physical harassment of students who deviate from normative gendered forms of sexuality (Kosciw, Diaz, and Greytak 2007). It can also be relatively subtle, perpetuated through pervasive heteronormative discourse and symbols of appropriate gender and sexual relations displayed in classrooms, peer groups, and extracurricular activities (Eder and Parker 1987; Nayak and Kehily 1996). Such displays of heterosexism are stigmatizing for same-sex attracted youth and have negative effects on their well-being (D’Augelli 2002). (pp. 542-543)
Suarez and Balaji (2007) utilized a convenience sample to select and, then, evaluate the textual coverage of sexuality in 38 introductory sociology textbooks published after 2000. They then examined 14 textbooks with a sexuality chapter and/or textbooks with more than the average textual coverage of sexuality, specifically near or above the mean distribution. They found lingering heteronormativity, homogenization of homosexuality, and problematic representations of non-normative sexuality within the chapters of the textbooks they analyzed. The researchers elected to count pages that presented any content related to sexuality. They then recorded the percentage of the text devoted to sexuality related topics, based on a number of these specific pages that provided the study – which employed both quantitative and qualitative measures – with an assessment of quantity of coverage for sexuality. Suarez and Balaji’s work produced some interesting findings:

None of the textbooks we reviewed gives a definition for sex, thus perhaps unintentionally supporting a heteronormative definition of sex as penile/vaginal penetration by not questioning assumed societal definitions. It is thus unclear how some students who use this definition of sex will comprehend data showing percentages of sex between women. For example, Scott and Schwartz (2000) and Andersen and Taylor (2002) cite research claiming that lesbian couples have sex less frequently than any other type of couple although how sex is defined in unaddressed. (p. 248)

Zinn and Eitzen (1996) propose that there is a discrepancy between much of the current textbooks in sociology and the growing scholarship on and by marginalized groups: “The extraordinary amount of high quality scholarship on African Americans, Latinos, Native Americans, Asian Americans, lesbians and gays has rarely been incorporated into sociology textbooks as building blocks for understanding our diverse and complex society” (p. 114).
Wartenberg (1997) examined Florida State-adopted world history textbooks in 1986 and 1992 for cultural diversity to assess the effects that recent public policy debates had on curriculum reforms. The study specifically looked at multiculturalism and Afrocentrism in the high school world history 10th grade curriculum and textbooks. Wartenberg examined nine textbooks adopted in 1986 and 11 textbooks adopted in 1992, and his content analysis included both quantitative and qualitative methods to provide more meaningful interpretations. The number of chapters presenting European and Non-European content were recorded, and the average length of the chapters from each tradition was determined. Content analysis worksheets were based upon the current research of multicultural and Afrocentric writings for three main topics or themes: the Columbus Encounter, Ancient African History, and Medieval African History. Chapters were analyzed based on the use of both traditional and multicultural vocabulary terms. The proportion of multicultural terms as compared with traditional terms found in the content of each text were measured based in four main topic areas: Ancient Africa, Medieval Africa, Native America, and the Age of Exploration. Illustrations were counted for both Non-European and European Chapters and ascribed into three categories: Depictions of inanimate objects or natural vistas, of individuals, and of two or more people. The study’s findings revealed a wide variation among the textbooks regarding changes that could be contributed to the debate on multiculturalism. Most of the textbooks superficially treated multicultural content, and changes made between the 1986 and 1992 editions were insignificant. However, the results of this study could be used as a baseline for future multicultural content analyses of textbooks considered for adoption in the future. Wartenberg states:

The findings of this study lead to the overall conclusion that the textbooks analyzed have generally attempted to give the non-European world more coverage, yet in most cases it
is still not equal or significant. An examination of the amount of coverage given to topics related to those analyzed in this study illustrates the imbalance of coverage between non-European and European subjects. (p. 234)

Hansen (2005) also utilized a content analysis of United States and American Literature textbooks adopted in Florida in 1991 and 2003 to ascertain if any changes in their multicultural content were affected by public policy. The researcher analyzed five adopted texts from 1991 and six adopted texts from 2003, and used both quantitative and qualitative methods in analyzing the data. The study employed frequency counts for various categories of race or ethnicity of the authors, gender of the authors, and genre of the literary selections appearing in the textbooks, as well as developing researcher derived categories for significant themes emerging from the various literary textbooks. Hansen concluded the following:

The results of this study indicate that public policy addressing a multicultural curriculum has influenced the content of the United States and American literature textbooks in Florida; on the surface these textbooks have expanded their canon to include minority authors. However, this study also supports the critics of textbooks by showing that superficial changes have been made and little else has changed: non-White authors and women are still underrepresented in certain genres, overrepresented in others, and the content of the selections has remained quite stable. (p. 186)

Hawkins’ (2000) study utilized a content analysis to examine the ethnic portrayal of Native Americans in United States history textbooks adopted by the 10 largest school districts in California. The researcher constructed an instrument that determined the number of sentences about Native Americans that were accurate and realistic as well as inaccurate and unrealistic. The quantitative data collected from seven textbooks showed some interesting findings. From the
395 sentences about Native Americans, 357 (90.4%) were accurate and realistic while 38 (9.6%) were inaccurate and unrealistic. Further analysis using 14 different topics revealed more inaccurate and unrealistic sentences. These inconsistent findings prompted the researcher to add a qualitative analysis to the study. The textbooks were analyzed by readers who provided reviews on the accuracy of the Native American portrayals. The study concluded that predominantly a greater percentage of accurate and realistic sentences occurred more often than inaccurate and unrealistic sentences about Native Americans in these textbooks. Hawkins study revealed some interesting findings:

Six (43%) out of 14 coded topics contained inaccurate or unrealistic sentences about native Americans. …Students learn about other cultures through what they read from the text, therefore, what the student is reading about Native American culture including language, religion, and background contains inaccurate or unrealistic statements almost a third of the time.

One of the inaccurate statements that textbooks have presented to the reader about Native Americans is that they are historic figures from the past and not in society today (…). (p. 85)

Cudjoe (2001) utilized a content analysis to examine the portrayal of Africa and its people in world history textbooks for junior high school students. After a thorough selection process, 13 textbooks were finally chosen. This study utilized both quantitative and qualitative methodologies. The researcher investigated these texts for the following: distorted and ignored information pertaining to African history and culture, socio-political hegemonies promoted within these texts, and neglected African perspectives. Cudjoe argues that textbooks published
and used during the late 1980s and 1990s ignored important African historical and cultural perspectives and excluded relevant information:

Based on the content analysis of thirteen junior high world history textbooks, the hypothesis for this study was strongly confirmed. Huge segments of African history are routinely omitted from the textbooks. Moreover, the information presented in these textbooks is often distorted. The publishers are either ignoring or resisting attempts to infuse some of the positive and most notable aspects of African history and culture. The proactive stances of Africans are often neglected. While poverty, hunger, and disease (PHD) are thoroughly, if not overly stated; aspects of prominence and wealth are downplayed. Poverty, hunger, and disease are virtually absent in chapters describing European nations, culture, and current events. Progress in dispelling myths pertaining to African people and providing positive images to counter the negative images has been slow. Differences, rather than similarities, between African and European culture is often emphasized. (p. 149)

Kelevh (2002) utilized a two-part content analysis framework to, first, examine the multicultural content of 50 textbooks and, second, to analyze the multicultural education content aspect of learning activities of 20 textbooks from another sampling. Utilizing various domain-categories from both textbook samples, the researcher was able to clarify what multicultural education is by investigating one aspect of its practice, specifically the development of textbook content. In the first part of the study, 50 textbooks were described and analyzed using the following eight dimension-categories of multicultural education: single group studies, knowledge construction, multicultural education, education of the culturally different, human relations, prejudice reduction, equity pedagogy, and social reconstruction. In the second part of
the study, 20 textbooks were described and analyzed using the following three domain-categories- of multicultural education: curriculum-knowledge domain, behavioral domain, and equity domain. The researcher utilized a line-by-line content analysis methodology, employing both quantitative and qualitative measures. Kelveh’s study revealed some interesting findings and assumptions concerning equity studies, particularly in regards to gay and lesbian issues:

Only one textbook was found that included content on sexual orientation which continues to be a topic of significant controversy. One way to address this subject may be to move the focus away from single group studies or teaching about life-styles, and instead using an approach that has prejudice reduction as its main objective. Teaching social tolerance to reduce prejudice, discrimination and violence, while avoiding content on gay and lesbian life-styles, may be a more acceptable method of addressing this potentially divisive topic. (p. 100)

Dunnahoo (1992) utilized both a survey and a content analysis in his three-phase study of elementary art teacher preparation textbooks to primarily identify content from the four domains of DBAE (discipline-based art education): aesthetics, art criticism, art history, and studio production. The study used a researcher-developed instrument to conduct the content analysis of the most frequently used art teacher preparations textbooks based on surveys sent to colleges and universities offering art education courses and to proponents of DBAE. Dunnahoo concluded in phase III of his study the following:

Phase III of the study indicated that the most frequently used texts for elementary teacher preparation, both in general education and art specialist programs, continue to be dominated by studio-based activities. Phase III indicated significant differences in the content of the texts recommended by proponents of DBAE. Art history continues to be
the least represented of the four domains in art teacher preparation texts. Although most instructors indicated satisfaction with available texts, results of this study indicated no significant correlations between course content and textbook content in the aesthetic and art criticism domains, and a low correlation in the art history domain. (p. 140)

Pierce (1976) utilized a content analysis to examine the usage of art and aesthetic in two texts of art education. The researcher analyzed both texts for positive statements which contained the word art as a noun and the word aesthetic as a modifier. Again, a researcher-developed instrument was used to administer the content analysis, and the study employed both quantitative and qualitative measures. The researcher developed categories and/or themes based on the current literature on art and aesthetics. Pierce’s study revealed the following findings:

Based on data frequencies, it was inferred that Feldman’s emphasis in the usage of art in *Becoming Human Through Art* was cognitive understanding of the visual forms, including mass media, which primarily instruct the young in cultural values. Wachowiak and Ramsey, on the other hand emphasized primarily psychomotor content in their usage of art, especially materials, sensuous qualities, and composition in two-dimensional art forms.

A comparison of the usage of the term aesthetic in the two texts was also possible, based on the analysis of the data. Feldman related the term aesthetic almost equally to all areas of experience, with slightly more emphasis on the affective. Aesthetic experience for Feldman, involved ethical development and feelings of self-integration; whereas for Wachowiak and Ramsey, the aesthetic experience was related primarily to the ability to make discriminating choices with regard to sensuous qualities in design. (p. 127)
McDonald’s (1999) study utilized ethnographic document analysis, which she acknowledged was similar to content analysis, to examine the content relating to diverse artists and their artworks in the four following adopted high school art history textbooks in Tennessee: *Art in Focus, The Visual Experience, Discovering Art History*, and *Art Talk*. The study employed both quantitative and qualitative measures. Interestingly, the researcher chose two AP art history textbooks to train the three selected readers in how to do a content analysis on diversity and equity balance. The training art history texts used were as follows: *Gardner’s Art Through the Ages*, 10th edition published in 1995 and *The History of Art* by Janson, 5th edition published in 1995. The study employed researcher-developed instruments to conduct the content analysis of the four textbooks. Some of McDonald’s conclusions were notable:

One of the conclusions drawn from the research is the recognition of a common practice involving segregation of diverse artists into special “contributor” categories such as “Meet the Artist,” and “Artists Bridging Cultures.” This integration approach leaves the reader with the impression that these artists are marginal to the central story of art history. The readers believe this approach of balancing diverse artists in art history textbooks to be disrespectful because the achievements of diverse artists appear to be tangential to the central story of the white European male artist. (p. 102)

Research on the use of art textbooks by teachers as curriculum content material has been relatively rare in the field of art education. Lampela (1990; 1994) states that there is a lack of published research on how textbooks are used by teachers and how they may influence content in the field of art education. She acknowledges that art textbooks have not generally been part of the art curriculum; however, textbooks are becoming widely adopted in school districts.
throughout Ohio and probably more so in other states. She states the following on the importance of more research on the use of art textbooks in art education in her study:

With art textbook use on the increase, it is imperative that the field of art education begin to encourage, promote and support research on the use of the art textbook, as well as, the effects art textbooks will undoubtedly have on the curriculum and student learning. It is hoped this research study will serve as a catalyst for additional research related to art textbooks. (1990, p. 122)

Eisner (1987) believes that textbooks can prescribe the content, course, and purpose of the curriculum and influence how subject matter is introduced (p. 11). In fact, textbooks may have certain agendas and biases that could misrepresent, distort, and omit information. Research that has exposed the degree of heterosexism present in high school classrooms and textbooks has highlighted the need for more diversity and inclusion in order to thwart how heteronormative textbooks have the power to misinform and marginalize gays and lesbians to student-readers.

Survey - Sexual Orientation

There are a number of survey studies that have investigated issues relating to homosexuality in the context of the high school (Condie, 2005; Fischer, 1982; Hollier, 1996; Lampela, 2001; McKenna, 1998; Price, 1982). Concentrating on principals, school counselors, teachers, high school students, and gay/lesbian teachers, these studies draw attention to the difficulty that gay/lesbian students, teachers, and staff face and the complexity of this issue. Most of these studies have typically examined both quantitatively and qualitatively attitudes and beliefs, and knowledge of same-sex perspectives including personality traits and demographic information. The studies come from the following disciplines: education, psychology, sociology, and art education.
Price’s (1982) study surveyed the attitudes toward homosexuality of three-hundred 11th and 12th grade high school students enrolled in all of the health classes. One of his more significant findings concerned the students’ definitions on homosexuality:

The findings suggest that these students had various definitions of the concept of homosexuality. However, many of the students based their definition of homosexuality on a genital orientation, without specifying how often the event must occur before one is considered homosexual (e.g. once, all the time, or just most of the time). Whatever their definition, it seems unequivocal that males have significantly greater negative attitudes toward homosexuality (concordant with most studies on homosexuality). (p. 471)

Fischer (1982) administered a descriptive survey to explore educators’ attitudes toward homosexuality in order to assess whether schools were able to prepare students for living in a sexually pluralistic society. He argued that educator attitudes concerning homosexuality must first be examined to determine if they were able to deal with the large range of diversity in their classrooms, with homosexuality being just one of those variations. He utilized an instrument developed by MacDonald – the Attitudes Toward Homosexuality Scale (ATHS) – to collect data from 255 volunteer educators attending the 1981 summer school session at the University of Virginia. The sample consisted of educators from elementary, secondary, and higher education, and undergraduate students from the University of Virginia’s school of education – and Fischer’s study found that educators were shown to be more non-accepting toward homosexuality than the general public was shown to be in MacDonald’s (1973) study. Fischer believes teachers play crucial roles in influencing their students’ opinions and beliefs, and his study found that educators were more likely to instill in their students homophobic attitudes than tolerant positions on homosexuality. The following reveals some of the Fischer study’s notable findings:
Dictated in the evidence is the fact that tolerance for homosexuality in American society is low. Despite the public’s growing awareness of homosexuals, moderation in public attitudes has not occurred. Indications of a more liberal attitude cannot be anticipated in the near future. Americans seem to be too emotionally charged concerning this aspect of sexuality, and, at times, act out their homophobia through violence and/or by voting against gay rights laws. A majority of citizens see homosexuals as more dangerous to society than abortion, adultery, or prostitution. According to the literature persons within the American society that are more “open” to homosexuality are under 30 years of age, single with a higher education, live in an urban area on either northeast or west coasts, and of a higher income status. …

Suggested within the findings of this study is the fact that educators seem to flow with the general public in their attitudes toward homosexuality, that is, negatively. If such findings are true, educators will probably be more apt to support the status quo in this area, rather than show an openness to future generations in their charge. They are more likely to infect the children with intolerance than otherwise. (pp. 126-129)

In a 1998 survey of National Art Education Association (NAEA) members that focused on including gay and lesbian artists in the art curriculum, Lampela (2001) found that the majority of the respondents believed it was not important to know whether artists are lesbian or gay to understand their art. Out of a random stratified sample of 2000 individuals from a population of 13,169 individuals, 692 respondents completed the 31-item self-administered questionnaire. The sample of 2,000 individuals was randomly selected from every state in the country and from the following groups: high school art teachers, elementary art teachers, middle school/junior high art teachers, college or university art educators, museum educators, and arts supervisors. The
researcher also invited respondents to participate in an interview via telephone or email to respond to some in-depth questions concerning the homosexual artists they included in their teaching, as well as the lesson plans and resource materials they utilized. Interestingly, her study revealed some notable findings in regard to educators’ attitudes or beliefs concerning the inclusion of lesbian, gay, and bisexual perspectives in the curriculum. A large majority of respondents showed that they were mindful of (92%) and also included (80%) gay, lesbian, and bisexual artists in their curricula. A considerably smaller number of the respondents specified that they would feel uncomfortable talking about homosexuality in the classroom (39%) or revealing that an artist is either gay or lesbian (41%). A little less than half of the respondents at the high-school level agreed that it was significant to include examples of art by gay, lesbian, and bisexual artists (46%), while at the elementary level just 29% indicated it was relevant. Additionally, the percentage of respondents who thought adding gay, lesbian, and bisexual artists to their curricula was relevant declined with grade level. More than half of the respondents (60%) did not think it was relevant to know whether artists are gay or lesbian to understand their art, and slightly less thought a discussion about the sexual orientation of artists was irrelevant to understanding their art (51%). More than half indicated they would not lose their job if they revealed that an artist was gay or lesbian (57%), while 20% still specified they would (pp. 151-152). The survey produced some notable findings concerning the knowledge the respondents had concerning gay, lesbian, and bisexual artists: “Less than one-half (45%) of the respondents were aware of three or more lesbian artists, yet over two-thirds (69%) were aware of three or more gay male artists. Over half (54%) of the respondents were not aware of any bisexual artists.” (p. 153). Although the educators were aware that they included lesbian, gay, and bisexual artists in their curricula, Lampela’s study revealed that, while the majority of the respondents were aware of the
artist David Hockney’s homosexuality, they did not know that the artist Marsden Hartley was gay, or that the artists Rosa Bonheur and Romaine Brooks were lesbian.

Lampela’s interviews via email provide some interesting qualitative findings that added more depth to her study, particularly in regards to the way teachers promote heteronormativity in their classrooms by acknowledging the heterosexuality of some artists and ignoring the homosexuality of others. Although her study revealed that a large majority of art educators are aware of homosexual artists and responded that they include the artwork of gay and lesbian artists in their teaching, it was disconcerting to learn that many teachers elect not to reveal the homosexual identity of these artists. This practice promotes straight identity as more legitimate and normal – hence, the term heteronormative. Her study’s findings support the view that the discipline of art education would profit by adding curricular and resource materials on gay and lesbian artists and by supporting research examining the ways teachers can integrate material about gay and lesbian artists in their curricula (p. 157). Lampela (1995) proposes that the field of art education must meet this challenge of including gays and lesbians artists into the curricula because of the following:

Teachers must be aware that at least ten percent of their classes may be composed of homosexual adolescents. The Kinsey (1948) study estimated that one in ten people are exclusively homosexual. How and when this occurs remains unclear. The fact is there are lesbian and gay adults and adolescents. It is important that teachers not presume everyone is heterosexual. (p. 242)

Laurel Lampela (1996) argues that even though such material may be considered controversial by many people, when we ignore such valuable social information such as the sexuality of artists and its impact on their work, we distort histories and deny educational opportunities. Studies of
visual representations of same-sex perspectives can help to uncover meanings that have been lost because they were overlooked and excluded from the history of art. These lost meanings provide important clues to understanding the outstanding contributions gay men and women have provided the world, legacies that are unique because of the gay sensibilities of their creators. Lampela comments on some gay and lesbian artists whose sexual orientation could help in understanding their work more fully. There are many other artists who were gay-identified or lesbian-identified or are lesbian or gay: Edmonia Lewis, Harriet Hosmer, Rosa Bonheur, Romaine Brooks, Keith Haring, Harmony Hammond, Robert Mapplethorpe, Betsy Damon, Monica Sjoo, and Robert Rauschenberg. Recognition of their sexual orientation may help one better understand and appreciate some of their work (1995, p. 245).

Sears’ (1989) study on selected interviews with southern lesbian and gay youth concerning how their high school teachers and counselors adopted neutral or negative attitudes about homosexuality and toward homosexual persons was quite profound and substantially informs the interview sections of this study. Sears states:

Several lesbian and gay Southerners, such as Franklin, spoke at length about the difficulty they faced in school as the result of negative attitudes of educators. Most, like Nathaniel and Carlton, noted that this topic was simply avoided by teachers, counselors, and administrators in their school. Guidance counselors, in particular, were viewed as academic not personal advisors. A few of the participants like Georgina, however, relayed stories of supportive educators who made a difference in their adolescent lives. (p. 46)

Sherman’s (2002) study on teacher’s attitudes supporting gay and lesbian issues at the high school level surveyed 350 high school teachers at five high schools in California. Her study
examined their attitudes in the following four areas: gay and lesbian literature in the school libraries; gay and lesbian school clubs and dances; counseling to address issues sensitive to gays and lesbians; and curriculum that involves gay and lesbian issues. The study’s questions that investigated the opinions of teachers on gay and lesbian issues in the high school curriculum and school counseling were of particular interest. Sherman’s findings revealed that:

Most of the respondents agreed that gay and lesbian students who were struggling with issues of homosexuality would benefit from a supportive teacher, and those respondents would feel comfortable providing that support. However, for curriculum in the library, although most respondents were not opposed to classroom curriculum involving gay and lesbian issues, a very low percentage agreed that teaching the history of homosexuality is important. (p. 2)

Condie’s (2005) study regarding principal’s attitudes toward homosexuality in a large metropolitan school district surveyed 28 principals, representing 34% of the district’s 80 high schools. The study revealed that a majority of the principals had a positive attitude toward gay and lesbian issues, but found some problem areas:

The responses to the questionnaire revealed that principal’s’ least favorable ratings were found for Question seven “Schools should hold assemblies for students on gay/lesbian issues”’ and Question four “School newspapers should be allowed to have articles about gay and lesbian issues.” This could suggest that many principals still shy away from addressing gay issues, perhaps because of the controversy that often surrounds it. (p. 56)

Also, a number of survey studies have investigated issues relating to homosexuality in the context of higher education (Baker, 1980; Bodner, 1997; Hinrichs & Rosenberg, 2002; Kardia, 1996; Koch, 2000; Rambosk, 2011; Rankin, 1994; Riggs, 2001; Sears, 1989). Most of these
studies investigated the attitudes, knowledge, and anticipated behaviors of pre-service teachers, undergraduate students, and faculty regarding homosexuality and gay and lesbian issues. Sears (1993) argues that “there is no legal justification for systematically barring discussion of homosexuality or for the exclusion of the contributions of lesbian, gay, and bisexual artists, politicians, scientists, and athletes from the school curriculum” (p.127).

Baker’s (1980) pioneering study on the study of homosexuality in the field of education surveyed 108 university students enrolled in undergraduate teacher preparation programs in the North Texas area. One of the more notable findings revealed that approximately 43% of the respondents who had a negative view concerning homosexuality thought it was appropriate to request that a homosexual student register in another course instead of theirs. Baker stated:

This provokes a challenging question as to where these students should go. This also suggests a significant lack of tolerance on the part of these future teachers. Furthermore, about 25% of the respondents said they could not deal openly and fairly with a gay student. Also noteworthy is the fact that while 67% believe that it would be a worthwhile goal to restore or establish self-esteem and self-confidence in the gay student, yet only 49% believed a teacher should help the gay person feel comfortable with his/her sexual orientation. (p. 60)

Sears calls for administrators to change the curriculum and school culture that contributes to the difficulties experienced by sexual minority students and faculty by implementing specific policies and practices that challenge the hegemony of the hidden curriculum, which fosters shame, violence, and discrimination. Some of the practices that could be employed included the addition of sexual orientation to schools’ anti-slur and anti-harassment policies; interviewing potential teachers and guidance counselors to establish their professional experiences and
personal attitudes about working with sexual minorities; and evaluating school textbooks for biased or misleading information about gays and lesbians. Sears (1989) initiated a non-volunteer sample descriptive survey research study of 258 pre-service teachers attending the University of North Carolina that utilized a questionnaire to assess their personal feelings and professional attitudes toward homosexuality and homosexual students. Two standardized attitudinal instruments were used in his study: the modified Attitudes Toward Homosexuality Scale (ATHS) survey and the Index of Homophobia (IH) measure. Some of the more notable findings of his quantitative analysis survey were:

(1) Most pre-service teachers expressed negative attitudes about homosexuality and harbored homophobic feelings toward lesbians and gay men; (2) As a group their feelings were more negative than their attitudes with those pursuing an elementary certificate expressing the most negative attitudes and feelings; (3) Pre-service teachers’ knowledge about homosexuality was minimal but those who were more knowledgeable expressed less negative attitudes and feelings; (4) as professionals, pre-service teachers were most willing to address issues of harassment but less willing to assume a proactive counseling or teaching roles; (5) With the exception of attending school-sponsored workshops on strategies working with sexual minority students, only a minority of these prospective teachers expected to assume any other school-related activity; (6) Attitudes and feelings regarding homosexuality was strongly related to their willingness to engage in such activities; knowledge about homosexuality exerted a relatively weak influence. (pp. 3-4)

Hinrichs and Rosenberg’s (2002) study of attitudes toward gay, lesbian and bisexual persons among heterosexual liberal arts college students surveyed 692 heterosexual students at six liberal arts colleges. Some of their conclusions were significant:
Again, overall and at each college, female students were more tolerant, on average, than male students. Similarly, students at colleges without Greek organizations were more accepting of gays, lesbians, and bisexuals than students at colleges without these organizations. When considering only colleges with greek [sic] organizations, members of Greek letter social organizations were only slightly, and not significantly, less accepting of gays, lesbians, and bisexuals on campus than non-members. (p. 71)

Rambosk’s (2011) study of Florida pre-service teachers’ attitudes toward the use and ranking of 30 controversial subjects surveyed 435 pre-service teachers enrolled in social studies methods courses at the Florida State University, the University of North Florida, and the University of South Florida. Interestingly, the respondents ranked gay/lesbian rights as the most controversial issue, and only 32% of them discussed controversial issues in their social studies methods class. The top five issues considered the most controversial to discuss in a social studies methods class were abortion, creationism, gay/lesbian rights, legalization of drugs, and pornography. Rambosk stated:

The Gay/Lesbian Rights z score was of high significance. With a score of 2.26, it was well above the population mean. This suggests that pre-service teachers are not comfortable in the discussion of gay/lesbian rights. The potential reasons as to why the pre-service teacher feels uncomfortable with this controversial issue is that it may be deemed inappropriate or unrelated to the social studies content. (p. 38)

Kardia’s (1996) study on student attitudes toward lesbians, gay men, and bisexual people on a multicultural campus surveyed a cohort of 1,000 students attending the University of Michigan at the beginning of their first year in the fall of 1990 and then, again, at the end of their fourth year in the winter of 1994. The study primarily centered on student attitudes toward
lesbians, gay men, and bisexual people and the influence of college on these attitudes and beliefs. Interviews were conducted in the spring and summer of 1994, with six students to enhance the survey data, which yielded five major findings:

First, both the survey and interview data strongly indicate that, after four years of college, students’ attitudes toward sexual diversity are significantly more positive than attitudes held at entrance to college. …Second, contact with lesbian, gay, and bisexual people is a primary mechanism through which students’ attitudes change. …Third, students who are more empathetic, liberal, willing to change the social status quo, and inclined toward cognitive complexity are more likely to be accepting of sexual diversity. …Fourth, curricular and co-curricular attention to sexual diversity establishes norms of respect and thoughtful consideration of this issue. …Fifth, students who participate in religious groups or fraternities are less likely to be accepting of sexual diversity than the general student population. Fraternities discourage acceptance of sexual diversity while student religious groups reinforce negative attitudes toward sexual diversity, thus creating peer environments of intolerance despite more general trends toward tolerance among college students. (pp. 203-204)

This literature review reveals that there has been a significant body of research on the gay and lesbian past and its relation to art history since the Stonewall Rebellion of 1969. While this important gay and lesbian scholarship has found a place at the table in colleges and universities, it still has not been embraced by secondary education. Research that has exposed the degree of heterosexism present in high-school classrooms and textbooks has highlighted the need for more diversity and inclusion in order to thwart how heteronormative textbooks have the power to misinform and marginalize gays and lesbians to student-readers. Survey research studies
investigating the ways teacher attitudes concerning gay and lesbian issues reveal how crucial teachers’ roles are in influencing their students’ ideas about homosexuality. Additionally, research at both the higher education and secondary education levels confirm that curriculum attention on sexual diversity encourages more positive attitudes toward lesbian, gay, and bisexual people. Lampela and Sear’s studies confirm that information about sexual orientation is almost entirely absent from the high school curriculum, which serves to foster and maintain negative stereotypes and attitudes about gays and lesbians. Most important, this study should help to facilitate and move this conversation to the high school level.
CHAPTER 3  
METHODOLOGY

This study utilized content analysis, a survey, structured interviews, and informal conversational interviews that embrace both quantitative and qualitative research methodologies. This work is imbued with Deweyan pragmatism and its concern for culture and its benefits to society, an approach which argues that the truth or value of a method is determined by whether it has pragmatic or useful consequences; it is also informed by morality and ethics that promotes a more socially just and equitable world for all humanity (Bernstein, 1989; Kloppenberg, 1996; Kohlberg, 1981; Rud, Garrison, & Stone, 2009; Shalin, 1992). In regard to the emancipatory agenda in this study, it is important to note that its value ultimately will derive from the transformative results these research methods will make possible.

According to Krippendorf (2004), content analysis views data as "representations not of physical events but of texts, images, and expressions that are created to be seen, read, interpreted, and acted on for their meanings, and must therefore be analyzed with such uses in mind" (p. xiii). He acknowledges that content analysis is an "empirically grounded method, exploratory in process, and predictive or inferential in intent" (p. xiii). He questions the legitimacy and effectiveness of the distinction between quantitative and qualitative content analyses because all reading of texts is qualitative in nature, even when certain characteristics of texts are converted into useful statistics. Gunter (2000) proposes that widespread agreement is emerging within media research about the importance of cross-fertilization between the two methodologies of quantitative and qualitative research in order to realize the “potential for accurate description and explanation of the significance of communications in all contexts” (p. 9). Building upon findings of previous studies using content analysis (Naccarato & Neuendorf, 1998; Shoemaker & Reese,
1996), this study attempts to merge quantitative and qualitative data. The qualitative approach that Katz (1996) used in his social constructivist analysis of sexuality provides this study with an interpretivist approach to what Dilthey (1974) calls gaining an empathy or awareness into a persons' attitudes, or verstehen. An effort is made here to connect content analysis with survey results, structured interviews, and informal conversational interviews linking key text themes on sexual orientation, same sex-perspectives, and heteronormative hegemonies with the ways AP art history teachers interpret, evaluate, and perceive issues ignored or presented in the text. This study endeavors to investigate this link within the disciplines of art history and art education and utilized a hybrid approach that may move this discussion forward.

Sources of Data

There are two primary sources of data for this study. The first, *Gardner’s Art through the Ages* (Gardner & Kleiner, 2013) – an approved AP art history textbook – was examined for evidence of same-sex perspectives, same-sex perspectives ignored, and heteronormative hegemonies in both text and images. The study explores how inclusive the text and images are in addressing issues of sexual orientation and, particularly, same-sex perspectives. It also investigates the text and images for evidence of sexual orientation and, particularly, same-sex perspectives ignored, and for heteronormative hegemonies.

AP art history teachers employing *Gardner’s Art through the Ages* were the other primary source of data, and the study investigates their attitudes, opinions, and knowledge of gay and lesbian artists and artwork dealing with gay and lesbian issues in their curricula. A volunteer, convenience sample was selected of individuals serving as members of the College Board and/or the National Art Education Association using *Gardner’s Arts through the Ages* as their preferred text. The College Board allowed the use of its online educational discussion group forum to
solicit AP art history teachers to participate in this study since the researcher was an approved member of the AP art history forum. The researcher also solicited participants from the various listservs available on the NAEA website.

Data Collection

The descriptive study used both quantitative and qualitative methods to gather the data. A content analysis in quantitative research was used to explore the text of Gardner’s Art through the Ages for any evidence of the hidden or historically silenced gay and lesbian identities and self-affirmations uncovered by recent scholarship, as well as for evidence of sexual orientation and, particularly same-sex perspectives ignored, and for heterosexism and heteronormative hegemonies. The term “text” is a preferred term in many critical analyses and denotes not just written text but, also, any other message type that is considered in its entirety as argued by Neuendorf (2002). In this study, “text” refers to both written text and visuals. This content analysis was guided by specific research questions, which provided efficiency and empirical grounding. Krippendorff states that “formulating research questions so that answers could be validated in principle protects content analysts from getting lost in mere abstractions or self-serving categorizations” (2004, p. 32).

A researcher-developed questionnaire was employed to gather information in 2012 about the attitudes, opinions, and knowledge of AP art history teachers concerning gay and lesbian issues in their curricula. The 36-item, self-administered, online survey incorporated both closed- and open-ended items that yielded descriptive data concerning the attitudes toward and opinions of AP art history teachers employing Gardner’s Art through the Ages toward the inclusion of gay and lesbian artists as well as same-sex perspectives in their curriculum. One open-ended question that elicited written statements from the survey respondents provided qualitative data. The
survey was also gauged to ascertain their knowledge or understandings of gay and lesbian artists; their textbook practices; and their demographics, including items such as teaching certifications, educational level, gender, sexual orientation, age, years teaching, geographic location, and type of high school. A modified, five-point, Likert-type format with the range of scores from 1 (strongly disagree) to 5 (strongly agree) was employed on 11 questions of the 36-item questionnaire. Fischer (1982), Sears (1989), and Lampela (2001) all utilized Likert-type scales in their survey studies. Demographic data were collected using a multiple-choice format at the beginning of the survey. Lampela utilized a more modified, Likert-type format that required participants to check four different choices: strongly agree; agree; uncertain; and disagree. This part of the study fits a descriptive research/quantitative paradigm of social and educational research; according to Krippendorff (2004), however, the qualitative aspects of content analyses cannot be ignored (p. 16).

To shed more light on the validity and integrity of the descriptive data collected, a series of structured interviews were conducted by telephone and via the internet with a random sample of 12 of the surveyed AP art history teachers who selected Gardner’s Art through the Ages as their preferred text. The structured interviews were conducted in 2012. Gall, Gall & Borg (2007) state that this type of confirmation survey interview “produces evidence to confirm earlier findings – such interviews are especially useful in large-scale questionnaire studies where in-depth interviewing cannot be carried out for all respondents” (p. 244). A structured interview schedule was used. During 2012, qualitative data were also collected through informal conversational face-to-face interviews using a script to guide discussions, with a purposeful sampling of six AP art history teachers who also used Gardner’s Art through the Ages and who
participated in the AP Strategies Incentive Program, “Create Schools of Excellence in the Arts,” cohort of 2005. The informal conversational face-to-face interviews were conducted in 2012.

As a participant in this program, the researcher possessed an established rapport, trust, and access with this group; this helped established a more natural laboratory environment, affording the researcher the opportunity to gain greater breadth and depth from the interviews conducted, as advocated by Fontana & Frey (2005). The informal, conversational, face-to-face interviews were accomplished through a negotiation process between the interviewer and the respondents, as described by Schwandt (1997), and these sessions were digitally recorded for transcription and coding. Schwandt claims that the interviews situate interviewer and respondents as active participants in an interaction, resulting in a negotiated accomplishment: “It has become increasingly common in qualitative studies to view the interview as a form of discourse between two or more speakers or as a linguistic event in which the meanings of questions and responses are contextually grounded and jointly constructed by interviewer and respondent” (p. 79). This portion of the study aligns closely with the qualitative research/critical theorist paradigm of social and educational research. Further an ethnographic content analysis approach was utilized in this interview phase. Krippendorff (2004) asserts that ethnographic content analysis "does not avoid quantification but encourages content analysis accounts to emerge from readings of texts. This approach works with categories as well as with narrative descriptions, but focuses on situations, settings, styles, images, meanings, and nuances presumed to be recognizable by the human actors/speakers involved" (p. 16). Utilizing both quantitative and qualitative methodologies in the survey provided richer insights and raised more interesting questions for future research than if only one set of methodologies was considered. The triangulation of the data from both the survey and interviews allowed the researcher to draw on
the strengths from both methods as argued by Denzin (2005): “The combination of multiple methodological practices, empirical materials, perspectives, and observers in a single study is best understood, then, as a strategy that adds rigor, breadth, complexity, richness,” and more insight to any investigation (p. 5).

Data Analysis

The data analysis included two distinct phases: the content analysis of the *Gardner’s Art through the Ages* and the survey and interviews with AP art history teachers. Both included quantitative and qualitative analyses.

*Gardner’s Art through the Ages*, a widely adopted AP art history textbook, was analyzed using descriptive content analysis to examine the 1,508 hybrid pages of written text for page counts of keywords, phrases, and other text-only markers for same-sex perspectives. These written text variables were selected from the theory and past research of gay and lesbian scholarship (e.g., homosexual, homosexuality, gay and lesbian, and queer, to name a few). As Neuendorf (2002) states: “Researchers working in this vein are careful to limit their conclusions to the content being studied, although they may clearly be motivated by a desire to infer characteristics to the source (s) or to anticipate outcomes of the messages” (p. 53). In addition, the study utilizes a descriptive content analysis to examine the *Gardner’s Art through the Ages* text for evidence of sexual orientation – particularly same-sex perspectives ignored and for heteronormative hegemonies. Krippendorff contends that:

All theories of reading (hermeneutics) and theories of symbolic forms (semiotics), including theories of message meanings (communication/conversation theory), can be operationalized as processes of moving from texts to the contexts of the texts’ use. I
would also suggest that a context is always constructed by someone, here the content analysts, no matter how hard they try to objectify it. (p. 25)

Ettinger and Maitland-Gholson's (1990) guide for text analysis provides a useful framework for facilitating a more informed and sophisticated use of content analysis in the field of art education research. In light of this study, their five orientations to text analysis helped inform this study's framework for addressing overlapping and connecting orientations to the analysis and interpretation of the Gardner’s text. These five orientations each represent a recognized tradition, and have been described as literal, classic content, semantic, structural, and hermeneutic. These approaches help the researcher decipher what relationships exist between a text and the meanings attributed to it. They acknowledge that “at one extreme, the literal orientation posits that reality and meaning are separate and objective. At the other extreme, hermeneutic orientation suggests that reality and meaning are most often defined as inseparable from and determined by social interaction” (p. 88). Literal orientation argues for only one correct interpretation. Classic content orientation claims that texts can be systematically, objectively and quantitatively analyzed. Semantic orientation asserts that texts have multiple and reasonable interpretations. Structural orientations look at texts underlying structures that connect internal textual patterns with larger external contexts. Hermeneutic orientations analyze texts through a negotiation of meaning. Textual analysis in this study utilized various aspects of literal, classic content, semantic, and hermeneutic orientations as described above.

Temple (2005) utilized the analytic themes of ignoring, mentioning, negative contexts, and positive contexts to structure her content analysis of heterosexism in Canadian high school textbooks, which may add some validity in analyzing the *Gardner’s Art through the Ages* text in this study. In her findings, one analytic theme stands out most clearly: ignoring. Nearly 95% of
the coded pages made no reference to same-sex sexuality. Temple saw this ignoring of same-sex sexuality as part of the process of institutionalized heterosexism. Adding this analytic theme of ignoring of same-sex perspectives to the descriptive content analysis of the *Gardner’s Art through the Ages* text was used in the analysis for this study. For example, when analyzing the credits for various works of art reproduced in the text, the artists identified through current scholarship as homosexual, homophile, or homoaffective were coded and correlated to determine if the text acknowledged or ignored their sexual orientation. Those artists whose sexual orientations were deemed ignored by the text were coded and counted by chapter and added to a researcher-developed codebook under the category of sexual orientation of artist ignored. Artworks whose subject matter dealt with same-sex perspectives or gay and lesbian issues as identified through current scholarship were analyzed to see if the text ignored these contexts. If these artworks were regarded as being ignored in the text, they were coded and counted by chapter and entered into the content analysis codebook under the category of sexual orientation works of art ignored. Visual analysis was used to analyze the imagery of the 1,644 illustrated artworks in the hybrid text. Textual information in the credits for the illustrated works of art was analyzed using descriptive content analysis, which also provided very applicable data for this study. In addition to artists and works of art, the text was manually scrutinized and analyzed by the researcher for evidence of sexual orientation ignored in regard to historical and literary figures and cultural contexts. If scholarship identified these historical and literary figures as homosexual, homophile, or homoaffective, they were coded and counted and entered into the category of sexual orientation ignored in the text by page count in the codebook. Cultural contexts considered by scholarship to be decidedly influenced by issues of same-sex perspectives were also counted and added to this category in the codebook by chapter and page count.
Suareez and Balaji’s (2007) examined sociology textbooks on their coverage and representations of sexuality using both quantitative and qualitative methodologies. They initially analyzed quantitatively the textual coverage in 38 textbooks by counting pages containing any material related to sexuality. They then analyzed qualitatively the content of 14 of those books providing the most attention to sexuality for recurring patterns or themes of sexuality, and found evidence of “lingering heteronormativity, homogenization of homosexuality, and problematic representations of non-normative sexuality” (p. 239). The Gardner’s Art through the Ages text was examined for evidence of heteronormativity in its hybrid text and illustrated artworks. As utilized in the above study, pages that mentioned any heteronormative words, phrases, or sentences were counted. Illustrated artworks were visually analyzed for heteronormative qualities and counted, and their accompanying credits were analyzed as well.

The analysis of the data for this study employed biographical and autobiographical approaches to works of art in the Gardner’s Art through the Ages text by studying their relationship between the artist’s life and personality. This study assumes a direct connection between the artists’ sexual orientation and their art, and takes seriously the idea of authorship – particularly in regard to texts that provide accurate and reasonable accounts of the lives and influences of gay and lesbian artists. Same-sex perspectives gleaned from these biographical and autobiographical sources were used for the descriptive content analysis of the text. This study endeavored to assess same-sex perspective content on a more qualitative level using hermeneutic approaches; however, this research study embraced a multimethod approach that utilized both critical and humanistic perspectives. This analysis encompassed both interpretive and critical as well as positivist and humanistic approaches in analyzing the Gardner’s text. Denzin and Lincoln (2005) state the following about qualitative research:
Qualitative research is many things at the same time. It is multiparadigmatic in focus. Its practitioners are sensitive to the value of the multimethod approach. …Qualitative research embraces two tensions at the same time. On the one hand, it is drawn to a broad, interpretive, postexperimental, postmodern, feminist, and critical sensibility. On the other hand, it is drawn to more narrowly defined positivist, postpositivist, humanistic, and naturalistic conceptions of human experience and its analysis. (p. 7)

There have been some relevant studies regarding the use of qualitative content analyses of texts (Ettinger & Maitland-Gholson, 1990; Hijmans, 1996; Rogers, Malancharuvil-Berkes, Mosley, Hui, & Joseph, 2005). In any event, it was important to begin this investigation with a straightforward measure of the above phenomenon to establish a baseline and to record how it is treated by the art historians and editors who helped determine the form and content of the *Gardner’s Art through the Ages*; it fits more closely the positivist/interpretivist hybrid paradigm of social and educational research. A codebook was created as a tool for developing a coding system, which will help the researcher categorize and then, ultimately, delve deeper into reshaping those categories and finding deeper meanings for them using integration and dimensionalization as argued by Lindlof and Taylor (2002). A researcher-developed code book (Appendix A) and a page count table (Appendix B) were utilized in the content analysis of the text.

The data collected from the on-line questionnaires, structured telephone interviews, and informal conversational face-to-face interviews were analyzed using a combination of quantitative and qualitative methods. The quantitative data from the on-line questionnaire was analyzed using simple descriptive statistics such as frequencies, percentages and means. The qualitative data were analyzed for emergent themes related to the research study. Researcher-
developed on-line questionnaire (Appendix C), structured telephone interview questionnaire (Appendix D), and an informal face-to-face interview transcript (Appendix E) were utilized in the survey part of this study.

The telephone interviews were manually transcribed by the researcher, and the face-to-face interviews were manually transcribed from a digital recording. When the interviewees’ exact words were used in reporting the findings they were enclosed within quotations. Using the grounded theory model, open coding was employed to allow the researcher to initially go through the transcribed texts line by line and mark off those pieces of text that suggested a category, concept, construct, or theme related to the research study. Lindlof and Taylor (2002) state that this type of unrestricted coding allows the researcher/analyst to "feel free to consider the meanings of words, phrases, sentences, and larger expressive dialogical units on an equal basis" in order to keep the inquiry emergent and open (p. 219). The reflective findings from the qualitative analysis of the respondent interview data that emerged from the informal face-to-face interviews were compared with the results from the quantitative part of the survey to see if there was any agreement. The strength of utilizing two methods lies in the fact that, if the data collected through different methods converge, greater confidence in the results is generated. Consequently, the weaknesses of one particular method are compensated for by the strengths of the other method employed.
CHAPTER 4

FINDINGS

Content Analysis of *Gardner’s Art through the Ages*

A content analysis was conducted to determine if the 14th edition of *Gardner’s Art through the Ages* hybrid text addressed issues of sexual orientation, ignored issues of sexual orientation, and included heteronormative qualities in its written text and images. For the purpose of continuity, the illustration figure numbers used throughout the presentation of the content analysis findings match the illustration figure numbers found in the text. Moreover, in reviewing the contents of the text, including its 37 chapters for issues of sexual orientation, gaps occur because some chapters do not address issues of sexual orientation and, as a result, there is nothing to report. Table 1 summarizes the content analysis data for the above-cited research questions. Tables 2, 3, and 4 further summarize the content analysis data by specific categories of art as described in the titles.

Table 1

*Gardner’s Art through the Ages – Content Analysis*

<table>
<thead>
<tr>
<th>Content</th>
<th>Pages (1,508 Total Pages)</th>
<th>Percentage of Page Totals</th>
<th>Works of Art (1,644 Total Illustrations)</th>
<th>Percentage of Illustration Totals</th>
<th>Artist (621 Known Artists)</th>
<th>Percentage of Known Artists Totals</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sexual Orientation Addressed</td>
<td>21</td>
<td>1.39%</td>
<td>10</td>
<td>0.61%</td>
<td>4</td>
<td>0.64%</td>
</tr>
<tr>
<td>Sexual Orientation Ignored</td>
<td>204</td>
<td>13.50%</td>
<td>43</td>
<td>2.62%</td>
<td>36</td>
<td>5.80%</td>
</tr>
<tr>
<td>Heteronormative Qualities</td>
<td>422</td>
<td>27.98%</td>
<td>310</td>
<td>18.86%</td>
<td>162</td>
<td>26.09%</td>
</tr>
</tbody>
</table>

Table 2

*Renaissance to Contemporary – Chapters 21 - 31 – Content Analysis*

<table>
<thead>
<tr>
<th>Content</th>
<th>Pages (544 Total Pages)</th>
<th>Percentage of Page Totals</th>
<th>Works of Art (641 Total Illustrations)</th>
<th>Percentage of Illustration Totals</th>
<th>Artist (447 Known Artists)</th>
<th>Percentage of Known Artists Totals</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sexual Orientation Addressed</td>
<td>12</td>
<td>2.20%</td>
<td>7</td>
<td>1.10%</td>
<td>4</td>
<td>0.89%</td>
</tr>
<tr>
<td>Sexual Orientation Ignored</td>
<td>95</td>
<td>17.46%</td>
<td>26</td>
<td>4.10%</td>
<td>35</td>
<td>7.89%</td>
</tr>
<tr>
<td>Heteronormative Qualities</td>
<td>180</td>
<td>33.10%</td>
<td>140</td>
<td>21.84%</td>
<td>116</td>
<td>25.95%</td>
</tr>
</tbody>
</table>
Table 3

**Non-Western Tradition – Chapters 10, 15, 16, 17, 18, 19, 32, 33, 34, 35, 36, and 37 – Content Analysis**

<table>
<thead>
<tr>
<th>Content</th>
<th>Pages (290 Total Pages)</th>
<th>Percentage of Page Totals</th>
<th>Works of Art (326 Total Illustrations)</th>
<th>Percentage of Illustration Totals</th>
<th>Artist (67 Known Artists)</th>
<th>Percentage of Known Artists Totals</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sexual Orientation Addressed</td>
<td>0</td>
<td>0.00%</td>
<td>0</td>
<td>0.00%</td>
<td>0</td>
<td>0.00%</td>
</tr>
<tr>
<td>Sexual Orientation Ignored</td>
<td>47</td>
<td>16.21%</td>
<td>4</td>
<td>1.23%</td>
<td>0</td>
<td>0.00%</td>
</tr>
<tr>
<td>Heteronormative Qualities</td>
<td>85</td>
<td>29.31%</td>
<td>55</td>
<td>16.87%</td>
<td>18</td>
<td>26.87%</td>
</tr>
</tbody>
</table>

Table 4

**Greco-Roman (Classical World) – Chapters 5 – 7 – Content Analysis**

<table>
<thead>
<tr>
<th>Content</th>
<th>Pages (161 Total Pages)</th>
<th>Percentage of Page Totals</th>
<th>Works of Art (220 Total Illustrations)</th>
<th>Percentage of Illustration Totals</th>
<th>Artist (31 Known Artists)</th>
<th>Percentage of Known Artists Totals</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sexual Orientation Addressed</td>
<td>2</td>
<td>1.24%</td>
<td>2</td>
<td>0.91%</td>
<td>0</td>
<td>0.00%</td>
</tr>
<tr>
<td>Sexual Orientation Ignored</td>
<td>28</td>
<td>17.39%</td>
<td>11</td>
<td>5.00%</td>
<td>1</td>
<td>3.23%</td>
</tr>
<tr>
<td>Heteronormative Qualities</td>
<td>46</td>
<td>28.57%</td>
<td>41</td>
<td>18.64%</td>
<td>6</td>
<td>19.35%</td>
</tr>
</tbody>
</table>

Sexual Orientation Addressed

While *Gardner’s Art through the Ages* does address some issues of sexual orientation and, particularly, same-sex perspectives in its written hybrid text and images, based on a systematic and descriptive content analysis, the text devotes just 1.39% of its pages to sexual orientation in its hybrid text of paper and digital components. Out of 1,508 pages of hybrid written text, approximately 21 pages include some information on sexual orientation. In terms of illustrated works of art, approximately 0.61% of images are dedicated to issues of sexual orientation. Out of 1,644 illustrated works of art, approximately 10 works of art were ascribed to sexual orientation – and the text reserved approximately 0.64% of its known artists to discussions regarding sexual orientation. Of 621 known artists included in the hybrid text and
images, only four were recognized as being gay or lesbian and, of these four, one – Gertrude Stein – was included as a major patron of the arts and the subject of a portrait by Picasso.

Introduction - Art History and other disciplines. The editors introduce the concept of gender studies and address the way art historians write art histories through their own subjective lenses in the brief discussion of the introduction of the *Gardner’s Art through the Ages* text (Gardner’s):

Realizing, however, that the authors of the written documents often were not objective recorders of fact but observers with their own biases and agendas, the art historian may also use methodologies developed in fields such as literary criticism, philosophy, sociology, and gender studies to weigh the evidence the documents provide. (Gardner & Kleiner, 2013, p. 12)

Although sexual orientation was not explicitly stated in the text’s Introduction, the inclusion of gender studies as a methodology utilized by art historians subtly alludes to LGBT (lesbian, gay, bisexual, & transgender) studies together with the study of sexuality. It also seems possible to argue that the above statement could be read as a disclaimer for past as well as current oversights in regards to including same-sex-perspectives.

Chapter 3 - Egypt under the Pharaohs. Sexual orientation is described in the text under the guise of androgyny as it relates to the statue of Akhenaton (Fig. 3-30) in the discussion of Egypt and Egyptian art:

This androgynous figure is a deliberate reaction against tradition. But the effeminate body, with its curving contours and the long face with full lips and heavy-lidded eyes are a far cry indeed from the heroically proportioned figures of the pharaoh’s predecessors.
Akhenaton's body is curiously misshapen, with weak arms, a narrow waist, protruding belly, wide hips, and fatty thighs. (p. 76)

Dynes (1990b) contends that androgyny comes from the Greek word *androgynos*, which essentially means man-woman (p. 56). He elaborates on Akhenaton’s stylized and androgynous figure as discussed above:

Although this king begat several daughters with his wife Nefertiti, in art he is often shown as eunuch-like, with swollen hips and feminine breasts. According to some interpreters these somatic features reflect a glandular disorder. Other scholars believe that they are a deliberate artistic stylization, so that the appearance of androgyny may convey a universal concept of the office of kingship, uniting the male and the female so as to constitute an appropriate counterpart of the universal god Aten he introduced. Scenes of Akhenaton caressing his son-in-law Smenkhkare have been interpreted, doubtfully, as indicating a homosexual relation between the two. (1990k, p. 351)

Lambert (2000) also asserts that Akhenaton’s sculptures elicit an ambiguous sexuality or possibly androgyny:

Evidence of pharaonic sexual ambiguity could be suggested by some of the sculptures of the controversial Akhenaton (c. 1353-1335 B.C.E.), depicted with breasts and rounded female hips in the image of his wife, Nefertiti. However, the sculptures could imply an attempt to unify male and female in the pharaoh’s person. Such an attempt would be in keeping with Akhenaton’s reduction of Egyptian polytheism to one unifying principle: the sun. Furthermore, the blending of male and female in the mythological tradition was not unknown. (pp. 270-271)
Chapter 5 - Ancient Greece. The subject of sexual orientation is addressed in the art and culture of Ancient Greece in the text while discussing the François Vase (Fig. 5-19) and the Barberini Faun (Fig. 5-84). The text notes that the Greek painter Kleitias depicted particular scenes from Greek mythology on the registers of this krater with volute-shaped handles, named for the archaeologist who discovered it. This masterpiece of early Athenian black-figure painting focuses mainly on the adventures of the two mythical heroes of Achilles and Theseus, but in the text’s discussion regarding one of its painted details of the centauromachy, sexual orientation is implied:

The rest constitutes a selective encyclopedia of Greek mythology, focusing on the exploits of Peleus and his son Achilles, the great hero of Homer’s Iliad, and of Theseus, the legendary king of Athens.

In the detail of the centauromachy shown here (Fig. 5-19, bottom), Lapiths (a northern Greek tribe) and centaurs battle after a wedding celebration at which the man-beasts, who were invited guests, got drunk and attempted to abduct the Lapith maidens and young boys. Theseus, also on the guest list, was prominent among the centaur’s Greek adversaries. (p. 120)

Dover (1978) posits that centaurs are commonly depicted in ancient Greek art as pursuers of both attractive males and females:

Centaurs (with the honourable exception of the wise Khiron) were regarded, like satyrs, as creatures of ungovernable lust, given to pouncing on anyone, of either sex, whose beauty aroused them. Hieronymos seems to have had a thick head of hair, and hairiness, being suggestive of animality, was popularly regarded as an indication of lack of control over the appetites. (p. 38)
Dover further describes the bawdy character of these mythological creatures by elaborating on their characteristics as depicted in the entry under ‘centaur’ by the lexicographer Hesykhios: “Crude, wild, brigand, pederast and arse” (p. 38). Percy (1990i) contends that Theseus may have been associated with pederasty by being called the forefather of this Athenian institution: “Some of these myth-makers may have invented the fable that Theseus, after slaying the Minotaur, abandoned Ariadne in Naxos and took an eromenos, thus creating a “founder” of pederasty for Athens” (p. 1235). Percy (1996) continues to elaborate on Theseus as the mythical architect of Athenian pederasty:

In making so significant a hero as Theseus the legendary founder of Athenian pederasty, the propagandists for the polis revealed that it did not scorn the practice. Similarly, the fact that an appropriate age difference was superimposed on Theseus and Pirithous points to a distinct effort to portray Theseus as a model erastes for the Athenians of the classical and later ages. (p. 174)

The text also maintains that homosexuality was commonplace in the male-dominated world of Ancient Greece when discussing the eroticism of the Barberini Faun:

Hellenistic sculptors often portrayed sleep. The suspension of consciousness and the entrance into the fantasy world of dreams – the antithesis of the Classical ideals of rationality and discipline – had great appeal for them. This newfound interest is evident in a marble statue of a drunken, restlessly sleeping satyr (a semihuman follower of Dionysos) known as the Barberini Faun, after Cardinal Barberini, who acquired the statue when it was unearthed in Rome in the 17th century. Barberini hired Gianlorenzo Bernini, the great Italian Baroque sculptor (Figs. 24-6 to 24-8) to restore the statue. Bernini no doubt felt that this dynamic statue in the Pergamene manner was a work of a
kindred spirit. The satyr has consumed too much wine and has thrown down his panther skin on a convenient rock, then fallen into a disturbed, intoxicated sleep. His brows are furrowed, and one can almost hear him snore. Eroticism also comes to the fore in this statue. Although men had been represented naked in Greek art for hundreds of years, Archaic kouroi and Classical athletes and gods do not exude sexuality. Sensuality surfaced in the works of Praxiteles and his followers in the fourth century BCE. But the dreamy and supremely beautiful Hermes playfully dangling grapes before the infant Dionysos (Fig. 5-63) has nothing of the blatant sexuality of the Barberini Faun, whose wantonly spread legs focus attention on his genitals. Homosexuality was common in the male world of ancient Greece. It is not surprising that when Hellenistic sculptors began to explore the sexuality of the human body, they turned their attention to both men and women. (p. 159)

Saslow (1999) discusses the significance of the Barberini Faun in a way that captures how such an erotic artwork would have been received by the Greek polis:

Aside from his pointed ears and hornlike forelock, the recumbent creature is barely discernible from a mortal. ...Though the erotic appeal of this figure has often been noted, in so thoroughly bisexual a culture its meaning would have shifted depending on the observer. A female viewer might read in it a desirable heterosexual partner, while a male viewer could see either an object of homosexual attraction or an opportunity to identify with another virile male relaxing after successful conquest of some nymph. If images of bodily pulchritude were popular with male spectators, it was because they offered visual stimulation that could rival the real thing. (p. 39)
The homoerotic nature of the Greek gods and heroes were a constant source of inspiration and trepidation for artists and philosophers as evidenced in the amount of artwork that survives today. It seems possible to argue that the text missed an excellent opportunity to discuss the topic of sexual orientation more fully in regards to the art and culture of ancient Greece.

Chapter 24 - The Baroque in Italy and Spain. Sexual orientation is reintroduced as not only the subject, but also the patron of a work painted by Caravaggio titled the *Musicians* (Fig. 24-17A) in the text during the Baroque period in Italy and Spain, which is included as a bonus image and can only be further studied by logging into the Cengage Learning website. The discussion largely lies in the digital component of this text, and quite vividly describes the homoerotic character of the work and the alleged homosexuality of Caravaggio’s patron, Cardinal Del Monte:

One of Caravaggio’s earliest mature works is this canvas representing four figures, including three musicians, painted around 1595 when the artist lived in the household of Francesco Maria Bourbon Del Monte (1549–1627), whom Sixtus V appointed cardinal in 1588. Del Monte was a lover of art and music who headed a papal committee to study the reform of liturgical music and who oversaw the Sistine Choir, at that time an all-male ensemble of castrated singers. Caravaggio moved into Del Monte’s home in the Palazzo Madama next to San Luigi dei Francesi in Rome—for which he painted *Calling of Saint Matthew* (Fig. 24-17), a commission he received upon the cardinal’s recommendation. Caravaggio drew a salary from the cardinal in return for producing an unspecified number of paintings while in his employ, thereby assuring the gifted young painter a steady income for the first time and permitting him to hire a servant, who also lived in the cardinal’s palace. Contemporaneous accounts describe Caravaggio at that time as a
frequenter of taverns who always carried a sword, an illegal act for which he was arrested at least twice. (The police dropped the charges each time upon learning of his relationship to Del Monte.) In Musicians, Caravaggio presented a tableau of four tightly cropped life-size half-length figures. The central figure is a young lute player who looks seductively directly at the viewer—that is, at Cardinal Del Monte, because this was a private commission for his personal collection. The horn player in the background is a self-portrait of Caravaggio. With his mostly bare back to the viewer, a third musician (his violin is in the foreground next to his left leg) studies a musical score. The fourth figure, in the upper left corner of the canvas, has wings and a quiver of arrows. He is Cupid, the adolescent god of love, who picks grapes, a reference to Bacchus, wine, and feasting—all themes Caravaggio addressed repeatedly in his paintings of the 1590s. Caravaggio even painted a portrait of himself in the guise of Bacchus. Art historians have frequently cited the markedly homoerotic nature of this portrayal of sensual, partially undraped, androgynous young men with full lips as evidence for the cardinal’s alleged homosexuality, but secure evidence is lacking. Nonetheless, the painting’s subject and Caravaggio’s rendition of it undoubtedly appealed to the cardinal’s well-documented interest in “the good life” alongside his ecclesiastical duties. (p. 681)

One could argue that this digital component of the text is very sophisticated and, quite frankly, handled academically in a manner closely akin to what may be found in LGTB art historical studies; however, one could also question the true convenience of this information since the readers actually will have to take the time and trouble to access the digital component of this thumbnail bonus image by logging into a website. Further, it seems possible to argue that the editors chose to present this subject matter in the digital component or realm because of the
controversial nature of the subject matter rather than in the more readily available hard copy of the text. Overall, this comprises an important addition to this hybrid text and, more important, it shows AP art history students how sexual orientation can be handled in an unbiased, academic, and non-threatening way.

Chapter 28 - Impressionism, Post-Impressionism, Symbolism: Europe and America, 1870 to 1900. Gardner’s introduces sexual orientation in this period under the text heading of “Fin-De-Siècle” in the guise of the word “perversions,” which may indicate homosexuality since Vienna was known as one of the important metropolitan gay hubs of Europe during this period:

Characteristic of the fin-de-siècle period was an intense preoccupation with sexual drives, powers, and perversions. People at the end of the century also immersed themselves in an exploration of the unconscious. This culture was unrestrained and freewheeling, but the determination to enjoy life masked an anxiety prompted by significant political upheaval and an uncertain future. The country most closely associated with fin-de-siècle culture was Austria. (p. 823)

Sexual orientation is presented in a very subtle and biased way; in fact, it seems possible to argue that the editors had possibly taken the information from an earlier art historical text without really updating the language or checking the information for historically biased language. The text’s use of the word “perversions” is extremely problematic – particularly in regard to the way AP Art History students may decipher its meaning within the cultural and historical context of the Austrian-Hungarian Empire of the time. Percy (1990a) asserts that the word “perversions” has a very specific origin and connotation when linked to this particular society, and without doubt could provide partial meanings about homosexuals to the AP art history student since the text never really clarifies or positions it in any unprejudiced and holistic way:
The decadence of Franz Joseph's reign contrasted with the brilliant intellectual and artistic life of his capital, which became one of the gay centers of Europe. In the field of sex research, the first major figure of modern times was Richard Freiherr von Krafft-Ebing (1840-1902), called from Germany to Graz and then to Vienna, which had become the world's leading medical school. His *Psychopathia Sexualis* (first edition 1886) disclosed to the educated public the existence of homosexuality and other sexual "perversions," of which he assembled a picturesque dossier on the basis of his own and others' observations mainly in prisons and insane asylums that left the public with the conviction that all who engaged in forbidden sexual activity were in some way "mentally ill." ... But the existence of the law did not prevent Vienna from having a lively homosexual subculture at the turn of the century, with its cafés, restaurants, bathhouses, and places of rendezvous all under the surveillance of the police, who like their counterparts in Berlin kept systematic lists of those who engaged in homosexual activity. (p. 98)

Chapter 29 - Modernism in Europe and America, 1900 to 1945. In the text’s discussion of modern European and American art sexual orientation is mentioned within the discussion of the life of the American expatriate and art patron of the avant-garde, Gertrude Stein, and through Marsden Hartley’s 1914 painting, *Portrait of a German Officer*, currently in the collection of the Metropolitan Museum of Art in New York (Fig. 29-38). Within a boxed essay titled “Gertrude and Leo Stein and the Avant-Garde,” the text acknowledges her lesbian identity, couching it in terms of a relationship:

One of the many unexpected developments in the history of art is that two Americans – Gertrude (1874-1946) and Leo (1872-1947) Stein – played pivotal roles in the history of
the European avant-garde. The Steins provided a hospitable environment in their Paris home for artists, writers, musicians, collectors and critics to socialize and discuss progressive art and ideas. ... She is perhaps best known for *The Autobiography of Alice B. Toklas* (1933), a unique memoir written in the persona of her longtime lesbian companion. ... Among the hundreds who visited the Steins were artists Henri Matisse, Pablo Picasso, Georges Bracque, Mary Cassatt, Marcel Duchamp, Alfred Stieglitz, and Arthur B. Davies; writers Ernest Hemingway, F. Scott Fitzgerald, John dos Passos, Jean Cocteau, and Guillaume Apollinaire; art dealers Daniel Kahnweiler and Ambroise Vollard; critics Roger Fry and Clive Bell; and collectors Sergei Shchukin and Ivan Morozov. (p. 844)

In regard to Marsden Hartley, the Gardner’s text for the first time acknowledges the sexual orientation of an artist as having a male lover and how that it is a factor to better understand his art. His painting *Portrait of a German Officer*, deals with issues of sexual orientation – particularly same-sex perspectives – and the text makes an effort to present this important link:

Although this image resonates on the general context of wartime militarism, important elements in the painting had personal significance for Hartley. In particular, the painting includes references to his lover, Lieutenant Karl von Fryberg, who lost his life in battle a few months before Hartley painted this "portrait." Von Freyberg's initials appear in the lower left corner. His age when he died (24) appears in the lower right corner, and his regiment number (4) appears in the center of the painting. Also incorporated is the letter E for von Freyberg's regiment, the Bavarian Eisenbahn. (p. 866)

Surprisingly, in both instances this is the first time the text presents sexual orientation in the context of a relationship. The text alludes to Gertrude Stein’s sexual orientation as a lesbian in a
very restrained way and, again, one could argue that the editors of this text missed a perfect opportunity to explore this more fully. A discussion on how the freedoms of bohemian Paris afforded gays and lesbians living in the city with rich artistic experiences—gays and lesbians who were expatriates much like Gertrude Stein and Alice Toklas from countries far more intolerant of homosexual lifestyles than France—would have added a much needed same-sex contextual framing in the text. Again, the editors missed an important opportunity to elaborate more fully on this connection and how this same-sex relationship between Marsden Hartley and Lieutenant Karl von Freyberg has the same legitimacy as its heteronormative counterparts in the realm of art history, as evidenced in Domenico Ghirlandaio’s commemorative portrait *Giovanna Tornabuoni* (Fig. 21-27) who died in childbirth or Shah Jahan’s memorial to his favorite wife Mumtaz Mahal, the Taj Mahal (Fig. 32-6). Cooper (1986) holds that the death of Lieutenant Karl von Freyberg in battle during World War I had a profound impact on Hartley’s artwork and life:

The death of von Freyberg in action in October 1914 threw his life into tragedy. In his profound love for von Freyberg he saw embodied elements of the masculine ideal which led him to consider their relationship as a spiritual marriage worthy of worship. This devotion was expressed in one of his most successful paintings, *Portrait of a German Officer*, 1914, which incorporated direct but encoded references to von Freyberg. (p. 122)

Interestingly enough, Marsden Hartley lived in Paris for a time in 1912 and experimented with cubism, becoming part of Gertrude Stein’s circle of artists and friends. Dynes (1990o) contends that his time in Paris was quite fertile:

After experimenting in the style of Picasso, Hartley went to Paris (1912), where he became an intimate of Gertrude Stein. ... In 1913, he settled in Berlin, entering into a love affair with Lieutenant Karl von Freyberg. His lover was killed in battle on October 7,
1914, and Hartley created several of his finest paintings to memorialize the relationship. (p. 519)

Chapter 30 - Modernism and Postmodernism in Europe and America, 1945 to 1980. In the text’s discussion on Modern and Postmodern art in Europe and America sexual orientation is presented under the heading “The Aftermath of World War II”:

For example, following patterns developed first in the civil rights movement and later in feminism, various ethnic groups and gays and lesbians mounted challenges to discriminatory policies and attitudes. These groups fought for recognition, respect, and legal protection and battled discrimination with political action. In addition, the growing scrutiny in numerous academic fields – cultural studies, literary theory, and colonial and postcolonial studies – of the dynamics and exercise of power also contributed to the dialogue on these issues. As a result of this concern for the dynamics of power, identity (both individual and group) emerged as a potent arena for discussion and action – and as a persistent and compelling subject for painters, sculptors, and photographers. (p. 900)

Later in the chapter, the text again introduces the topic of sexual orientation under the guise of transvestism through the photography of Diane Arbus, whose work explored the capturing of people living around the edges of society:

During the 1960s, the most famous photographer of people – with all their blemishes, both physical and psychological – was Diane Arbus (1923-1971). New York-born and educated, Diane Nemerov married Allan Arbus when she was 18 and worked with her husband as a fashion photographer. After their divorce in 1959, Diane chose as her subjects the opposite of the beautiful people with perfect makeup and trendy clothes she had photographed constantly in the 1950s. Her photographs record ordinary people living
ordinary lives, people with physical deformities, and people at the margins of society, for example, transvestites — in short, people who rarely were the chosen subjects of professional photographers. (p. 920)

In these examples sexual orientation is again introduced under the heading of “Feminist Art,” where it is grouped together with gender, race, and ethnicity and as one of the prevailing subjects of the art included in the later part of the Twentieth Century. The text states: “In the 1970s, many artists began to investigate the social dynamics of power and privilege, especially in relation to gender, although racial, ethnic, and sexual orientation issues have also figured prominently in the art of recent decades” (p. 921).

In a period of art history that literally explodes with the art created by gays and lesbians, this chapter is woefully lacking substantive discussion on any gay or lesbian artists. The text introduces the subject of gays and lesbians as a group that challenges the heteronormative status quo in ways not unfamiliar to means utilized in the civil rights movement and feminism, but it chooses to ignore the sexual orientation of any gay and lesbian artists or any of their work that may deal with issues of same-sex perspectives depicted in this chapter. It might be possible that the text is simply mirroring the rampant homophobic atmosphere that existed in postwar America and Europe at this time? Cooper provides an interesting backdrop to this era and provides some insights on why gays and lesbians were so silent or silenced for that matter:

Though there was a tremendous surge of creative activity in the arts in post-war America, the work had little obvious autobiographical content. Feeling and emotional responses were obliquely expressed. The inventive experimental explorations of Merce Cunningham and John Cage in dance and music which centered on Black Mountain College in the early 1950s broke down many of the barriers between the performing and
the visual arts as well as introducing more open attitudes to homosexuality and
bisexuality. But by and large the art establishment remained predominantly male and
aggressively heterosexual. Official patronage seemed to prefer the work of the abstract
expressionists and this almost became a national cultural dimension of the cold war
against the Soviet Union in which abstract art was posed as the sophisticated capitalist
alternative to social realism. Such ideological pressure made it difficult for artists to
deviate either in their art or their sexuality. (p. 232)

This chapter’s text introduces the subject of gays and lesbians as a group that challenges the
heteronormative status quo, but the subjects of sexual orientation or same-sex perspectives was
not discussed in relation to an artist or a work of art. The chapter does point to the next chapter
as a harbinger of sexual orientation, particularly as it relates to AIDS (Acquired Immune
Deficiency Syndrome). Even though the text avoids discussing sexual orientation and same-sex
perspectives in regards to actual artists and artworks in this particular chapter, Saslow (1999)
states that gays and lesbians had been infiltrating society at all levels during the Post-World War
II era, and becoming major contributors to art and culture, as evidenced on the Upper West Side
of Manhattan:

   New York's performing arts complex at Lincoln Center reveals how far gay forces had
penetrated the bastions of culture by the Sixties. Lincoln Kirstein commissioned Philip
Johnson to create a gold and red jewelbox for his ballet company's home, the New York
State Theater; two generations of opera queens and balletomanes have promenaded
beneath the lobby's colossal Elie Nadelman sculptures of half-nude female couples. That
this is a gay space by a gay architect, for a gay patron, with lesbian ornament, was never
acknowledged – Kierstein and Johnson, like their patrons, long remained closeted – but
the men cruising the room like characters out of Demuth had seen Lynes's photos of City Ballet, or underground shots of dancers in skin magazines, and they knew the score not only musically but socially. The worst fears of the McCarthyites had come true: an international gay network was in place, in constant communication, and some of its members were eager to burst out of secrecy and demand acceptance. (p. 258)

Chapter 31 - Contemporary Art Worldwide. Sexual orientation is introduced under the umbrella of art as social and political communication in the Gardner’s account of worldwide contemporary art. The text discusses both David Wojnarowicz and Robert Mapplethorpe’s art and homosexuality frankly, together with the backdrop of AIDS. Gardner’s first introduces the concept of sexuality in art under the heading “Social Art: Gender and Sexuality” as follows: “Many artists who have embraced the postmodern interest in investigating the dynamics of power and privilege have focused on issues of gender and sexuality in the contemporary world” (Gardner & Kleiner, p. 942). The text then quickly turns to a discussion on homosexuality, AIDS, and art as both challenging and controversial in regards specifically to the lives and artworks of Wojnarowicz and Mapplethorpe:

For many artists, their homosexuality is as important – or even more important – an element of their personal identity as their gender, ethnicity, or race. Beginning in the early 1980s, unwelcome reinforcement for their self-identification came from confronting daily the devastating effects of AIDS (acquired immune deficiency syndrome) in the gay community. David Wojnarowicz (1955-1992) dropped out of high school in his hometown of Red Bank, New Jersey, and moved to New York City, where he lived on the streets before achieving success as an artist. A gay activist, he watched his lover and
many of his friends die of AIDS. He reacted by creating disturbing yet eloquent works about the tragedy of this disease, which eventually claimed his own life. (p. 943)

Wojnarowicz’s *When I put My Hands on Your Body* (Fig. 31-3), really captures the devastating affects AIDS inflicted on individuals living with the disease while they tended to their loved ones battling and, finally, succumbing to this insidious virus; it expresses both the emotional anguish and the tremendous loss associated with this pandemic. The text tackles this issue and explores his work quite vividly and genuinely:

In *When I Put My Hands on Your Body*, he overlaid a photograph of a pile of skeletal remains with evenly spaced typed commentary communicating his feelings about watching a loved one dying of AIDS. Wojnarowicz movingly describes the effects of AIDS on the human body and soul: “When I put my hands on your flesh I feel the history of that body. ... I see the flesh unwrap from the layers of fat and disappear. ...I see the organs gradually fade into transparency. ...It makes me weep to feel the history of you of your flesh beneath my hands.” Wojnarowicz juxtaposed text with imagery, which, like works by Barbara Kruger (31-2) and the Guerrilla Girls (31-2A), paralleled the use of both words and images in advertising. The public's familiarity with this format ensured greater receptivity to the artist's message. (pp. 943-944)

Within a boxed essay titled “Public Funding of Controversial Art,” sexual orientation is introduced through the context of the culture wars of the 1980s in America, sparked by two very controversial 1989 art exhibitions funded by the National Endowment for the Arts (NEA). The Southeastern Center for Contemporary Art’s exhibition in North Carolina included Andres Serrano’s *Piss Christ*, which created uproar among conservatives spearheading a letter-writing campaign and forcing the sponsor The Equitable Life Assurance Society to cancel its support.
Adherents of the religious right and strict conservatives often battled liberal artists and academics and their works over what they considered to be offensive and sacrilegious and more importantly not appropriate for federal funding. They often blamed their political adversaries of destabilizing traditional family values and Western civilization. The text points out that one of these provocative art exhibitions was Robert Mapplethorpe’s homoerotic photographs:

To Wildman and other staunch conservatives, this exhibition, along with Robert Mapplethorpe: The Perfect Moment, which included erotic and openly homosexual images of the artist (FIG. 31-4) and others, served as evidence of cultural depravity and immorality. These critics insisted that art of an offensive character should not be funded by government agencies such as the NEA. As a result of the media furor over The Perfect Moment, the director of the Corcoran Museum of Art decided to cancel the scheduled exhibition of this traveling show. But Dennis Barrie, Director of the Contemporary Arts Center in Cincinnati, chose to mount the show. The government indicted Barrie on charges of obscenity, but a jury acquitted him six months later. These controversies intensified public criticism of the NEA and its funding practices. The next year, the head of the NEA, John Frohnmayer, vetoed grants for four lesbian, gay, or feminist performance artists – Karen Finley, John Fleck, Holly Hughes, and Tim Miller – who became known as the "NEA Four." Infuriated by what they perceived as overt censorship, the artists filed suit, eventually settling the case and winning reinstatement of their grants. Congress responded by dramatically reducing the NEA's budget, and the agency no longer awards grants or fellowships to individual artists. (p. 944)

Robert Mapplethorpe’s Self-Portrait (Fig. 31-4) is included within the above boxed essay discussion on the public funding of controversial art, and is also part of a more biographical
discussion on Mapplethorpe’s life and work titled “Robert Mapplethorpe.” This is the most text devoted to an identified gay male artist in *Gardner’s Art through the Ages* and cited in its entirety:

One brilliant gay artist who became the central figure in a heated debate in the halls of the U.S. Congress as well as among the public at large was Robert Mapplethorpe (1946-1989). Born in Queens, New York, Mapplethorpe studied drawing, painting, and sculpture at the Pratt Institute in Brooklyn, but after he purchased a Polaroid camera in 1970, he became increasingly interested in photography. Mapplethorpe’s *The Perfect Moment* traveling exhibition, funded in part by the National Endowment for the Arts, featured his photographs of flowers and people, many nude, some depicting children, some homoerotic and sadomasochistic in nature. The show led to a landmark court case in Cincinnati on freedom of expression for artist and prompted new legislation establishing restrictions on government funding of the arts (see “Public Funding of Controversial Art,” page 944). Never at issue was Mapplethorpe’s technical mastery of the photographic medium. His gelatin silver prints have glowing textures with rich tonal gradations of black, gray, and white. In many ways, was the heir of Edward Weston, whose innovative compositions of still life’s (FIG. 29-44) and nudes (FIG. 29-44A) helped establish photography as an art form on a par with painting and sculpture. What shocked the public was not nudity per se—a traditional subject with roots in antiquity, indeed at the very birth of art during the Old Stone Age (FIGS. 1-5, 1-6, and 1-6A) – but the openly gay character of many of Mapplethorpe’s images. The Perfect Moment photographs included, in addition to some very graphic images of homosexual men, a series of self-portraits documenting Mapplethorpe’s changing appearance almost up until
he died from AIDS only months after the show opened in Philadelphia in December 1988. The self-portrait reproduced here (FIG.31-4) presents Mapplethorpe as an androgynous young man with long hair and makeup, confronting the viewer with a steady gaze. Mapplethorpe’s photographs, like the work of David Wojnarowicz (FIG. 3103) and other gay and lesbian artists of the time, are inextricably bound with the social upheavals in American society and the struggle for equal rights for women, homosexuals, minorities, and the disabled during the second half of the 20th century. (pp. 944-945)

Sexual orientation is mentioned again in regard to Shahzia Zikander’s *Perilous Order* (Fig. 31-5) under a discussion in the text titled “Shahzia Zikander”:

The struggle for recognition and equal rights has never been confined to the United States, least of all in the present era of instant global communication. In the Muslim world, women and homosexuals face especially difficult challenges, which Shahzia Sikander (b. 1969) brilliantly addresses in her work. ... In *Perilous Order*, she addresses homosexuality, intolerance, and hypocrisy by portraying a gay friend in the guise of the Mughal emperor Aurangzeb (r. 1658-1707), who was a strict enforcer of Islamic orthodoxy although reputed to be a homosexual. Sikander depicted him framed against a magnificent marbleized background ringed by voluptuous nude Hindu nymphs and behind the shadow of a veiled Hindu goddess. Perilous Oder thus also incorporates a reference to the tensions between the Muslim and Hindu populations of Pakistan and India today. (p. 945)

Immediately following the above discussion, sexual orientation is again mentioned in the text under the heading titled “Social Art: Race, Ethnicity, and National Identity”. The text states: “Gender and sexual-orientation issues are by no means the only societal concerns contemporary
artists have addressed in their work. Race, ethnicity, and national identity are among the other pressing issues that have given rise to important artworks during the past few decades” (p. 945).

Tony Oursler’s, *Mansheshe* (Fig. 31-47) closes out the chapter with a provocative work that includes not only sexual identity but an ambiguous and androgynous title:

Accompanied by sound tapes, Oursler's installations, such as *Mansheshe*, not only engage but often challenge the viewer. In this example, Oursler projected talking heads onto egg-shaped forms suspended from poles. Because the projected images of people look directly at the viewer, the statements they make about religious beliefs, sexual identity, and interpersonal relationships cannot be easily dismissed. (p. 972)

Saslow writes eloquently about the significance of Mapplethorpe’s work that the text glosses over:

Photographer Robert Mapplethorpe became the emblematic victim of lingering hostility. Open and active about his AIDS diagnosis before succumbing in 1989, he grafted the cool sleekness of one favorite forefather, George Platt Lyness, onto the raunch of another, Tom of Finland, to create elegant celebrity portraits, flower still lifes, and purposefully provocative male scenes. The art elite was titillated by his hot men, often African-Americans or sadomasochists radiating racial and sexual exoticism. He dared the public to confront a self-portrait in leather sticking a whip up his rectum, and succeeded – until 1989, when Washington's Corcoran Gallery cancelled his traveling retrospective for fear of losing federal funding. The tour went from bad to worse: In Ohio, police padlocked the show. Though a Cincinnati jury cleared the Contemporary Arts Center of obscenity charges, the trial was only one skirmish in an ongoing war against state financing of
"smut"; when a young Chicago art student satirically painted Mayor Harold Washington in a dress, outraged local politicians "arrested" the painting. (pp. 282-283)

Subject Index. Lastly, sexual orientation or issues relating to same-sex- perspectives or sexuality or eroticism for that matter are not mentioned in the text again until the “Subject Index” within 5 separate pages as follows: “gay/lesbian artists, 943-945 see also specific artists” (p. 1155); “homosexuality, 159, 943-945” (p. 1158); “sexuality. See eroticism” (p. 1177); “eroticism” (p. 1152); and “AIDS, 943-944” (p. 1140).

Sexual Orientation Ignored

What is particularly revealing about the way Gardner’s Art through the Ages addresses issues of sexual orientation is the way it largely ignores sexual orientation. These omissions were identified through a broad reading of art historical research and gay and lesbian scholarship. The ignoring of same-sex perspectives by an important AP art history text mirrors the societal practices that have continually censored and suppressed the subject of homosexuality throughout much of the past. Society largely stifled any public discussion of this taboo subject. In fact, research in this area; particularly in the world of higher education and/or the academy was largely ignored until quite recently. These systematic and institutionalized practices by society that excluded any mention of homosexuality from literary and historical documents and from public discourse as well as from influential art history texts such as the Gardner’s Art through the Ages are important areas for inquiry. The sustained efforts by society throughout the centuries of silencing and ignoring same-sex perspectives from the history of art invite and challenge extensive investigations into shedding light into this darkened past. The uncovering of the ignored and overlooked same-sex perspectives in the biographies of gay and lesbian artists are an important part of the findings of this section of the study. The neglect and/or ignoring by
the editors of any substantial discussion on the same-sex perspectives or desires depicted in various works of art in the text is another essential aspect of the following findings.

The text ignores approximately 13.50% of its pages in its hybrid text of paper and digital components on sexual orientation. Of 1,508 pages of hybrid text, approximately 204 pages exclude or ignore issues of sexual orientation – omitting important historical and contextual information regarding gay and lesbian history, or simply ignoring the homosocial, homoerotic, and same-sex perspectives of specific works of art as well as the role of same-sex behavior in the lives of artists. In terms of illustrated works of art, the text ignores approximately 2.62% of images depicting homosocial, homoerotic, and same-sex perspectives. Of 1,644 illustrated works of art, Gardner’s ignores the homosocial, homoerotic, and same-sex perspectives of approximately 43 works of art, and ignores the sexual orientation of approximately 5.80% of its known artists. Of 621 known artists included in the hybrid text and images, the homosocial, homoerotic, and same-sex behaviors and/or identities of 36 artists are ignored.

Introduction. Sexual orientation is ignored throughout the brief discussion in the Introduction of the text on the following artists: Georgia O'Keeffe, Albrecht Dürer, and Michelangelo Buonarroti. The text ignores, for example, any discussion on the homophile perspectives depicted in the Bust of Augustus (Fig. I-10). In O’Keeffe’s *Jack-in-the-Pulpit No. 4* (Fig. I-5), the text describes her painting from her 1930 series of paintings of flowering plants in a very formalistic manner: “One of them (…) is a sharply focused close-up view of petals and leaves. O’Keeffe captured the growing plant’s slow, controlled motion while converting the plant into a powerful abstract composition of lines, forms, and color” (p. 4). Chicago and Schapiro (2003) argue that another similar painting by O’Keeffe, *Black Iris*, is almost identical in
composition and subject matter, and symbolically engenders her experience as an artist and as a woman in a patriarchal world:

What does it feel like to be a woman? To be formed around a central core and have a secret place which can be entered and which is also a passageway from which life emerges? What kind of imagery does this state of feeling engender? There is now evidence that many women artists have defined a central orifice whose formal organization is often a metaphor for a woman’s body. The center of the painting is the tunnel; the experience of female sexuality. In the case of O’Keeffe, the metaphor is extended into a world of life and death. In “Black Iris” the forms suggest and then transcend womanliness to metamorphose into an image of death and resurrection.

There is a contradiction in the experience of a woman who is also an artist. She feels herself to be “subject” in a world which treats her as “object.” Her works often become a symbolic arena where she establishes her sense of personal, sexual identity. …

O’Keeffe’s oeuvre opens up the possibility of human expressiveness heretofore unavailable, particularly to men. Implicit in this is a suggestion that just as women have suffered when measured by male standards, so men might be found lacking when measured by the standards of that work by women which asserts softness, vulnerability and self-exposure. (pp. 40-41)

Saslow (1999) argues that Alfred Stieglitz, who kept a comfortable distance from a number of gay artists perhaps because of his homophobia ironically “married Georgia O’Keefe, the founding mother of feminist art, who was probably bisexual” (p. 231). In Albrecht Dürer’s The Four Horsemen of the Apocalypse (Fig. I-9), the text notes the artist’s use of personification in this 15th-century woodcut depicting the end of the world as described in the Bible’s last book,
when Death, Famine, War, and Pestilence will destroy the human race: “German artist Albrecht Dürer (1471-1528) personified Death as an emaciated old man with a pitchfork. Dürer’s Famine swings the scales for human souls (compare Fig. I-7), War wields a sword, and Pestilence draws a bow” (p. 6). Wood opines that some of Dürer’s works depicted homoerotic subjects, and that he was possibly bisexual:

Albrecht Dürer, the outstanding German artist of the Renaissance, was married and never publicly accused of homosexual behavior. Still, several of his works evince an interest in the theme of homosexual desire. And several comments in letters by Dürer and his friends hint at bisexuality. (p. 262)

In Michelangelo’s unfinished statue (Fig. I-16), the text notes that this sculpture captures Michelangelo’s ideas about the process of sculpting:

Michelangelo thought of sculpture as a process of “liberating” the statue within the block. All sculptors of stone or wood cut away (subtract) “excess material.” When they finish, they “leave behind” the statue — in this example, a twisting nude male form whose head Michelangelo never freed from the stone block. (p. 11)

Saslow discusses Michelangelo’s lifelong struggle with his homoerotic desires, which he infused into his art and poetry:

He began writing poetry at this point, a lifelong avocation that provides the most revealing window on any artist’s inner life up to his time, and the first in-depth exploration of homoerotic feelings. His many lamentations over the irresolvable dilemma that “keeps me split in two halves” (poem 168) reveal in him as both a passionate pagan and a passionate Christian caught like John between two worlds: his own deepest desires and the fear of punishment. (p. 97)
In the Bust of Augustus (Fig. I-10), the text underscores the importance of patronage and the patron’s role in dictating how the artist would ultimately represent their artworks:

The state employed the sculptors and painters, and the artists had no choice but to portray their patrons in the officially approved manner. This is why Augustus, who lived to age 76, looks so young in his portraits. Although Roman emperor for more than 40 years, Augustus demanded artists always represent him as a young, godlike head of state” (p. 6).

Percy (1990h) contends that, as Julius Caesar’s grand-nephew and successor Augustus may have inherited some his grand uncle’s homosexual proclivities: “Octavian – known as Augustus when emperor from 31 B.C. to A.D. 14 – was a handsome lad beloved, perhaps physically, by Cicero, although in later life his wife Livia, the sole empress, provided him with as many women as he wished” (p. 1116).

Chapter 1 - Art before History. In the text’s examination of Paleolithic, Mesolithic, and Neolithic periods of human prehistory, sexual orientation is absent. Same-sex expression in the art and culture of these general periods of prehistory is absent from the discussion in the text. The text notes that the wall paintings by Neolithic artists created with brushes on smooth-plastered surfaces differ dramatically from the Paleolithic artists who directly applied pigments to the unevenly formed walls and ceilings of caves. The central subjects of Neolithic paintings were also quite strikingly different:

As noted earlier, humans were unusual in Paleolithic cave paintings, and pictorial narratives are almost unknown. Even the “hunting scene” (Fig. 1-12) in the well at Lascaux is doubtful as a narrative. In contrast, human themes and concerns and action with humans dominating animals are central subjects of Neolithic paintings. (Gardner & Kleiner, p.26)
Johansson (1990h) proffers that other subjects such as depictions of homosexualities survive from the late Neolithic period from Mesopotamia:

Nearly all that survives in regard to homosexuality pertains specifically to relations between men, which are attested from the beginning of the third millennium. A depiction of anal intercourse shows the receptor kneeling while drinking through a straw, perhaps a scene of an orgy in a tavern. It is paralleled by a tableau in which a woman takes the passive role. There are also lead figurines from the end of the second millennium depicting amorous encounters between males. (p. 800)

Chapter 2 - Mesopotamia and Persia. In the text related to Mesopotamia and Persia, sexual orientation is ignored throughout the discussion in the text. Same-sex expression in the arts and cultures of Mesopotamia and Persia are excluded from the discussion in the text. Although briefly mentioned in the chapter, the homophile perspectives of Alexander the Great and the *Epic of Gilgamesh* are ignored by the text, which notes that the Mesopotamian civilization of the ancient Sumerians brought two great inventions to the world, namely the city-state and writing. Ancient Sumer was comprised of more than a dozen independent city-states, all under the shelter of various Mesopotamian gods and goddesses. The Sumerian’s efficient methods of agricultural production allowed other members of the community to pursue and specialize in other forms of labor, such as manufacturing, trade, and administration. The need to record the innumerable business transactions and administrative acts taking place in ancient Sumer prompted the invention of writing:

The Sumerian rulers were the gods’ representatives on earth and the stewards of their earthly treasure.
The rulers and priests directed all communal activities, including canal construction, crop collection, and food distribution. … Specialization of labor is the hallmark of the first complex urban societies. In the city-states of ancient Sumer, activities that once had been individually initiated became institutionalized for the first time. The community, rather than the family, assumed functions such as defense against enemies and the caprices of nature. (p. 32)

Johansson states that the seeds of institutionalized pederasty of the golden age of ancient Greece may not have germinated centuries later if it wasn’t for the receptive and open climate in Mesopotamia in the form of homosexual friendships between males:

Mesopotamian records attest that at the dawn of Near eastern civilization, homosexual activity was, if not glorified, at least accepted as a part of everyday life alongside its heterosexual counterpart, and while the passive effeminate male prostitute was stigmatized, the heroic male component of male love was recognized and celebrated in literature of true verbal art. No ascetic tendencies in Mesopotamian religion cast their shadow over the erotic bond between males, and Ishtar, the goddess of love, gave her blessing to homosexual and heterosexual adorers alike. (1990h, pp. 801-802)

The text refers to the Epic of Gilgamesh as one of the Sumerians’ great works of literature and the most famous, “which antedates the Greek poet Homer’s Iliad and Odyssey by some 1500 years. It recounts the heroic story of Gilgamesh, legendary king of Uruk and slayer of the monster Huwawa” (p. 33). Johansson recounts the hero Gilgamesh's homoerotic exploits and homoerotic relationship with Enkidu:

Gilgamesh is announced at the outset as a hero: two-thirds god and one-third man, endowed by the gods with strength, with beauty, with wisdom. His sexual demands upon
the people of Uruk are insatiable: “No son is left with his father, for Gilgamesh takes them all. …His lust leaves no virgin to her lover, neither the warrior’s daughter nor the wife of the noble.” In reply to their complaints Aruru, the goddess of creation, forms Enkidu out of clay. …

Gilgamesh’s superior energy and wisdom set him apart from others and made him lonely; he needs a male companion who can be his intimate and his equal at the same time, while their male bond stimulates and inspires them to action. After a wrestling match between Enkidu and Gilgamesh in which the latter triumphs, the two become comrades. Their erotic drive is not lost, but rather transformed and directed to higher objects; it leads to a homoerotic relationship that entails the rejection of Ishtar, the goddess of love. (1990a, p. 479)

Frontain (2000) makes a case for the fact that the *Epic of Gilgamesh* was lost due to the destruction of Assurbanipal’s library and the death of the text’s ancient languages for more than 2,000 years; it is also considered the first extant and great depiction of a homosocial world created by its male heroic couple, that of Gilgamesh and Enkidu:

The most complete version, dating from around 1700 B.C.E, was found among the ruins of the library of the Persian king Assurbanipal. The poem is a powerful meditation on how lawless sexual impulses must be channeled in the service of civilization and, paradoxically, on the fragility of any erotic — in this case, specifically homoerotic — relationship. …

They assert the completeness of their relationship when Gilgamesh refuses the invitation of Ishtar, Goddess of Love, to become her consort; and, when she seeks revenge, he and Enkidu further insult her by defeating the Bull of Heaven and flinging its
genitals in her face. The poem suggests that heterosexual domesticity, however essential for biological continuity, is less necessary as a civilizing force, and less noble spiritually, than male heroic coupling. …

To avenge the heroes’ insult to Ishtar, the gods decree that Enkidu must die. …

The loss of Enkidu challenges Gilgamesh’s understanding of the meaning of life itself and sends him on a frustrated search for immortality that only further emphasizes the fragility of human existence. (p. 403)

The text notes that Alexander the Great is mentioned with the death of the Persian king Darius III in 330 BCE after his “conquest of the Achaemenid Empire” (p. 52). Johansson describes Alexander the Great’s bisexual desires:

His romantic figure has exercised an unceasing fascination over the centuries, though usually with minimal acknowledgement of his bisexual appetites, which supreme rule allowed him to gratify to the full. Although he entered into a state marriage with the Sogdian Roxane and had relations with other women, all his life Alexander was subject to unbounded passion for beautiful boys. From childhood Alexander had been closely bonded with his friend Hephaistion, whose death in 324 he mourned extravagantly, reportedly devastating whole districts to assuage his grief. His relationship with a beautiful eunuch Bagoas, formerly the favorite of king Darius, is the subject of Mary Renault’s novel *The Persian Boy* (New York, 1972) (1990c, p. 40).

Chapter 3 - Egypt under the Pharaohs. In the discussion of Egypt and Egyptian art, sexual orientation is ignored throughout the discussion in the text except for a brief discussion on the androgynous nature of the statue of Akhenaton (Fig. 3-30). Same-sex expression in the art and culture of Ancient Egypt is excluded from the discussion in the text. In regard to the
mythological realm of the gods and goddesses of Egypt, the text ignores any discussion concerning certain instances of homosexual behavior between some of the gods. The text maintains that the Ancient Egyptians believed in a supreme god who created the other gods and goddesses of Egypt by first producing the first male and female forces of the universe through masturbation:

According to one version of the myth, the creator masturbated and produced Shu and Tefnut, the primary male and female forces in the universe. They coupled to give birth to Geb (Earth) and Nut (Sky), who bore Osiris, Seth, Isis, and Nephthys. The eldest, Osiris, was the god of order, whom the Egyptians revered as a king who brought civilization to the Nile valley. His brother, Seth, was his evil opposite, the god of chaos. Seth murdered Osiris and cut him into pieces, which he scattered across Egypt. Isis, the sister and consort of Osiris, with the help of Seth’s wife, Nephthys, succeeded in collecting Osiris’s body parts, and with her powerful magic brought him back to life. The resurrected Osiris fathered a son with Isis – Horus, who avenged his father’s death and displaced Seth as king of Egypt. (p. 57)

Dynes (1990k) contends that the Ancient Egyptians myths were not immune to homosexual behaviors:

In order to subordinate him, the god Seth attempted to sodomize his brother \textit{sic} Horus, but the later foiled him, and tricked Seth into ingesting some of his own (Horus's) semen. Seth then became pregnant. In another myth the ithyphallic god Minanally assaulted an enemy, who later gave birth to the god Thoth. Both these stories present involuntary receptive homosexuality as a humiliation, but the act itself is not condemned; in the latter incident the god of wisdom is born as a result. (In another myth the high god engenders
offspring parthenogenetically by masturbation.) While it is sometimes claimed that the ancient Egyptians were accustomed to sodomize enemies after their defeat on the battlefield, the evidence is equivocal. (p. 350)

Lambert (2000) claims that it is difficult to find any evidence of homosexuality in the surviving texts and art of ancient Egypt. Ancient Egyptians were extremely restrained and vaguely indirect on sexual matters. However, some evidence has been found in their mythological records:

Fragmentary papyri record the power struggle between two deities, Seth (…) and Horus, son of Isis and Osiris. In one account, Seth arranges to seduce Horus and ejaculates between his loins; in another, he compliments Horus on his buttocks and tries to penetrate him anally. In the former account, Seth believes he has defeated Horus because he has “performed an aggressive act against him.” …

Egyptian mythology and iconography constantly highlight divine and human fertility, the very essence of Egyptian life, dramatically reinforced by the annual flooding of the Nile. Male potency was personified in the form of the god Min, depicted as a mumiform deity with an erect phallus. Rather like Seth, Min humiliates an enemy by raping him anally and eventually becomes assimilated to the cult of Horus as “Min-Horus-the-victorious,” conqueror of Seth. (p. 270)

The text explains that Egyptian history is categorized into three great periods: the Old, Middle, and New Kingdoms. The Old Kingdom pharaohs used their power and great wealth to create magnificent funerary precincts such as the Great Pyramids of Gizeh, one of the Seven Wonders of the ancient world. No expense was spared to ensure the immortality of the Pharaohs, along with the elites of Ancient Egypt, when it came to the building of their tombs and outfitting these
tombs with elaborate decorations and furnishings for the afterlife: “The prerequisites for membership in this elite club were colossal size and enormous cost” (p. 60).

Lambert contends that stories of male same-sex love affairs also exist in the surviving literature of ancient Egypt. One story in particular describes the relationship between an Old Kingdom pharaoh and his general:

A fragmentary papyrus dating from the New Kingdom gives an account of the love affair between Pharaoh Neferkara (or Pepi II) of the Old Kingdom (c. 2649-2150 B.C.E.) and his general, Sasenet. The pharaoh used to slip out of his palace at night, signal to his lover by throwing a brick and kicking his foot on the ground, then wait for the ladder that was lowered to him. Thanks to the gossiping observer, we know that the pharaoh spent four hours with his lover, then returned to the palace, in which there was no wife, for four hours before dawn. That the divine pharaoh had to sneak around at night suggests that male same-sex relationships (certainly in the Old Kingdom) were regarded as improper.

(p. 270)

Dynes and Donaldson (1992b) argue that this androphile love affair between a pharaoh and his general likely represents the art world’s oldest documented pair of homosexual lovers. They also propose that *The Tomb of the Two Brothers* at Thebes [sic] provides considerable evidence of same-sex sexual attraction. (p. ix). The text notes that, in Old Kingdom tombs, images of the deceased appeared not only as free-standing statues, but also in sculptural relief, and in wall paintings: “Images of the deceased also frequently appear in relief sculpture and in mural painting, sometimes singly (…) and sometimes in a narrative context” (p. 66).

Reeder (2000) asserts that another Old Kingdom tomb discovered in 1964 in the Necropolis of Saqqara also shows evidence of same-sex orientation. The tomb of Niankhkhnum and
Khnumhotep, who served as manicurists of the king and inspectors of manicurists for the palace, provides a number of wall painting scenes depicting the two men in intimate poses normally reserved for husband and wife, strongly suggesting same-sex intimacy:

The hand-holding and embracing scenes may be unique between men of equal station in private tombs but not for husband and wife. It is when the totality of intimate scenes in the tomb of Niankhkhnum and Khnumhotep are compared to the innovative conjugal configurations of the Fourth, Fifth, and Sixth Dynasties of the Old Kingdom that same-sex desire and sentiment must be considered as a probable explanation. Whatever the biological relationship may have been between Niankhkhnum and Khnumhotep, their iconographic vocabulary was most closely aligned to that used to portray conjugal sentiment between husband and wife. Their representation was unique, and deviates from what appears to be the norm for the Fourth, Fifth and Sixth Dynasties of the Old Kingdom. (p. 207)

Chapter 4 - The prehistoric Aegean. Sexual orientation and same-sex expression in the art and culture are ignored throughout the discussion of the Prehistoric Aegean in the text. The homophile nature of Homer's *Iliad* & *Odyssey* is ignored, particularly in regards to the abduction of Ganymede by the gods to become Zeus’ wine-pourer, and the coeval love between Achilles and Patroclus. The text points out that the great epic poet Homer wrote about an earlier age of legendary heroes and gods beginning in the eighth century BCE:

Homer immortalized in the *Iliad* and *Odyssey* the great war between the Greeks and the Trojans and the subsequent adventures of Odysseus on his tortuous journey home, the epic poet was describing a time long before his own. … Since the late 19th century, archaeologists have gradually uncovered impressive remains of that heroic age, including
the palaces of the legendary King Minos at Knossos on Crete and of King Agamemnon at Mycenae on the Greek mainland. But they have also recovered thousands of less glamorous objects and inscriptions that provide a contemporaneous view of life in the prehistoric Aegean unfiltered by the romantic lens of Homer and later writers. (p. 85)

Barkan (2000) indicates that the myth of Ganymede gradually evolves to symbolize the love between mature men and young boys by Plato’s time, even though there is no direct reference of a sexual relationship between Zeus and Ganymede in Homer’s *Iliad*:

Ganymede was a beautiful young boy, son of the King of Troy, whom Zeus loved; he was carried off to Olympus by an eagle (in some versions, the metamorphosed Zeus himself) and served as cupbearer to the gods. Along with Orpheus, Ganymede forms the mythological grounding in the Greek and Roman tradition for the practice of love between mature men and young boys; and one Latin form of the name became the now largely obsolete term *catamite*, referring to the passive partner in a pederastic act. (p. 359)

Percy (1990e) intuits that Homer produced a great work of classic literature that had as one of its main plots a homophile relationship between two Greek heroes: “The plot of the Iliad, with Achilles’ boundless grief and dreadful revenge on the Trojans for killing Patroclus, is homophile, as is the language in which the hero addresses the dead Patroclus and Patroclus’ spirit requests that their ashes be united in the same urn forever” (pp. 551-552). The text refers to an intricately carved ivory group located within a shrine in the place of Mycenae Two Goddesses (?) and a child (Fig. 4-24) as created from a lone piece of expensive imported ivory. The tender and intimate theme of this perplexing carved ivory group of two women and a child is unusual and relatively unknown in the Mycenaean repertoire since subjects of hunting and warfare
predominate: “The identity of the three figures remains a mystery. Some scholars have suggested that the two women are the ‘two queens’ mentioned in inscriptions found in the excavation of the Mycenaean palace at Pylos” (Fig. 4-18A) (p. 101). Dynes & Donaldson (1992d) argue that it is very difficult to document lesbian themes in ancient art:

Unfortunately, the historical record of lesbianism is relatively sparse. Men had little interest in it, societies until modern times discouraged women from being writers, and little of the ancient and medieval writings of women has survived. The Spartans maintained a female equivalent of pederasty, and we have Sappho, but otherwise we know next to nothing of lesbianism in the ancient world. While ancient Greeks circulated legends of Amazon warrior societies, historians have found no evidence for the actual existence of such matriarchies. (p. ix)

Chapter 5 - Ancient Greece. The homophile nature or same-sex relations of the Greek gods and heroes, as well as the Greek practice of institutionalized same-sex relations or pederasty are ignored in the discussions in the text. The same-sex art depicted in Greek vase painting is noticeably absent. Same-sex expression in the art and culture of Ancient Greece is widely excluded from the discussion in the text. The text notes that ancient Greek art holds an important place in the history of art. Their main gods and heroes appear most frequently throughout the history of art through the ages:

Many of the cultural values of the Greeks, especially the exaltation of humanity as the “measure of all things,” remain today fundamental tenets of Western civilization. This humanistic worldview led the Greeks to create the concept of democracy (rule by the 

demos, the people) and to make groundbreaking contributions in the fields of art, literature, and science. …
The Greeks made their gods into humans and their humans into gods. The perfect individual became the Greek ideal – and the portrayal of beautiful humans became the focus of many of the greatest Greek artists. …

Instead, the later 12 Olympian gods and goddesses figure most prominently in art – not only in antiquity but also in the Middle Ages, the Renaissance, and up to the present. (pp. 106-107)

Johansson (1990j) provides evidence that the same-sex loves of the Greek gods and heroes are well documented in the classical literature. The pederastic affairs of Zeus, Poseidon, Apollo, Dionysus, Hercules, and Orpheus are the most popular:

Since *paiderasteia* was institutionalized in Greek civilization, boy-loving gods and heroes figure prominently in Greek mythology, in contrast with the suppression of the homoerotic theme in the Judeo-Christian scriptures. Zeus, the father of the gods, is renowned principally for his love of the Phrygian boy Ganymede, the fairest of mortals, whom the god carried off to make him his cup-bearer. … The pederastic affairs of the other gods, while mentioned sporadically in classical literature, never attained the celebrity of Zeus’ passion for Ganymede. However, Poseidon, according to Pindar, preceded Zeus in loving Pelops, the son of Tantalus, the ancestor of the Atrides. … Apollo, himself of exquisite beauty, had one unhappy affair after another – twenty in all – even if, as paiderastes, he was worshipped as the ideal and patron of man-boy love, and his image accompanied those of Hermes and Hercules in every Greek gymnasium. … Dionysus, the god of the vine, is given a lover named Ampelos, who is the vine itself. First treated by Ovid, this episode was further elaborated by Nonnus of Panopolis in the *Dionysiaca*, where in the course of a march to India Ampelos is carried off by a
homicidal bull, but is reborn metamorphosed into the fruit of the vine. Hercules, the very model of the Greek hero, is the lover of Hylas, whom he teaches everything that he needs to fulfill the ideal of the noble warrior. … Orpheus figures in the list by virtue of his having invented male love after losing Euridice; his *eromenos* was Calais, the son of Boreas, who had also taken part in the expedition of the Argonauts. (pp. 866-868)

The text briefly notes the classical Greek poet Sappho after a discussion on the role of women in Greek society, but it ignores her same-sex expressions in her art and life:

> Even Athenian “democracy” was a political reality for only one segment of the demos. Slavery was a universal institution among the Greeks, and Greek women were in no way the equals of Greek men. Women normally remained secluded in their homes, emerging usually only for weddings, funerals, and religious festivals. They played little in public or political life. Despite the fame of the poet Sappho, only a handful of female artists’ names are known, and none of their works survive. The existence of slavery and the exclusion of women from public life are both reflected in Greek art. Freeborn men and women often appear with their slaves in monumental sculpture. The symposium (a dinner party only men and prostitutes attended) is a popular subject on painted vases.

> In spite of her celebrated stature in antiquity, only a few female artists’ names are known in ancient Greece, and their work has not survived as argued in the text. (p. 108)

Gettone (1990) states that, in Sappho’s surviving fragments of poetry, her expressions of love for her own sex are palpable but extremely difficult to understand and to reconcile with the modern lesbian experience. Sappho’s lesbian love was akin to the homosexual love expressed by her male counterparts in Greece that of pederasty; it should not be equated with the modern lesbian
and gay movements of the 20th century, where love between two adults of the same sex is more commonplace:

Sappho’s poetry, edited by the Alexandrian scholars in nine books, has survived only in fragments, some preserved in quotations in later authors, some recovered on papyri buried for two thousand years in the Egyptian sands. …

Lesbian love played the same role in Sappho’s circle as did Dorian paiderasteia in Sparta. It was the younger partner’s first experience with love, and a step in her initiation to womanhood through intimacy with an older member of her own sex, but also a stage that she would leave behind when she passed on to her adult role as wife and mother. …

The frankly homoerotic component of her poems ultimately, in the nineteenth century, made “lesbian” the designation for a woman enamored of her own sex, and Magnus Hirschfeld appropriately entitled his first pamphlet (1896) on the homosexual question *Sappho and Socrates*. (pp. 1153-1154)

Johansson discusses the reason why lesbianism was hardly mentioned in classical histories: “All the homoerotic myths of ancient Greece pertain to male homosexuality; lesbianism was invisible to the mythopoetic consciousness of the Hellenes. The figures of antiquity associated with lesbianism were all historical, the poetess Sappho being merely the most celebrated among them” (1990j, p. 868). Crompton (2003) writes that the Greek poet Sappho occupied the same honor as Homer in the eyes of the Greeks. She was considered the greatest writer of lyrical poetry as he was considered the greatest writer of epics. Plato acknowledged Sappho as “the tenth muse:”

Her profile appeared on the coinage of her native Mytilene and other cities; statues and paintings honored her throughout the Mediterranean world. All this occurred despite her
avowals of love for women in her poems, avowals that have made the word “lesbian” a synonym for female homosexuality. (p. 18)

In discussing Sappho’s lesbianism, Gettone (1990) proposes that the gay and lesbian heritage of ancient Greece should not be renounced because of its practice of pederasty:

The significance of Sappho’s legacy for the modern lesbian movement is another issue. To identify the Lesbian writer’s korophilic affection for her school-girls with the love of two adult women for each other is as misleading as to equate Greek pederasty with modern androphile homosexuality. The one and the other thrrove in a cultural context that belonged to their time and place – not that of the resurgent homophile movement of the twentieth century. But to disavow the heritage of ancient Greece is impossible, because it is one of the wellsprings of Western civilization, and every one of its values is a latent value capable of being revived and reinstituted, even if in a different form. A creative figure of Hellenic and Mediterranean civilization, Sappho gave lesbian love its classic literary expression, and her work is an enduring part of the poetic treasure of humanity. (p. 1154)

The text ignores the rich store of vase paintings that portray a wide range of homosexual expression and perspectives in ancient Greece. Throughout the discussion in the text, vase paintings of the ancient Greek heroes are examined, but their homophile perspectives are ignored. The text notes “that by the end of the mid-sixth century BCE, the Athenians, having learned the black-figure technique from the Corinthians (…), had taken over the export market for fine painted ceramics” (p. 120). Dover contends that many of the vase paintings that provide a glimpse into the Greeks’ attitude toward homosexuality were created beginning in the mid-sixth century BCE:
Most of the vases which portray homosexual relations, and a great many of those which
provide anything relevant to the questions which arise out of a consideration of
homosexuality, were made between 570 and 470 B.C.; the great age of erotic vase-
painting was therefore at an end half a century before the birth of Plato and the earliest
plays of Aristophanes. (1978, p. 7)

Dynes (1990w) states that the homoerotic imagery depicted on the painted pottery of ancient
Greece remains the largest surviving material of its kind that has as yet been recognized:

This seeming dearth may reflect in part prudery in publishing and exhibiting relevant
pieces, rather than any complete absence. Until recently most homoerotic Greek vases
were kept locked in museum storerooms, and photographic reproductions, when
published at all, were likely to be cropped or altered. (p. 1363)

Dynes & Johansson (1990) report that Athens took the lead by the end of the sixth century in
red-figure vase painting replacing the older black-figure style. Many of these vase paintings were
explicitly homoerotic:

Many of these ceramic works were inscribed with the names of the male beauties who
enjoyed the favor of the Athenian (male) public and the word kalos: Alkibades kalos
meant “Alcibiades [is] handsome.” These pederastic “calendar boys” were thus
celebrated throughout the Hellenic world. Although some girls’ names appear with the
inscription kale, it is revealing that they are outnumbered by boys’ names almost 20 to 1.
(p. 497)

In Exekias’, Achilles killing Penthesilea (Fig. 5-20A) the online text reads as follows:
"…represents the dramatic moment when Achilles tragically falls in love with the Amazon queen
Penthesilea as he thrusts his spear into her chest an episode from the Trojan War cycle" (p. 120).
Johansson (1990b) opines that the figure of Achilles is imbued with homoerotic aspects, which are typically Hellenic:

He is supremely beautiful, *kalos* as the later vase inscriptions have it; he is ever youthful as well as short-lived, yet he foresees and mourns his own death as he anticipates the grief it will bring to others. His attachment to Patroclus is an archetypal male bond that occurs elsewhere in Greek culture: Damon and Pythias, Orestes and Pylades, Harmodious and Aristogiton are pairs of comrades who gladly face danger and death for and beside each other. From the Semitic world stem Gilgamesh and Enkidu, as well as David and Jonathan. …

The Homeric nucleus of the theme of Achilles as homosexual lover lies in his relationship with Patroclus. The friendship with Patroclus blossomed into overt homosexual love in the fifth and fourth centuries, in the works of Aeschylus, Plato, and Aeschines. (p. 8)

In Euphronios’s, Death of Sarpedon (Fig. 5-22A) the online text states that “Sarpedon was a son of Zeus who fought with the Trojans against the Greeks and met his death at the hands of Patroklos, Achilles’s closest friend” (p. 122). Percy constructs a case for the fact that the relationship between Achilles and Patroclus does not represent the typical pederastic relationship institutionalized in ancient Greece. Their relationship involves coevals:

The plot of the Iliad, with Achilles’ boundless grief and dreadful revenge on the Trojans for killing Patroclus, is homophile, as is the language in which the hero addresses the dead Patroclus and Patroclus’ spirit requests that their ashes be united in the same urn forever.
So if Homer (or the bards whose work is preserved under his name) did not anticipate the pederasty of the Golden Age, he created an imperishable monument of male love and fidelity on the battlefield that is one of the earliest, yet enduring classics of world literature. (1990e, pp. 551-552)

One could argue that the text’s choice in Chapter 5 of the subject matter of Achilles killing Penthesilea (Fig. 5-20A) may be problematic because it possibly obscures Achilles’ homophile relationship with Patroclus during the Trojan War from the Illiad. In Euphronios’s Death of Sarpedon (Fig. 5-22A) one could argue that the text statement of "closest friend" again deliberately disguises Achilles homophile relationship with Patroclus (p. 122).

The text notes that Herakles was the greatest of the Greek heroes and served as the supreme ideal for many Greek athletes and was also believed to be the founder of the Olympic Games:

Greek heroes were a class of mortals intermediate between ordinary humans and the immortal gods. Most often the children of gods, some were great warriors, such as Achilles and Ajax (Fig. 5-20) and others who fought at Troy and were celebrated in Homer’s epic poems. …

The greatest Greek hero was Herakles (The Roman Hercules), who may be the subject of one of the earliest preserved works of Greek narrative art ─ the bronze figure (Fig. 5-3) depicting a hero battling a centaur. Born in Thebes, Herakles was the son of Zeus and Alkmene, a mortal woman. Zeus’s jealous wife Hera hated Herakles and sent two serpents to attack him in his cradle, but the infant strangled them. Later, Hera caused the Hero to go mad and to kill his wife and children. As punishment, he was condemned to perform 12 great labors. … After completion of the 12 seemingly impossible tasks, Herakles was awarded immortality. Athena, who had watched over him carefully
throughout his life and assisted him in performing the labors, introduced him into the realm of the gods on Mount Olympus. (p. 128)

Johansson claims Hercules was not immune to same-sex attraction:

Hercules, the very model of the Greek hero, is the lover of Hylas, whom he teaches everything that he needs to fulfill the ideal of the noble warrior, including the military arts that the young squire had to master in order to play his role in combat. His most faithful companion, however, is Iolaos, the son of Hercules’ twin brother Iphicles. In the version of Hercules’ combat with Cycnos, in the Aspis of pseudo-Hesiod, Hercules is clad in the conventional costume of a warrior of the period, while Iolaos is to him the “dearest of mortals,” just as Patroclus was to Achilles. (1990j, p. 868)

In Lysippos’s Weary Herakles (Farnese Hercules) (Fig. 5-66), based on bronze original by Lysippos and signed by Glykon of Athens, the text notes that it is the most extraordinary of any of the existing sculptures based on the Lysippan original:

It stood in the Baths of Caracalla in Rome, where like the marble copy of Polykleitos's Doryphoros (Fig. 5-40) from the Roman palaestra at Pompeii, Lysippos’s muscle-bound Greek hero provided inspiration for Romans who came to the baths to exercise. The exaggerated muscular development is poignantly ironic, however. Lysippos depicted the hero as so weary that he must lean on his club for support. … Herakles holds the golden apples of the Hesperides in his right hand behind his back. … Instead of expressing joy, or at least satisfaction, as having completed 1 of the impossible 12 labors, he is almost dejected. Lysippos's portrayal of Herakles in this statue is an eloquent testimony to Late Classical Sculptor's interest in humanizing the Greek gods and heroes. (p. 148)
The homophile nature of the hero Herakles and the homoerotic qualities of the statue and its context are ignored in the text. Saslow (1999) posits that the Greek palaestras and gymnasiums not unlike the Roman baths and palaestras can be thought of as homoerotic architecture:

Structured to accommodate sexual activity within the rituals of male bonding, these gathering places were often dedicated to Eros or the demigod Hercules, the archetype of physical and sexual prowess. Ancient authors credit Hercules with more male conquests than anyone; the tomb of his beloved Iolaus, where Theban lovers exchanged vows, was located next to the gymnasium. (p. 23)

Regarding the Head of Alexander the Great (Fig. 5-67), the text notes that this particular marble head most likely resembles his famous fourth-century BCE full-length portrait sculpted by Lysippos:

Ancient sources reveal that Alexander believed only Lysippos had captured his essence in a portrait, and thus only he was authorized to sculpt the king’s image. Lysippos’s most famous portrait of the Macedonian king was a full-length, heroically nude bronze statue of Alexander holding a lance and turning his head toward the sky. According to Plutarch, an epigram inscribed on the base stated the statue depicted Alexander gazing at Zeus and proclaiming, “I place the earth under my sway; you, O Zeus, keep Olympus.” Plutarch also reported that Lysippos’s portrait immortalized Alexander’s “leonine” hair and “melting glance.”(Pollitt, 1990, p. 99) … Although not a copy, this head very likely approximates the young king's official portrait and provides insight into Alexander's personality as well as Lysippos's art. (pp. 148-149)

The text ignores the homophile aspects imbued in the art commissioned by Alexander and in his life. Johansson asserts that Alexander was not immune to same-sex attraction:
His romantic figure has exercised an unceasing fascination over the centuries, though usually with minimal acknowledgement of his bisexual appetites, which supreme rule allowed him to gratify to the full.

Although he entered into a state marriage with the Sogdian Roxane and had relations with other women, all his life Alexander was subject to unbounded passions for beautiful boys (Athenaeus, *Deipnosophists*, XIII, 603a). From childhood he was closely bounded with his friend Hephaestion, whose death in 324 he mourned extravagantly, reportedly devastating whole districts to assuage his grief. His relationship with the beautiful eunuch Bagoas, formerly the favorite of king Darius, is the subject of Mary Renault’s novel *The Persian Boy* (New York, 1972). (1990c, p. 40)

Saslow contends that the greatest love of Alexander’s life was his friend Hephaestion; however, in public portraits of the emperor his private relationship with him was not typically acknowledged. He proposes that Alexander’s artistic legacy was definitely influenced by his homosexual proclivities:

Alexander’s herculean homosexuality influenced his visual legacy (…), since it could be exploited by artists maneuvering for patronage. A Macedonian architect named Dinocrates, seeking Alexander’s support (…) grew frustrated when court officials blocked his request for an audience. Deciding to attract the ruler’s attention on his own, Dinocrates, who the Roman architectural writer Vitruvius informs us “was of very lofty stature and pleasing countenance, fine formed,” decided to “trust in these natural gifts.” He stripped naked, oiled his flesh, and costumed himself as Hercules, with the requisite lion skin over his shoulder and holding a club, then stationed himself where Alexander was holding audience. Astonished at this apparition, the emperor ordered him to approach
and grilled him about his purpose. The emperor rejected the architect’s proposal as impractical, but was sufficiently impressed by his mind and body to give him an even better commission, the design of his new Egyptian metropolis, Alexandria. (1999, pp. 36-37)

In Athanadoros, Hagesandros, and Polydoros’s of Rhodes, Laocoön and his sons the Roman poet Vergil's homophile nature and artistic tastes are ignored by text when discussing Laocoön. The text states the following:

Pliny attributed the statue to three sculptors – Athanadoros, Hagesandros, and Polydoros of Rhodes – who art historians now generally think worked in the early first century CE. These artists probably based their group on a Hellenistic masterpiece depicting Laocoön and only one son. Their variation on the original added the son at Laocoön’s left (...) to conform with the Roman poet Vergil’s account in the *Aenid*. Vergil’ vividly described the strangling of Laocoön and his two sons by sea serpents while sacrificing at an altar. (p. 162)

Pitcher (2001) concludes that the Roman poet Virgil was partial to same-sex love:

Tradition asserts that Virgil, like his patron Maecenas, preferred the love of men, and Suetonius provides some names. What emerges is that in the world of Augustan Rome sexual preferences of men like Virgil and Maecenas were not an issue. Sexual relations are not central to Virgil’s work (unlike Ovid), though there are famous passages where the anguish of love is clearly depicted. (p. 465)

Also, Michelangelo’s homophile nature and artistic tastes are ignored in the Gardner’s text when he was mentioned as present at the discovery of this famous sculptural group:
Greek artists continued to be in great demand, both to furnish the Romans with an endless stream of copies of Classical and Hellenistic masterpieces and to create new statues in Greek style for Roman patrons.

One work of this type is the famous group (Fig. 5-89) of the Trojan priest Laocoôn and his sons, unearthed in Rome in 1506 in the presence of the great Italian Renaissance artist Michelangelo (see Chapter 22). The marble group long believed an original of the second century BCE, was found in the remains of the palace of the emperor Titus (r. 79-81 CE), exactly where Pliny had seen it more than 14 centuries before. (p. 162)

As stated earlier, Chapter 5 ignores a significant body of evidence concerning same-sex behaviors in ancient Greece and their manifestation expressed in its many surviving artworks. Dynes emphasizes the fact that the predominant focus in modern industrialized societies on gay and lesbians who are exclusively interested in adult partners of comparable age tends to cloud the discussions on homosexuality in ancient Greece, China, and Islam, and in many tribal groups that primarily practiced pederasty (1990c, p. 58).

Chapter 6 - The Etruscans. The homophile nature of the Etruscan counterparts of the Greco-Roman gods and heroes are ignored in the text, particularly in regards to the pederastic affairs of Zeus-Jupiter (Tinia), Apollo-Apollo (Apulu), & Herakles-Hercules (Hercle). Same-sex expression in the art and culture of the Etruscans is excluded from the discussion in the text. The text states the following:

In religious architecture, for example, the differences between temples honoring the Etruscan gods (see “Etruscan Counterparts of Greco Gods and Heroes,” above) and their Greek prototypes far outweigh the similarities. …
Unlike their Greek counterparts, Etruscan temples also frequently had three cellas – one for each of their chief gods, Tinia, Uni, and Menrva. Pedimental statuary was also rare in Etruria. The Etruscans normally placed life-size narrative statuary – in terracotta instead of stone – on the roofs of their temples. (pp. 167-168)

In the Novios Plautios’ *Ficoroni Cista* (Fig. 6-13), the homoeroticism depicted in the engravings on the surfaces of this bronze container for women’s toilet articles is ignored in the text. The text describes the engravings formalistically and discusses how the figures are in three-quarter view and compositionally placed on varying levels in the manner of the Greek panel painter Polygnotos. The specific context for this piece comes from an inscription on the cista’s handle that states “Dindia Macolnia, a local noble woman, gave the cista (the largest found to date) to her daughter and the artist was Novios Plautios” (p. 175). The particular meaning for this piece is discussed in more general terms in the text: “The engraved frieze of the *Ficoroni Cista* depicts an episode from the Greek story of the expedition of the Argonauts (the crew of the ship Argo) in search of the Golden Fleece. Art historians generally agree the composition is an adaptation of a lost Greek panel painting, perhaps one on display in Rome” (p. 175). Knobel (1990) argues that there is much more nuance of meaning in the engravings of this piece than the text suggests:

Etruscan civilization incorporated an unmistakable male homosexual element, readily seen in tomb frescoes, bronze sculptures, utensils, urns (cistae), and mirrors. This is not to say that Etruscan art does not celebrate heterosexuality (which it does); but rather that homosexual components are strongly present, as with both the Greeks and the Romans. … The largest and finest cista, the so-called Ficorini [sic] Cista (ca. 400 B.C.; Villa Giulla), signed Novios Platus in Latin, is virtually a symphony to the nude male body showing it in seventeen separate poses (two other figures are clothed). One naked figure,
with his back to us and one arm tantalizingly covering his anus, puts his arm around the neck of another unconcealed male, who wears only a helmet and gazes longingly at him. Another, by contrast, offers his backside to the viewer: a pose which was to be repeated in frescoes in Pompeii and later in oil paintings from the Renaissance on and was to become a classic motif suggesting homosexuality. The eroticism of this cista suggests that the artist was homosexual. (p. 372)

Chapter 7 - The Roman Empire. The homophile nature of the Roman gods, heroes, and emperors are ignored in the text, and same-sex expression in the art and culture of the Roman Empire is excluded from the discussion in the text. The text states that ancient Rome was the capital of an empire that extended over three continents:

Within its borders (...) lived millions of people of numerous races, religions, languages, and cultures: Britons and Gauls, Greeks and Egyptians, Africans and Syrians, Jews and Christians, to name but a few. Of all the ancient civilizations, the Roman most closely approximated today’s world in its multicultural character. …

Roman monuments of art and architecture are the most conspicuous and numerous remains of any ancient civilization. (...) 

Ancient Rome also lives on in the Western world in concepts of law and government, in languages, in the calendar – even in the coins used daily. Roman art speaks in a language almost every Western viewer can readily understand. Its diversity and eclecticism foreshadowed the modern world. The Roman use of art, especially portraits and narrative reliefs (...), to manipulate public opinion is similar to the carefully crafted imagery of contemporary political campaigns. (p. 180)
Percy posits that, in Edward Gibbon’s *The Decline and Fall of the Roman Empire* he remarked that "of the first fifteen emperors Claudius was the only one whose taste in love was entirely correct" (heterosexual) (1990h, p. 1116). In the Denarius with portrait of Julius Caesar (Fig. 7-10), the text notes that Julius Caesar was the first living Roman to place his own likeness on a coin:

Beginning early in the first century BCE, the Roman desire to advertise distinguished ancestry led to the placement of portraits of illustrious forebears on Republican coins. These ancestral portraits supplanted the earlier Roman tradition (based on Greek convention) of using images of divinities on coins. No Roman, however, not even Pompey “the Great” (Fig. 7-10A), who likened himself to Alexander, dared to place his own likeness on a coin until 44 BCE, when Julius Caesar, shortly before his assassination on the Ides of March, issued coins featuring his portrait and his newly acquired title, dictator perpetuo (dictator for life). (pp. 186-187)

Besides having three wives and several mistresses, Johansson points out that Julius Caesar had a number of homosexual affairs which served to enhance his political career:

Refusing to divorce his wife Cornelia as Sulla had commanded, he found it prudent to join the military campaign in Asia Minor (81 B.C.). Exploiting his youthful good looks, together with the boundless charm for which he continued to be noted, he threw himself with relish into a scandalous liaison with king Nicomedes IV of Bithynia. …After serving as catamite of Nicomedes, as mentioned, Caesar was (according to Catullus) the cinaedus or hustler to one Mamurra. Ceaseless in sexual as in every other activity, he earned the sobriquet of "Husband to every woman and wife to every man." Sex and money were essential barter for rising in the troubled period of Rome's Civil Wars. And in fact
Octavius in turn was rumored to have ingratiated himself with his great-uncle through sexual availability. (1990e, p. 185)

The text’s discussion surrounding the Dionysiac mystery frieze (Fig. 7-18) focuses mainly on the Greek god Dionysos (Roman Bacchus) and the unofficial mystery religious cult popular among women in Italy at this time, and ignores any hint of homophile relations regarding this sect. As stated in the text: “The precise nature of the Dionysiac rites is unknown, but the figural cycle in the Villa of Mysteries, illustrating mortals (all female save for one boy) interacting with mythological figures, probably provides some evidence for the cult's initiation rites” (p.192). Dynes contends that there is an element of same-sex behavior involved in these Bacchanalian rites, which the text ignores:

From a sociological point of view, the Bacchic cult is a "religion of the oppressed," affording an ecstatic relief to women, whose status was low. ... Men joined women in the frenzied gatherings, and according to the historian Livy there was more debauchery among the men with each other than with the women. Apart from their orgiastic aspects, the rites caused concern because they crossed class lines, welcoming citizens, freedmen, and slaves alike. (1990i, p. 319)

The text notes that Vergil wrote the Aeneid during Augustus’s rule known as Pax Augusta (Augustan Peace), which not only glorified the young emperor, but also made the connection between the emperor and Aeneas, the mythical founder of the Julian line:

The connection between the emperor and Aeneas was a key element of Augustus’s political ideology for his new Golden Age. It is no coincidence Vergil wrote the Aenid during the rule of Augustus. Vergil’s epic poem glorified the young emperor by celebrating the founder of the Julian line. (p. 199)
However, the text’s discussion surrounding the Ara Pacis Augustae (Fig. 7-29) and Vergil’s epic poem ignores the homophile nature of Vergil and his mythical hero Aeneas’s homophile relationship with Pallas. Aldrich & Wotherspoon (2001b) discuss the importance of the *Aeneid* and its connection with the young emperor Augustus (Octavian), Julius Caesar’s grandnephew and adopted son:

Virgil’s final work, turns to the legendary origins of Rome, specifically through Aeneas, who, as son of Venus, was an ancestor of the Julian family to which the emperor Augustus belonged. …

Aeneas is the hero of the Aeneid, an epic poem in 12 books which recounts the fall of Troy to the Greeks and the subsequent flight of Aeneas and other Trojans to Italy, where they become the ancestors of the Romans. … On the banks of the Tiber Aeneas is entertained by Evander, whose son, Pallas, is awestruck by the visitor and joins the Trojans in their fight against the Rutulians, and is killed in battle by the Rutulian leader Turnus. The climax of the story is single combat between Turnus and Aeneas: having brought Turnus to his knees, Aeneas is on the point of sparing him, but the sight of Pallas’s baldric stirs the anger of Aeneas and he kills Turnus on the spot. Thus the Aeneid ends with the hero exacting revenge for the life of Pallas, raising questions about the character of Aeneas and the behavior appropriate to a hero. … While there is no evidence of any sexual relationship with Pallas, the language used suggests an intensity of feeling which goes beyond that Aeneas shows to his own son, Ascanius. (pp. 465-466)

The Roman emperors Nero, Titus, & Domitian’s homophile natures are ignored in the text. The text states that “because of his outrageous behavior, Nero faced certain assassination in 68 CE and committed suicide, which brought the Julio-Claudian dynasty to an end” (p. 203). Among
some of his misdeeds, Nero ordered a large part of Rome to be set on fire in order to create a site for construction of his palace The Golden House (Fig. 7-35) designed and built by Severus and Celer. He also succeeded in murdering his mother after three attempts and forced the philosopher of stoicism of the Silver Age, Seneca, who was his tutor to commit suicide. Johansson opines that his taste for luxury and hedonism appeared in his sexual exploits as well:

After enjoying sexual relations with his mother (or so Suetonius claims) he grew tired of her when she disapproved of his liaisons with the freedwoman Acte and the glamorous sophisticate Sabina Poppaea. He then devised a special collapsing boat on which he sent her with great ceremony on a short cruise. But Agrippina escaped and swam to shore, where she was dispatched. Nero had a youth, Sporus, whom he castrated and treated as his wife. Sporus was escorted through the streets, receiving the homage due an empress. Reversing roles, Nero made his husky freedman Doryphorus marry him (though dispensing with the castration). (1990k, p. 884)

The text’s discussion surrounding the Triumph of Titus (Fig. 7-42), one of the sculptural relief panels inside the passageway of the Arch of Titus, shows Titus being crowned by Victory in his triumphal chariot while just below him is a bare-chested youth, whom the text acknowledges is probably a personification of Honor (Honos):

A female personification of Valor (Virtus) leads the horses. These allegorical figures transform the relief from a record of Titus’s battlefield success into a celebration of imperial virtues. A comparable intermingling of divine and human figures characterized the Dionysiac frieze (Fig. 7-18) of the Villa of Mysteries at Pompeii, but the Arch of Titus panel is the first known instance of divine beings interacting with humans on an official historical relief. (pp. 206-207)
The text’s discussion ignores the youth’s proximity to Titus as well as the homoerotic character of the figure. It seems possible to argue that the bare-chested youth, who is semi-nude with his robes barely clinging to his lower torso and whose pose closely mirrors that of the emperor, could allude to Titus’s homophile nature. Percy points out that both Titus and his younger brother, Domitian, who succeeded him and erected the triumphal arch in Titus’s honor, both had homophile tastes:

Vespasian (69-79), of equestrian rather than senatorial background, tried to restore to the principate the rectitude that the elderly Augustus pretended to have, but the elder of his sons Titus (79-81) owned a troop of pathics and eunuchs. The embittered, tyrannical Domitian (81-96) went mad, indulging in heterosexual and homosexual orgies, although pretending to enforce chastity. Before conspirators, including his wife, succeeded in assassinating him, he executed three Vestal Virgins unfaithful to their vows and enforced the Lex Julia against pederasts. (1990h, p. 1117)

The text’s discussion surrounding the Roman emperors Trajan and Hadrian’s deeds and works of art and architecture during Rome’s High Empire in the second century CE ignores their homophile natures. The text states that “Trajan, along with Augustus, became the yardsticks for measuring the success of later emperors, who strove to be felicior Augusto, melior Taiano (luckier than Augustus, better than Trajan). … Hadrian (Fig. 7-48), Trajan’s chosen successor and fellow Spaniard, was a connoisseur and lover of all the arts, as well as an author, architect, and hunter” (pp. 207-210). Percy concludes that they both practiced pederasty:

Trajan (98-117), the hero whom the army forced the old senator to adopt as successor, descended from Roman colonists in Spain. A heavy drinker, Trajan practiced pederasty uninhibitedly and “without harming anyone.” His cousin and successor, the philhellenic
Hadrian (117-138), who composed pederastic verses in Greek imitating Anacreon — though respecting his wife Faustina — had a passionate affair with the beautiful Antinous. After the favorite drowned himself in the Nile, Hadrian declared him a god and erected so many statues for his cult that no other figure of antiquity has so many surviving representations. (1990h, p. 1117)

In the text surrounding the discussion of Commodus as Hercules (7-59A), his tyranny and ego are exposed but his homophile nature is ignored. The text notes that “in this portrait of Commodus as Hercules with his club and lion skin, the cornucopias and Amazons signify that Commodus is the source of plenty in the Empire and conqueror of barbarians” (p. 217). Typically, emperors and empresses often impersonated the gods and goddesses and heroes and heroines for purposes of propaganda to promote their power and prestige and to align themselves with their mythical endeavors. Percy asserts that Commodus was nothing like his stoic philosopher father:

Marcus Aurelius (161-180) noted that he had overcome any passion for boys. Unlike the other "good emperors,” Marcus unfortunately produced a son, and heir, the mad Commodus (180-192), sexually wild and impossibly tyrannical. Fancying himself a gladiator, he butchered cripples and other handicapped and otherwise shackled victims before seventy or eighty thousand spectators in the Colosseum. He is said to have prostituted himself to men and to have kept a harem of 300 girls and 300 boys. (1990h, pp. 1117-1118)

The text’s discussion surrounding Constantine the Great and his support of Christianity ignores the changes that began to take place in the classical world, namely in regards to same-sex sexual practices and their depictions and/or expressions in various art forms. As noted in the text, the
The growing popularity of Christianity throughout the empire was due to the growing influence of Constantine and his patronage of Christian art and architecture. Unfortunately, same-sex practices (sodomy) soon began to incur the death penalty under the new Christian emperors after Constantine:

Constantine now the unchallenged ruler of the whole Roman Empire founded a "New Rome" at Byzantium and named it Constantinope. In 325, at the Council of Nicaea, Christianity became the de facto official religion of the Roman Empire. From this point on, the ancient cults declined rapidly. Constantine dedicated Constantinople on May 11, 330, "by the commandment of God," and in 337 the emperor was baptized on his deathbed. For many scholars, this transfer of the seat of power from Rome to Constantinople and the recognition of Christianity mark the end of antiquity and the beginning of the Middle Ages. (p. 226)

Dynes argues that Christian moralizing in the middle of the 5th century actually justified the material and intellectual losses caused by the barbarians to the Roman western provinces as a moral advance compared to the degenerate, pluralistic civilization of pagan Rome that tolerated same-sex activity under the guise of institutionalized classical pederasty:

Linking of sexual freedom, particularly same-sex activity, with political weakness and instability was to become a pernicious legacy, one of the cornerstones of the later decadence myth. Besides this, the eastern provinces of the Empire, just as corrupt and sexually permissive as the west, in fact more given to pederasty, survived for another thousand years until conquered by the Ottoman Turks in 1453, though Justinian in the early sixth century voiced the Judeo-Christian belief that sodomites caused earthquakes, plagues, and famines. (1990u, p. 1125)
Chapter 8 - Late Antiquity. The decline of Greco-Roman pederastic traditions, as well as its official condemnations are ignored in the text. Same-sex expression in the art and culture of Late Antiquity is excluded from the discussion. The text notes that the Romans began to worship Christianity partly as a result of Constantine’s support of policies such as the Edict of Milan in 313, which ended the persecution of Christians, and the Council of Nicaea pronouncing Christianity as the official religion of the Roman Empire in 325:

During the third and fourth centuries, a rapidly growing number of Romans rejected polytheism in favor of monotheism — but they did not stop commissioning works of art. … Chapter 7 focused on the public and private art and architecture of Romans through the time of Constantine, who worshipped the traditional gods and embraced the values of the classical world. This chapter treats primarily Late Antique Jewish and Christian artworks, created before and after Constantine. These sculptures, paintings, mosaics, and other art forms are no less Roman than imperial portraits, statues of gods and heroes, or sarcophagi with mythological scenes. Indeed, the artists may in some cases have been the same. But although they are Roman in style and technique, the Jewish and Christian sculptures, paintings, and buildings of Late Antiquity differ significantly in subject and often in function from contemporaneous Roman secular and religious art and architecture. (p. 234)

Percy states that the Late Roman Empire was a critical period in world history that saw the ways of life of the ancient pagan world gradually give way to the intolerant practices of the Christian Middle Ages. By 342, just five years after the death of Constantine, the Christian emperors condoned the death penalty for sodomy. In fact, following the persecution of pagans begun by
the Christian emperor Theodosius the Great in 380, the gymnasia – along with nudity, bathing, and pederasty – were vehemently condemned and consequently declined sharply:

Of the Thirty Tyrants who reigned in the fifty years that separated the death of Alexander Severus (222-235) to the accession of Diocletian (235-284), only two died peacefully, if we exclude the one stricken by plague. Famine, pestilence, and war civil and foreign devastated the Empire during that half-century. Debasement of the coinage, and ruinous over-taxation exacerbated the crisis. The barracks emperors who fought their way to the throne, if not illiterate, were generally peasants, often from Illyricum and unfamiliar with upper-class Greek and Roman pederastic traditions. ... The grave disorders may have destroyed one-third of the population, devastated the cities, which had been the focus of classical pederasty, and destroyed the old upper classes. Provincial and even villa autarky replaced the capitalistic trading networks that had sustained the old cities. They also had to be walled to protect against marauders and invaders. Pederastic writing, like all other non-religious literature declined sharply under the Thirty Tyrants. Even with the accession of Christian emperors, who soon imposed the death penalty for sodomy, classical pederasty did not die out at once. Constantine's sons Constantius and Constans (the latter's bodyguards chosen for their beauty rather than their competence), following the lead of Church councils and ascetic theologians, first decreed death for even consenting, adult sodomites in 342. (1990h, pp. 1118-1119)

Chapter 9 – Byzantium. The brutal policies instituted at this time by the Byzantine hierarchy which barred homosexual expressions in art as well as the disappearance of all forms of nudity in art is ignored by the text. The text notes that the emperors of Byzantium considered
themselves the direct successors of the emperors of Rome. They subdued all of Rome's polytheistic cults and practices and decreed Orthodox Christianity as the official state religion:

Though they spoke Greek, and not Latin, the Eastern Roman emperors never relinquished their claim as the legitimate successors to the ancient Roman emperors (...). During the long course of its history, Byzantium was the Christian buffer against the expansion of Islam into central and northern Europe, and its cultural influence was felt repeatedly in Europe throughout the Middle Ages. Byzantium Christianized the Slavic peoples of the Balkans and of Russia, giving them its Orthodox religion and alphabet, its literary culture, and its art and architecture. Byzantium’s collapse in 1453 brought the Ottoman Empire into Europe as far as the Danube River, but Constantinople’s fall had an impact even farther to the west. The westward flight of Byzantine scholars from the Rome of the east introduced the study of classical Greek to Italy and helped inspire there the new consciousness of antiquity historians call the Renaissance. (pp. 256-257)

Percy contends that homosexuality existed during the Byzantine era, but repressive policies against same-sex love by the Orthodox Church and the imperial administration continued to take its toll. Byzantine monks and scholars copied and transmitted many Greek pederastic texts, and some original Byzantine heterosexual erotica survive; however, homosexual erotica of this kind has not yet been uncovered. Additionally, many Byzantine terms for male homosexuality abound, which creates ambiguity in the readings of Byzantine law codes as well as ecclesiastical writings:

Like China and Egypt this Greek Empire was known for its stability and conservatism. Held together by fidelity to Orthodox Christianity and Roman law, the Byzantine Empire evolved over eleven centuries. ... From the first this new city was Christian, but many of
its institutions, including the senate and the law code, continued the traditions of ancient Rome. Latin was the official language until the reign of Justinian, but Greek was from the start the language of commerce and intellectual life. The imperial administration, which never waivered in its policy of antihomosexual repression, managed largely to drive same-sex love underground. ... From the time of Constantine nude figures disappeared from art, and nothing is heard of gymnasia after 380. The pre-Justinian period was nonetheless one of some ambiguity: those who overthrew him alleged that Constans, Constantine's son, was an exclusive homosexual who surrounded himself with barbarian soldiers selected more for looks than for military capability. (1990b, pp. 180-181)

The text notes that during the First Golden Age of Byzantium under Justinian’s rule, the Byzantine Empire briefly equaled the old Roman Empire in supremacy and size. His military campaigns recovered Italy and much of the other parts of the empire lost to the invading barbarians in the preceding century, and his ambitious building programs restored more than 30 churches of the Orthodox faith, which cost his subjects dearly in taxes. Under Justinian’s rule, the Corpus juris civilis (Code of Civil Law) was instituted, organizing and classifying all Roman law that ultimately became the basis of the systems of law of most modern European nations. The emperor’s most important architectural project was Hagia Sophia (Figs. 9-5 and 9-6), the church of the Holy Wisdom:

At the beginning of the fourth century, Constantine recognized Christianity and became its first imperial sponsor. By the end of the century, Theodosius had established Christianity as the Roman Empire’s official religion. It was Justinian, however, who proclaimed Christianity the Empire’s only lawful religion, specifically the Orthodox Christian doctrine. In Orthodox Christianity, the central article of faith is the equality of
the three aspects of the Trinity of Father, Son, and Holy Spirit (as stated in Roman Catholic, Protestant, and Orthodox creeds today). … Justinian considered it his first duty not only to stamp out the few surviving polytheistic cults but also to crush all those who professed any Christian doctrine other than the Orthodox. …

Although they proclaimed Orthodox Christianity as the official state religion and suppressed all of Rome’s polytheistic cults, the political imagery of Byzantine art displays a striking continuity between ancient Rome and Medieval Byzantium. Artists continued to portray emperors sitting on thrones holding the orb of the earth in their hands, battling foes while riding on mighty horses, and receiving tribute from defeated enemies. (pp. 258-259)

Percy asserts that the anti-homosexual repressive laws largely instituted during this era and codified into law by Justinian proved to be a long-lasting legacy that still largely is reflected in Christian society today:

In 390, Theodosius the Great (379-395) with his sons Arcadius and Honorius and coemperor Valentinian II prescribed burning at the stake for those found guilty of anal intercourse with another male. In two novella appended to his summation of previous Roman laws condemning pederasty in the Corpus Juris Civilis, Justinian the Great (527-565), who married the former showgirl Theodora, decreed death at the stake for unrepentant sodomites because the Biblical account of the conflagration of Sodom proved that they had brought ruin upon society, causing famines, earthquakes, and pestilences. Justinian, who closed the pagan schools of philosophy, also ended the classical pederasty institutionalized by the Greeks in Crete and Sparta toward the end of the seventh century B.C., 1300 years earlier. He set the tone for the persecution codified
by Patristic writers, penitentials, canon law, and scholastic philosophy, as well as laws (feudal and royal) and laws (municipal) that still endures in Christian society, only relieved of the death penalty beginning with reforms of the French Revolution and of Joseph II of Austria inspired by the Enlightenment ideas of Beccaria. (1990h, p. 1119)

Chapter 10 - The Islamic World. Gardner’s Art through the Ages ignores the existence of homosexuality in the expanding Muslim world, particularly the practice of pederasty in the court culture and artistic life of the Ottomans. Due to the low status of women in Islamic cultures, lesbianism has hardly aroused a whisper in the Muslim world, but female same-sex sexuality has played a role in harems (W. R. Dynes & Donaldson, 1992a, p. x). Also ignored in the text’s discussion is the practice of pederasty in Islamic North Africa. The text notes that the rise and spread of Islam within a decade of the Prophet Muhammad’s death in 632 had brought Muslim rule throughout Arabia, Palestine, Syria, Iraq, and northern Egypt. This new religion spread quickly both eastward and westward from the Arabian Peninsula:

With the rise of Islam also came the birth of a compelling new worldwide tradition of art and architecture. In the Middle East and North Africa, Islamic art largely replaced Late Antique art. In India, the establishment of Muslim rule at Delhi in the early 13th century brought Islamic art and architecture to South Asia (see Chapter 32). In fact, the most famous building in Asia, the Taj Mahal (Fig. 32-6) at Agra, is an Islamic mausoleum. At the opposite end of the then-known world, Abd al-Rahman I (r. 756-788) founded a Spanish Muslim dynasty at Córdoba, which became the center of a brilliant court culture that profoundly influenced medieval Europe. (p. 283)

Dynes and Donaldson (1992a) point out that the sin of sodomy was one of the reasons and/or justifications the Christian world waged war against the Muslims:
After the triumph of Christianity in the Roman Empire eight centuries later, however, an ideological curtain fell between Christian Europe (and its Byzantine outposts) and heathen Asia. From the seventh century onward, the Christians faced an aggressively expanding Muslim world seen as Christendom’s arch-enemy. Christian propagandists pointed to Muslim tolerance for the abominable sin of sodomy as one of the justifications for the series of Crusades and other wars against the Arabs and then the Ottoman Turks, whose European expansion reached its apogee in the sixteenth century. Lurid tales of the fates of Christian boys at the hands of lustful Turks circulated for centuries. (p. vii)

The text notes that military prowess cannot account for the swift rise of Islam in the 7th century throughout Arabia, India, North Africa, and Spain:

That Islam endured in the lands Muhammad’s successors conquered can be explained only by the nature of the Islamic faith and its appeal to millions of converts. Islam remains today one of the world’s great religions, with adherents on all continents. Its sophisticated culture has had a major influence around the globe. Arab scholars laid down the foundations of arithmetic and algebra and made significant contributions to astronomy, medicine, and the natural sciences. During the 12th and 13th centuries, Christian scholars in the West eagerly studied Arabic translations of Aristotle and other ancient Greek writers. Arabic love lyrics and poetic descriptions of nature inspired the early French troubadours. (p. 284)

Schild (1990) builds a case for the way how human sexuality and homosexuality is viewed and expressed under Islam:

Islam considers sexuality an absolutely normal and natural urge of every human being. Symbolic of this positive attitude is the important place sex is accorded in paradise,
which will be the fulfillment of the spiritual and bodily self. Islamic representations of paradise depict a height of delights, with among other things, girls whose virginity is continually renewed, immortal boys as beautiful as hidden pearls, perpetual erections and infinite orgasms. On earth however, because of human imperfection, sex has a problematic side, which makes regulation necessary. ... Homosexual behavior (liwat), i.e., sexual acts between members of the same sex, is considered to be adultery, being sex with an illicit partner. A person who performs such actions (luti) is regarded as extraordinarily corrupt, because he challenges the harmony of the sexes and topsyturvies God's creation: "Cursed are the men who behave effeminately, and cursed are the women who behave in a masculine way."... In past centuries the Arabs ascribed homosexual behavior to Persian influence, and nowadays it is mostly regarded as originating from the West – a rather paradoxical viewpoint, because it used to be the other way around. (pp. 616-617)

Puterbaugh (1990a) asserts that in North Africa, “pederasty was virtually pandemic in North Africa (Libya, Tunisia, Algeria, and Morocco) during the periods of Arab and Turkish rule. Islam as a whole was tolerant of pederasty, and in North Africa particularly so” (p. 19).

The text notes that the Ottoman Empire began to control vast areas of Asia, Europe, and North Africa, and had become one of the world’s great powers by the mid-15th century:

The Ottoman emperors were lavish patrons of architecture, and the builders in their employ developed a new type of mosque, the core of which was a dome-covered square prayer hall. The combination of dome and square had an appealing geometric clarity and became the nucleus of all Ottoman architecture. …
After the Ottoman Turks conquered Constantinople (Istanbul) in 1453, they firmly established their architectural code. Hagia Sophia (Figs. 9-5 to 9-8) especially impressed the new lords of Constantinople. In some respects, Justinian’s great church conformed to their own ideals, and they converted the Byzantine church into a mosque with minarets. But the longitudinal orientation of Hagia Sophia’s interior never satisfied Ottoman builders, and Anatolian development moved instead toward the central-plan mosque. (p. 297)

Crompton (1992) states that the severe Christian anti-sodomy laws under both the Roman and Byzantine empires against their citizens who were bisexual or practiced homosexuality more exclusively threatened them with horrific executions if found guilty. Rome had already officially condemned the practice of homosexuality for at least three or four generations when it finally fell in 476 A.D. as the invading barbarians finally deposed the last Roman emperor of the West. In fact, Crompton proposes that for those groups that still practiced homosexuality: “It must have occurred to both groups that if the new Christian laws threatened them with burning, Rome’s barbarian enemies could hardly do worse” (p. 113). It was believed that homosexuals caused earthquakes and plagues to societies that tolerated their practices. Under the Ottoman Turks when Constantinople fell in 1453, the practice of homosexuality was tolerated and not prosecuted officially:

But there is no doubt as to the policy of Byzantium’s most influential lawgiver, the Emperor Justinian. His *Novella* of 538 A.D., drawn up in a period of panic following a series of earthquakes and plagues, implied that homosexuals were to blame for these catastrophes. The historians Procopius and Theophanes report that Justinian and his
Empress, Theodora, instituted a kind of terror among their subjects who were homosexual — or suspected of such inclinations. …

The nemesis of the Byzantines was, of course, the Ottoman Turks. After a struggle lasting several centuries Constantinople fell to Sultan Mohammed II in 1453. For the next four hundred years, the gay minorities of Greece and the Balkans enjoyed relative toleration under Mahommetan rule, while their brothers and sisters living under Christian law were systematically burned, hanged, beheaded, or, on occasion, executed by dismemberment, drowning, or starvation. (p. 114)

Chapter 11 - Early Medieval Europe. Homosexuality is ignored throughout the discussion of this period in the text; particularly conspicuous is the absence of any mention of sexual orientation in regard to the artistic life and culture of the same-sex communities of Medieval Monasteries and their Benedictine Rule. Another noticeable omission of same-sex practices is in regards to the practice of slavery among the barbarian tribes, specifically the Scandinavians. Same-sex expression in the art and culture of Early Medieval Europe is excluded from discussion in the text. Johansson points out that, as long as slaves played the passive role in sexual intercourse with their masters, there appeared to be no tribal taboo against such conduct: “While sexual intercourse between two free men in which one had to take the passive role was considered shameful, no such feeling seems to have prevailed toward a slave playing the part. In this respect, the attitude of the pagan Scandinavians did not differ significantly from that of the ancient Greeks and Romans” (1990o, p. 1157). The text notes that Early medieval art in western Europe was a unique and interesting blend of the classical traditions of the northwestern provinces of Rome, the cultures of the non-Roman populations north of the Alps, and
Christianity; however, art historians know very little of the full scope of the art and architecture created by these non-Roman cultures:

Although the Romans called everyone who lived beyond their empire’s frontiers “barbarians,” many northerners had risen to prominent positions within the Roman army and government during Late Antiquity. Others established their own areas of rule, sometimes with Rome’s approval, sometimes in opposition to imperial authority. Over the centuries the various population groups merged, and a new order gradually replaced what had been the Roman Empire, resulting eventually in today’s European nations. …

What has survived is probably not fully representative and consists almost exclusively of small portable “status symbols” – weapons and items of personal adornment such as bracelets, pendants, and belt buckles that archaeologists have discovered in lavish burials. (p. 308)

Dynes opines that the various barbarian kingdoms following the fall of the Roman Empire for the most part replaced Roman law with Germanic penal codes that provided no repressive measures against the practice of homosexuality. In fact, these Northern Europeans had no terminology that corresponded to the concept of sodomy:

In Western Europe, the year 476 is the traditional date for the end of the Roman Empire, which was succeeded by barbarian kingdoms controlled by monarchs and gentry of Germanic origin. … The barbarian kingdoms showed relatively little interest in antihomosexual legislation. … Exceptionally in seventh-century Visigothic Spain a particular severe regime persecuted Jews and subjected homosexuals to the novel penalty of castration, clearly under the influence of inchoate canon law. … The most important legal document from Western Europe in the period 500-1000 is in fact a forgery. A
capitulary supposedly issued by Charlemagne in 770, was actually written by one Benedict Levita about 850. The author shows an interest in a number of sexual offenses, including sodomy. Apparently for the first time, he explicitly connects the penalty of burning at the stake with God's punishment of Sodom. A novel element is his ascription of the Christian defeat in Spain to the toleration of Sodomy – echoing the old Germanic preoccupation with cowardice, but also anticipating the role of the sodomite as a scapegoat for all of society's ills and misfortunes, from earthquakes to reverses in battle. (1990t, pp. 810-811)

The text points out that medieval monasteries were communal associations of either male monks in an abbey under the absolute rule of an abbot elected by monks, or female nuns under the absolute rule of an abbess the nuns chose. These self-sufficient religious communities within protective walls were largely responsible for the revival of education during this time:

The clergy, who were also often scribes and scholars, had a monopoly on the skills of reading and writing in an age of almost universal illiteracy. The monastic libraries and scriptoria (Fig. 11-11), where the monks and nuns read, copied, illuminated, and bound books with ornamental covers, became centers of study. Monasteries were almost the sole repositories of what remained of the literary culture of the Greco-Roman world and early Christianity. (p. 322)

During this time, censorship and iconoclasm by the clergy probably resulted in the loss or obfuscation of an indeterminate amount of homoerotic art of Greco-Roman antiquity. Yet, even with the triumph of Christianity and its denouncement of any sort of eroticism in art, there are examples of eroticism including homoeroticism in medieval art. Lucie-Smith (1972) states that
there are many examples of eroticism in medieval art. Many of the examples are crude and humorous, but some are the result of more repressed fears of sexuality:

Erotic representations appear in medieval art as a kind of obbligato to solemn and sacred themes. Thus we discover them in the margins of breviaries, and in minor elements of ecclesiastical architecture and church furnishing — on bosses, corbels and on the capitals of columns, and also on misericords, the woodcarvings which adorn choir-stalls. …

Christian fear of sex, and contempt for the body, are frequently expresses in a way that graphically expresses the attractions of what was feared and despised. (pp. 33-34)

Ricco (1994) utilizes a carved stone corbel from a 12th-century French monastery in La-Sauve Majeure, which is now in the collection of The Cloisters in New York, to visualize medieval male-male sexual identities in his research in gay and lesbian art history. It appears to be two males, possibly monks, in the carnal throes of anal intercourse (pp. 60-61). Johansson stresses that the western European Christian monasteries with their emphasis on work and study instead of meditation and austerity as prescribed by St Benedict in order to regulate and organize these spiritual communities against corruption still were not entirely free of same-sex desire:

As communities composed of members of but one sex, the monasteries were a Christian innovation —and one that could hardly have been free of homosexual desire. St Basil (ca. 330-ca, 379) had to warn against the dangers which a handsome monk in the pride of his youth could pose to those in his entourage, yet in so doing, he directly admitted the homoerotic character of the attraction which the novice inspired. As early as the reign of Charlemagne (died 814), accusations of sodomy among the monks began to appear in documents, and not without evidence. The immediate forerunner of the Rule of St Benedict provided that all monks were to sleep in the same room, with the abbot’s bed in
the center. Benedict refined this principle by decreeing that a light had to be kept burning in the dormitory all night, the monks had to sleep clothed, and the young men were to mingle with the older ones, not being allowed to sleep side by side. (1990i, pp. 829-830)

The text notes that the “Carolingian Renaissance” emerged due to the artistic patronage and policies of Charlemagne promoted during his reign:

As the pope’s designated Roman emperor, Charlemagne sought to revive the glory of Early Christian Rome. He accomplished this in part through artistic patronage, commissioning imperial portrait statues (Fig. 11-12) and large numbers of illustrated manuscripts (Figs 11-12A and 11-13), and by fostering a general revival of learning. (p. 317)

Percy argues that the monastic communities were purported to be rife with the practice of homosexuality in the early Middle Ages. Even Charlemagne was surprised by the alleged claims of sodomy committed in the monastic communities:

The Germanic law codes of the early Middle Ages had made no reference to homosexual offenses. Charlemagne, shocked by monkish sodomy, threatened penalties against the offenders, but the only part of a capitulary of Charlemagne (in 779) condemning homosexual acts that survives is a forgery. In 966 in Rome, the Emperor Otto I promulgated an edict that prescribed strangulation and burning for sodomy between males, as it were epitomizing Theodosius' edict of 390. (1990f, p. 686)

Chapter 12 - Romanesque Europe. Same-sex expression in the art and culture of Romanesque Europe is excluded from the discussion in the text. Particularly noticeable is the absence of any discussion of sexual orientation as it relates to the Crusades and Pilgrimages during this period. The Gardner’s text notes that pilgrimage traffic increased considerably in
Romanesque Europe and its economic revenues facilitated the growth of towns and monasteries throughout Western Europe:

In the Romanesque age, the construction of churches became almost an obsession. …

The enormous investment in ecclesiastical buildings and furnishings also reflected a significant increase in pilgrimage traffic in Romanesque Europe (…). Pilgrims, along with wealthy landowners, were important sources of funding for those monasteries that possessed the relics of venerated saints (…). …

Traveling pilgrims fostered the growth of towns as well as monasteries. Pilgrimages were a major economic as well as conceptual catalyst for the art and architecture of the Romanesque period. (p. 334)

Boswell (1980) writes that the urban revival that accompanied this age also brought about the return of gay subcultures. In turn, feudal society was awash with erotic passion and romantic imagery in their culture and literature:

The reemergence of a distinct gay subculture in southern Europe is almost exactly coetaneous with the revival of major urban centers, and the relation between the two was obvious even to contemporaries. It was also during this period that erotic passion – which had been almost totally absent from Western literature since the Fall of Rome – suddenly became the subject of a large proportion of literature and seemingly the major preoccupation of feudal society. …

Although few of the endeavors of the time left so monumental a testimony as Gothic architecture, twelfth-century Europe leaped forward in many fields. Biblical scholarship, the study of medicine, law and classical literature, architecture, science, economics, agriculture – almost every aspect of human life underwent new and
unprecedented scrutiny during this period. Contact with the rest of the Mediterranean
world was both a cause and effect of this cultural efflorescence: the crusades and the
Spanish _reconquista_ brought Christians into closer contact with Islam, and as Europeans
became more and more aware of the classical learning preserved by Islamic society, more
and more of them traveled to find the wisdom of Athens and Rome in Spain and Sicily.

Renewed and intensified contact with the achievements and attitudes of the
ancient world contributed greatly to tolerance, if not admiration, of gay people and their
sexuality. Wherever Ovid was enjoyed, Vergil quoted, Plato read, their gay passions and
sentiments were known and studied and often respected. (pp. 208-210)

The text explains that another social and economic engine that greatly impacted the feudal
landscape of Western Europe was the Crusades. An important member and/or accomplice of the
crusades was the Christian knight. The Knights Templar was one of the more important and
influential of the crusading knight organizations sanctioned by the Church:

The Crusades ("taking of the cross") were mass armed pilgrimages whose stated purpose
was to wrest the Christian shrines of the Holy Land from Muslim control.

The symbolic embodiment of the joining of religious and secular forces in the
Crusades was the Christian warrior, the fighting priest, or the priestly fighter. From the
early medieval warrior evolved the Christian knight, who fought for the honor of God
rather than in defense of his chieftain. The first and most typical of the crusading knights
were the Knights Templar. After the Christian conquest of Jerusalem in 1099, they
stationed themselves next to the Dome of the Rock, that is, on the site of Solomon's
Temple, the source of their name. Their mission was to protect pilgrims visiting the
recovered Christian shrines. Formally founded in 1118, the Knights Templar order
received the blessing of Bernard of Clairvaux, who gave them a rule of organization based on that of his own Cistercians. … The Cistercian abbot saw the Crusades as part of the general reform of the Church and as the defense of the supremacy of Christendom. … For the Muslims, however, the Crusaders were nothing more than violent invaders who slaughtered the population of Jerusalem (Jewish as well as Muslim) when they took the city in July 1099. (p. 346)

Dynes states that the Crusades in particular must have provided ample opportunity for same-sex desire to flower. Between the vast traffic of traveling Christian pilgrims and crusaders, besides the veneration and the protection of Christian relics and shrines, surely homoerotic interactions as well as artistic expressions also took place during this era’s extraordinary movements of people:

Commonly before 1000, knights did not marry, living rather like cowboys of the Old West in the one big room, occasionally seducing serving wenches, peasant girls, and inexperienced nuns. Such opportunities notwithstanding, a good deal of "situational homosexuality," especially between the knight and his squire, must have taken place. Evidence of such involvements is fragmentary, but it can be gathered among the Anglo-Norman, Northern French, and Provencal nobility, as well as among German royal families (witness Frederick II). (1990t, p. 812)

As noted earlier, the sin of sodomy was one of the rationales the Christian world waged war against the Muslims; it was also conveniently utilized against returning crusaders and, in particular the Knights Templar who had developed into the largest group of international bankers in Europe. Percy contends that church and secular authorities began to reproach returning crusaders of bringing back with them the purported sodomite practices of the Moslems. He also
maintains that capital crimes such as sodomy were waged against returning crusaders more for economic and political reasons than moral or religious aims. Politics and economics have motivated charges of sodomy in many eras, but none have been more infamous than the trial of the entire order of Knights Templars. Philip IV of France who went extremely in debt to the Templars conspired with Pope Clement V and accused the Templars of sodomy among other charges of heresy and blasphemy. In 1312, Clement had the Knights Templar order abolished and many of the Templars, including their leaders were tried, convicted, and burned at the stake (1990j, pp. 1285-1286). Boswell (1980) argues that Philip IV was able to wage a successful campaign against one of the most powerful orders in Christendom by charging them with sodomy. Some 2,000 Templars were arrested and condemned, and the order’s wealth was divided among the orders and secular authorities that participated in their demise (pp. 296-297).

While Benkov (2000) opines that same-sex practices between women existed in medieval society, but research has been difficult because few records have survived that would support the claim. Additionally, it is challenging because there was no set definition or term for same-sex practices between women during this time. Examining legal, theological, medical, or literary texts of the period for a term such as “lesbian” that had not yet been coined makes it difficult to find records that confirm such relationships between women:

The history of women who had homoaffective or homoerotic relationships in the Middle Ages is just now being written. As research continues in the area of medieval conceptions of sexuality and in women’s history, the gaps in our understanding of the period will begin to be filled in. (pp. 497-500)
The text describes that, in the male-dominated Romanesque world, there were some powerful and influential women who shared their spotlight. St Hildegard of Bingen was among one of these women:

Of quite a different stamp was Hildegard of Bingen (1098-1179), the most prominent nun of the 12th century and one of the greatest religious figures of the Middle Ages. Hildegard was born into an aristocratic family that owned large estates in the German Rhineland. At a very early age, she began to have visions. When she was eight, her parents placed her in the Benedictine double monastery (for monks and nuns) at Disibodenberg. She became a nun at 15. In 1141, God instructed Hildegard to disclose her visions to the world. … In 1148, the Cistercian pope Eugenius III (r. 1145-1155) formally authorized Hildegard “in the name of Christ and Saint Peter to publish all that she had learned from the Holy Spirit.” At this time Hildegard became the abbess of a new convent built for her near Bingen. As reports of Hildegard’s visions spread, kings, popes, barons, and prelates sought her counsel. All of them were attracted by her spiritual insight into the Christian faith. In addition to her visionary works – the most important is the _Scivias_ (Fig. 12-23) – Hildegard wrote two scientific treatises. _Physica_ is a study of the natural world, and _Causae et curae_ (Causes and Curses) is a medical encyclopedia. Hildegard also composed the music and wrote the lyrics of 77 songs, which appeared under the title _Symphonia_. (p. 352)

Benkov states that the medieval convent was not immune to intensely affective same-sex relationships. In fact, ecclesiastic leaders were keenly aware of the possibility of lesbian relationships in the convent. There uneasiness regarding more carnal and less spiritual relationships between nuns inspired strict regulations to avoid such behaviors in convent life.
Also, there is some evidence that indicates that Hildegard of Bingen writings were homoaffective:

It is then, all the more remarkable that any positive record of a relationship between nuns has survived. Yet, from the evidence found in twelfth-century anonymous Latin verse letters composed in a Bavarian convent by one nun for another, it seems likely that the women in question had a relationship that was both spiritual and physical. … Similarly, Hildegard of Bingen (1098-1179), who, in her official writings, echoed the opinions of her male counterparts, voiced her feelings for another woman, Richardis von Stade, in terms that hint at a more sisterly love. Although there is no way to determine whether there existed a physical, erotic component to these relationships, the women involved might well be deemed “particular friends.” The complex relations of medieval nuns, in which the spiritual and the physical might often overlap, nonetheless serve to delineate at least one facet of medieval lesbian identity. (2000, p. 498)

Chapter 13 - Gothic Europe. Same-sex expression in the art and culture of Gothic Europe is excluded from the discussion in the text, particularly absent is any discussion on how Thomas Aquinas’s (1225-1274) most famous work *Summa Theologica* classified and declared homosexual sodomy as a grave sin second only to murder. Other noticeable omissions in the text are Louis IX, the Saintly King’s policies ordering the confiscation of property and burning of sodomites, and his grandson King Philip IV’s infamous suppression of the Knights Templar order for sodomy and heresy. The Gardner’s text acknowledges that Thomas Aquinas’s most famous work, *Summa Theologica* (1266-73), remains one of the seminal works on Catholic teaching.
His most famous work, *Summa Theologica* (left unfinished at his death), is a model of the
Scholastic approach to knowledge. Aquinas divided his treatise into books, the books into
questions, the questions into articles, each article into objections with contradictions and
responses, and, finally, answers to the objections. He set forth five ways to prove the
existence of God by rational argument. Aquinas’s work remains the foundation of
contemporary Catholic teaching. (p. 372)

Dynes posits that Aquinas’s work set in stone the disapproval of homosexuality, and was influential in institutionalizing homophobia in Western Christian civilization:

Aquinas’ classification of unnatural vice was to have resounding influence over the centuries. After a brief mention of masturbation, he divides unnatural intercourse into three kinds: with the wrong species (bestiality), the wrong gender (homosexual sodomy), and the wrong organ or vessel (heterosexual oral and anal intercourse), and declares that such sins are in gravity second only to murder.

If a certain degree of toleration or indifference to homosexuality had prevailed previously, after the end of the thirteenth century the individual known to have engaged in homosexual activity was a both a criminal and outcast, without rights or feelings that church or state needed to recognize in any way. Not to denounce and persecute him meant complicity. The penalties for homosexual activity between males (rarely between females, and then only when an artificial phallus was employed) ranged from compulsory fasting to confinement in irons, running the gauntlet, flogging with the cat o'nine tails, the pillory, branding, blinding, cutting off the ears, castration, and perpetual banishment. The death penalty prescribed by Leviticus was rarely enforced, but when it was, it took the form of hanging or burning at the stake. Some of the inhuman punishments of the Middle
Ages lingered into the early nineteenth century, when the reformers of the criminal law secured their abolition by denouncing them as survivals of superstition and fanaticism. (1990t, p. 813)

The text describes that the French regarded Louis IX as the ideal king:

In 1297, only 27 years after Louis's death, pope Boniface VIII (r. 1294-1303) declared the king a saint. Louis was revered for his piety, justice, truthfulness, and charity. His almsgiving and his donations to religious foundations were extravagant. …

So successful was he as peacekeeper that, despite civil wars through most of the 13th century, international peace prevailed. Under Saint Louis, medieval France was at its most prosperous, and its art and architecture were admired and imitated throughout Europe. (p. 385)

Percy proffers that his campaigns against sodomites – as sanctioned by his royal decrees in his Establissements of St. Louis – were far more effective than his unsuccessful Crusades against the Moslems (Saracens):

Noting that his action was in accord with papal decretals, Louis ordered confiscation of property and burning of sodomites. … A collection of statutes made in 1260 at Orleans prescribed confiscation of property by the crown and mutilation, castration, and burning for the first, second, and third offense for women as well as men. (1990f, p. 687).

Chapter 14 - Late Medieval Italy. The discussion of the art and culture of late medieval Italy in the text excludes same-sex expression; particularly absent is any information regarding Frederick II’s, king of Sicily and Holy Roman emperor and his alleged allegations of sodomy. The text introduces the important concept of “Renaissance Humanism,” but fails to provide any information on the homosexual themes that appeared frequently in art of the Classical world. In
regards to “Artistic Training in Renaissance Italy,” the text includes no discussion concerning the more open homoerotic atmospheres that began to exist in the master artist studios between young male apprentices, models, and servants and their major artist mentors and/or employers. The Gardner’s text discusses that Frederick II’s court was highly influential in revitalizing the art of classical antiquity, particularly of Ancient Rome:

Italian admiration for classical art surfaced early on at the court of Frederick II, king of Sicily (r. 1197-1250) and Holy Roman Emperor (r. 1220-1250). Frederick’s nostalgia for Rome’s past grandeur fostered a revival of classical sculpture in Sicily and Southern Italy not unlike the classical renovatio (renewal) Charlemagne encouraged in German and France four centuries earlier. (p. 402)

Percy writes that Frederick II was not the typical Western European Christian ruler:

Called Stupor mundi (Wonder of the World) by contemporaries, he was designated the "first modern man" by the Swiss historian Jakob Burckhardt in his Civilization of the Renaissance in Italy (1860). ... Frederick was the only leader to crusade while excommunicated, but he recovered Jerusalem, which Saladin had recaptured from the Christians, by negotiating with Saladin's sophisticated nephew al-Kamil. ...

Propagandists accused Frederick of keeping a harem and also of homosexual sodomy – both Moslem practices. He supposedly blasphemed "Mankind has had three great deceivers: Moses, Jesus, and Mohammad," a legend that underlay the belief in the apocryphal Liber de tribus impostoribus. At his court in Sicily, Frederick encouraged the beginning of Italian literature in the form of troubadours, poets who copied the Provençal lyrics and inspired the Tuscans and Dante. He himself composed outstanding love poems as well as what became the standard text on falconry. Many medieval poets were
homoerotic and some modern scholars believe that courtly love with unattainable ladies spurred homosexual instincts and even acts among knights and squires. (1990d, pp. 427-428)

The text explains that, in addition to the devastating effects of the Black Death (bubonic plague), another important development that affected Italian art was the revival of the art and culture of classical antiquity in the 13th and 14th centuries. This flowering became known as the Renaissance, which essentially ushered in a new view of the world that provided a more secular point-of-view than the religious world view that had dominated Europe throughout the Middle Ages:

Although religion continued to occupy a primary position in the lives of Europeans, a growing concern with the natural world, the individual, and humanity’s worldly existence characterized the Renaissance period — the 14th through the 16th centuries. The word renaissance in French and English (rinascità in Italian) refers to a “rebirth” of art and culture. A revived interest in classical cultures — indeed, the veneration of classical antiquity as a model — was central to this rebirth. The notion of the Renaissance representing the restoration of the glorious past of Greece and Rome gave rise to the concept of the “Middle Ages” as the era falling between antiquity and the Renaissance. (pp. 406-407)

Dall’Orto (1990a) points out that there were three distinct epochs in Italian history where homosexuality and its expression in art and culture are worth examining:

Apart from classical antiquity, there are two eras in which Italy has a salient interest for the study of homosexual behavior. The first stretches from approximately 1250 to 1650 (the Renaissance broadly interpreted); the second from World War II to the present.
Italy has a particular attraction for the historian because of its vast archives of material from the premodern period – archives which have not yet been much tapped. For the curious layperson, present-day Italy offers a lively homosexual subculture which sprang up after World War II, accelerating notably after the birth of the country’s gay movement in 1971. (p. 620)

The text explains that Giorgio Vasari’s (1511-1574) innovative book, *Lives of the Most Eminent Painters, Sculptors, and Architects* – first published, with all its errors, in 1550, remains an important research tool for art historians. (p. 407) Dynes proffers that it not only is a key contemporary source of information about Italian Renaissance art and artists, but its sharp anecdotal information about the artists’ lives provides some interesting insights into the artists’ inner lives:

The Italian Renaissance, with its emphasis on the idea of fame, gave renewed life to the art of secular biography. In 1550, for example, Giorgio Vasari (1511-1574) published his monumental *Lives of the Architects, Sculptors, and Painters*, providing, in addition to serious assessments of the art works, many piquant details of the artists' personal lives. (1990d, p. 139)

The text describes that the Italian humanists’ interests in classical cultures began to recover a significant amount of the artistic and cultural legacy of the Greco-Roman worlds:

With the help of a new interest in and knowledge of Greek, the humanists of the late 14th and 15th centuries recovered a large part of Greek as well as Roman literature and philosophy that had been lost, left unnoticed or cast aside in the Middle Ages was now available for study. Indeed, classical cultures provided humanists with a model for living
in this world, a model primarily of human focus derived not from an authoritative and
traditional religious dogma but from reason. (p. 407)

Dall’Orto states that the humanists’ deep admiration of the classical cultures provided them with
a degree of toleration or possibly broad-mindedness for Ancients diverse appetites:

Because of the boundless affection that humanist men of letters cherished for the
Ancients, few had the courage to condemn, or even to refuse to condone, the tastes which
the great Latin and Greek poets accepted without question. In emulation of the antique
there appeared a rich literature of homosexual themes both in Latin and in Italian —so
rich that it has no equal in quantity and quality until the twentieth century. (1990b, p.
1104)

The text further explains that the apprenticeship training system during the 14th through 16th
centuries for would-be artists in Italy was a long and drawn out course before anyone could be
considered for membership in the appropriate artists’ guilds:

Aspiring artists started their training at an early age, anywhere from age 7 to 15. Their
fathers would negotiate an arrangement with a master artist whereby each youth lived
with that master for a specified number of years, usually five or six. During that time, the
boys served as apprentices to the master of the workshop, learning the trade. (This living
arrangement served as a major obstacle for female artists, because it was inappropriate
for young girls to live in a male master’s household.) The guilds supervised this rigorous
training. (p. 414)

Dall’Orto writes that the homosexual subcultures of the 14th century primarily were
characterized by pederastic relationships common in Classical antiquity. One arena these
scenarios played out in was in the master artist workshops where these young male art student apprentices began their training:

A type of a relationship which was regarded as “normal” even by the heterosexual population of the day, though not necessarily by us: the adult-adolescent bond (pederasty). The denizens of this subculture, though accustomed to meeting one another, did not have sexual relations one with another, but rather with boys who came into their orbit. … This tolerance, to which the so-called libertine current contributed, fostered a flowering of cultural expression in which homosexuality appeared in the forefront.

(1990a, p. 622)

Chapter 15 - South and Southeast Asia before 1200. Same-sex expression in the art and culture of South and Southeast Asia is excluded from the discussion in the text. The text lacks any discussion concerning how Buddhism has been distinguished for the lack of any formal disapproval of homosexuality. Gardiner’s has need of a more in-depth discussion regarding the androgynous natures of the Hindu gods. It ignores any homoeroticism in Hindu mythology involving the creation of Shiva’s son, Skanda. Any discussion concerning the Hindu-Buddhist principle of reincarnation and how it has been used to explain the occurrence of same-sex orientation in the world is also ignored in this chapter. The Gardner’s text discusses that Buddhism spread from India throughout Asia and can be divided into three major schools:

The earliest form of Buddhism is Theravada (Path of the Elders) Buddhism. Practiced by the historical Buddha's disciples at the monasteries they founded after his death, Theravada Buddhism seeks to aid individuals wishing to follow Shakyamuni Buddha's path to enlightenment and nirvana. …The second major school of Buddhist thought, Mahayana (Great path) Buddhism, emerged around the beginning of the Common Era
Mahayana Buddhists refer to Theravada Buddhism as Hinayana (lesser Path) Buddhism and believe in a larger goal than nirvana for an individual — namely, Buddhahood for all. …

A third important Buddhist sect, especially popular in East Asia, venerates the Amitabha Buddha (Amida in Japanese), the Buddha of Infinite Light and Life. The devotees of this Buddha hope to be reborn in the Pure Land Paradise of the west, where the Amitabha resides and can grant them salvation. (p. 427)

Conner and Donaldson (1990) maintain that the spiritual tradition of Buddhism founded by Siddhartha Gautama in northern India in the 6th or 5th century B.C. was quite tolerant of same-sex behavior:

Buddhism places emphasis on practicing meditation and following a spiritual path that leads from a state of suffering, viewed as a result of attachment, to a state of enlightenment, transcendence and bliss called nirvana. This path is seen as extending over many lifetimes. Buddhism has exerted a major influence on the cultures of India, Nepal, China, Japan, Tibet, Korea, Mongolia, Thailand, Burma, Sri Lanka, Laos, Cambodia, and Vietnam, and in the current century has gained a foothold in Western countries as well. Among world religions, Buddhism has been notable for the absence of condemnation of homosexuality as such. (p. 168)

The text explains that Hinduism has no spiritual creator or great prophet like Buddhism, Christianity, and Islam:

Ritual sacrifice by Brahmin priests is central to Hinduism, as it was to the Aryans. The goal of sacrifice is to please a deity in order to achieve release (moksha, liberation) from the endless cycle of birth, death, and rebirth (samsara) and become one with the universe.
Not only is Hinduism a religion of many gods, but the Hindu deities have various natures and take many forms. This multiplicity suggests the all-pervasive nature of the Hindu gods. The three most important deities are the gods Shiva and Vishnu, and the goddess Devi. (p. 435)

In Shiva as Mahadeva (Fig.15-18) the discussion in the text barely mentions the Hindu god’s androgynous nature and how the concept of opposition is a significant part of knowing in the Hindu world:

This image of Shiva has three faces, each showing a different aspect of the deity. (A fourth, unseen at the back, is implied—the god has not emerged fully from the rock.) The central face expresses Shiva's quiet balanced demeanor. The clean planes of the face contrast with the richness of the piled hair encrusted with jewels. The two side faces differ significantly. The one on the right is female, with framing hair curls. The left face is a grimacing male with a curling mustache who wears a cobra as an earring. The female (Uma) indicates the creative aspect of Shiva. The fierce male (Bhairava) represents Shiva's destructive side. Shiva holds these two opposing forces in check, and the central face expresses their balance. (p. 436)

Lingananda (1990) proffers that the free range of religious traditions associated with Hinduism mirrors their various attitudes towards gender identity and homosexuality:

Androgyny has long been considered a divine attribute, and many of the leading deities have been pictured as hermaphrodites, half male, half female, reflecting the Hindu belief that godhead contains within itself all the elements of the cosmos, including both male and female. The most notable example of this, however, is Shiva, who is often shown with the left side female, the right male, and in this form is called “Ardhanarishvara.” ...
Separate from such small sects is a wide religious movement which swept through India, affecting both Hinduism and Buddhism, in the late ancient and early medieval period, though it has become unrespectable since British Victorian prudery became dominant. This left-handed esoteric Tantrism utilizes ritual sexuality as a sacred technique. Though mostly heterosexual, numerous Tantric texts do advocate the desirability of a male follower developing his opposite (female) traits and visualizing himself as female; sometimes this has taken the form of participating in homosexual acts. (pp. 590-591)

Lingananda recounts a story from the myth of Shiva that is possibly the only record of homoeroticism in Hindu mythology:

Shiva, who engaged in intercourse with his wife Parvati for a thousand years without ejaculating. Interrupted by a delegation of other deities, he withdrew from Parvati and then ejaculated. The semen was swallowed by Agni, a male god associated with fire and ritual sacrifices, but it proved too hot for him to handle and he vomited it up; eventually the sperm turned into Shiva’s son Skanda (“The Ejected”), without any contribution from Parvati. Skanda became the god of youth, beauty, and warriors. (p. 590)

Lingananda attests that homosexual orientation can be explained within the principle of reincarnation adopted by Hinduism and Buddhism:

The Hindu-Buddhist doctrine of reincarnation has been used to explain the phenomenon of homosexual orientation by depicting it as a transitional state following a change of gender from one lifetime to the next, on the theory that long acquired ingrained habits (such as sexual interest in men) are slower to change than the physical body, which is
replaced at death/birth. Noteworthy about this rationale is the absence of negative overtones. (p. 591)

Chapter 16 - China and Korea to 1279. Same-sex expression in the art and culture of China and Korea is excluded from the discussion in the text; particularly lacking is a discussion regarding how commonplace homosexuality was in the courts and lives of many of the rulers and elites of the Zhou, Han, Tang, and Song Dynasties. Absent in the text are discussions regarding Buddhism’s accepting attitudes towards homosexuality, and Confucianism’s intolerant views against all forms of sexuality outside of marriage, particularly homosexuality. The extremely high rate of male prostitution during the Song dynasty was of great concern to Confucian critics because of the feminizing qualities sexual passivity created with male same-sex practices. There are no discussions in the text regarding the practice of female cross-dressing shamanistic traditions in ancient Korea. During the Silla period in Korea, there is no discussion in the text concerning the elite male youth known as hwarang, who practiced shamanism and later evolved into expertly trained military elites that were pledged by homoerotic allegiances. Consequently, any depictions of same-sex or cross-dressing practices in the artistic and cultural arenas of these various settings above have been excluded from the text. The Gardner’s text discusses that the Zhou dynasty was the longest lasting in China’s history, spanning almost 800 years (1050-256 BCE):

Under the Zhou, the development of markets and the introduction of bronze coinage brought heightened prosperity and a taste for lavish products, such as bronzes, inlaid with gold and silver. Late Zhou bronzes feature scenes of hunting, religious rites, and magic practices. These may relate to the subjects and compositions of lost paintings mentioned in Zhou literature. Other materials favored in the Zhou period were lacquer, a varnish like
substance made from the sap of the Asiatic sumac, used to decorate furniture and other objects and jade. (p. 453)

Dynes and Donaldson point out that China has the longest continuous historical record of male homosexuality than any other world culture: “Documentation of homosexual behavior begins with the later rulers of the eastern Zhou dynasty (772-221 B.C.). At this time bisexual behavior was apparently common and the Chinese considered it normal, an attitude that persisted until the twentieth century” (1992a, p. xii). Lieh-Mak (1992) argues although the writings on male homosexuality are more substantial, there is evidence of lesbianism in the historical records and chronicles in China. Situational homosexuality occurred in the harems of the emperors and elites in ancient China because of the social isolation it imposed on women (p. 100). Hinsch (1990) points out that the Eastern Zhou period produced several historical homosexual figures that became enduring symbols of homosexual love in Chinese culture in basically the same way that Ganymede, Socrates, and Hadrian are treated as similar icons in Western civilization:

These famous men included Mizi Xia, who offered his royal lover a half-eaten peach, and Long Yang, who compared the fickle lover to a fisherman who tosses back a small fish when he catches a larger one. Subsequent references to "sharing peaches" and "the passion of Lord Long Yang" became classical Chinese terms for homosexuality. Rather than adopt scientific terminology, with associations of sexual pathology, Chinese litterateurs preferred the aesthetic appeal of these literary tropes. (pp. 215-216)

The text describes that the Han Dynasty was founded in 206 BCE after a successful revolution that culminated in the assassination of the First Emperor of Quin’s corrupt and incompetent son.
For four centuries the Han ruled China, and their merchants traded ultimately via the Silk Road with the Roman Empire:

Excavations of Han Dynasty tombs have uncovered some of the finest examples of Chinese painting, such as the silk funerary banner of the marquise of Dai (Fig. 16-1), and of bronze-casting, for example the *boshan* (incense burner) of Prince Liu Sheng (Fig. 16-6A). The most important stone sculptures of this period are the pictorial narratives on the walls of the Wu family shrines in a cemetery at Jiaxiang in Shandong Province. The shrines, which date between 147 and 168 CE, document the emergence under the Han dynasty of private, nonaristocratic families as patrons of religious and mythological art having political overtones. (p. 455)

Hinsch claims that the courts of the Western Han dynasty alternated between both homosexual and bisexual emperors, and their male favorites enjoyed tremendous privilege and powerful influence for themselves and their families. The most celebrated male favorite of the Han was Dong Xian whose relationship with the Emperor Ai ultimately toppled the Han Dynasty. Their story is preserved in the first history of Chinese homosexuality, the anonymous Ming anthology of writings of homosexual encounters selected from two thousand years of Chinese homosexual history called the *Records of the Cut Sleeve*:

In fact the former Han dynasty (206 B.C.-A.D. 9) saw the highpoint of homosexual influence at the Chinese court. For 150 years, emperors who were bisexual or exclusively homosexual ruled China. The Han dynastic history discusses in detail the fabulous wealth and powerful influence of male favorites and their families, analogous to that of imperial consorts. ... The most famous favorite of the Han, Dong Xian, exemplifies the rewards and dangers which could come to one of these men. He became the beloved of Emperor
Ai (r. 6 B.C.-A.D. 1), the last adult emperor of the former Han, and rose to power with his lover. The Han dynastic history records the Emperor Ai presented him with an enormous fortune and lists an extensive array of offices he held. Since Emperor Ai lacked sons or a designated heir, he proposed during his reign to cede his title to Dong Xian. Although his councilors had firmly resisted the notion, nevertheless on his deathbed Ai handed over the imperial seals to his beloved. This unorthodox succession lacked the support of the most powerful court factions, and so Dong Xian found himself compelled into suicide. The resulting political vacuum left the kingmaker Wang Mang in control and after a short period of nominal regency through child emperors, Wang Mang declared the overthrow of the Han dynasty. Thus the homosexual favoritism which helped shape the political topography throughout the Former Han was also present in its destruction. One incident in the life of Dong Xian became a timeless metaphor for homosexuality. A tersely worded account relates how Emperor Ai was sleeping with Dong Xian one afternoon when he was called to court. Rather than wake up his beloved, who was reclining across the emperor's sleeve, Ai took out a dagger and cut off the end of his garment. When courtiers inquired after the missing fabric, Emperor Ai, told them what had happened. This example of love moved his courtiers to cut off the ends of their own sleeves in imitation, beginning a new fashion trend. Ever since then, authors have used "cut sleeve" as a symbol of homosexuality. (1990, p. 216)

The Gardner’s text posits that the caravans that traveled the Silk Road brought Buddhism to China from India in the first century CE; its similarities to China’s two native religious traditions of Confucianism and Daoism helped it gain a base. As Buddhism developed it strongly influenced the arts in China as well as in the cultures where it spread:
It was in the Northern states, connected to India by the desert caravan routes of the Silk Road that Buddhism first took root in China during the Han dynasty. Certain practices shared with Daoism, such as withdrawal from ordinary society, helped Buddhism gain an initial foothold in the north. But Buddhism’s promise of hope beyond the troubles of this world earned it an ever broader audience during the upheaval of the Period of Disunity. In addition, the fully developed Buddhist system of thought attracted intellectuals. Buddhism never fully displaced Confucianism and Daoism, but it did prosper throughout China for centuries and had a profound influence on the further development of the religious forms of those two native traditions. (p. 458)

Conner and Donaldson maintain that the form of Buddhism that spread from India had a more relaxed monastic code or *vinaya* that fostered a more accepting climate for homosexual practices. In its stricter form, *vinaya* essentially called for curtailing all passions, including sexual ones in order to remove all worldly obstacles to obtaining the spiritual goal of nirvana in one’s present lifetime:

The form of Buddhism which spread northward into Tibet, China, Japan, Korea, and Mongolia from its Indian heartland came to be known as the *Mahayana*. It de-emphasized the dichotomy between monk and layperson and relaxed the strict *vinaya* codes, even permitting monks to marry (in Japan). The *Mahayana* doctrinally sought to obliterate categorical thinking in general and resolutely fought against conceptual dualism. These tendencies favored the development of positive attitudes toward homosexual practices, most notably in Japan. (1990, p. 169)

The text recognizes that Confucianism is one of two native religious and philosophical traditions in China that greatly influenced its intellectual and cultural life. It was founded by Confucius
(551-479 BCE) who espoused a philosophy that promised ideal order and stability to Chinese society by cultivating the virtues of “empathy for suffering, pursuit of morality and justice, respect for ancient ceremonies, and adherence to traditional social relationships, such as those between parent and child, elder and younger sibling, husband and wife, and ruler and subject” (p. 463).

During the Southern Song period (1127-1279) many painters concentrated on religious subjects originating from Neo-Confucianism as well as traditional Buddhist themes. Hinsch proffers that under this new revitalization of Confucian doctrine called Neo-Confucianism, a stricter code of morality evolved:

In general, Confucians became more intolerant of any form of sexuality taking place outside of marriage. This was all part of an attempt to strengthen the family, held by Confucians to be the basic unit of society. The Song law prohibiting male prostitution came as an early response to this new social ethos. (1990, p. 217)

The text describes that Korea's geographic location is a key factor in understanding their art in relation to China as well as Japan. Although Korean art is commonly grounded on Chinese prototypes, it is not simply unoriginal and imitative but has, like Korean civilization, a distinctive individuality: “China’s neighbors owe China an immense cultural debt, but Korea was the crucial artistic, cultural, and religious link between the mainland and the islands of Japan” (p. 472). Houser (1990c) asserts that ancient Korea had a rich tradition of shamanistic practices that involved cross-dressing behaviors:

Old Korea had three classes of shamans, of whom two were the Mootangs and the Paksoos. The Mootangs are women who while shamanizing always wear the outer dress of a man; they outnumber a hundred to one the Paksoos, who in turn wear the outer dress
of a woman. This practice was styled “change of sex” by some anthropologists, “change of dress” by others, but it possesses some mystical significance and is far more than a simple change of garments. Modern Koreans do not know the origin of the custom, but adhere to it meticulously. (p. 667)

Houser also maintains that during the Goguryeo or Kogoryu period, Korea produced another group of shamans that eventually evolved into military elite during the Silla period who were allegedly bound through homosexual practices:

Before the introduction of Buddhism in the Kogoryu period (which began about the time of Christ) elite youth, distinguished by their beauty and known as *hwarang*, seem to have been involved in shamanistic practices. During the Silla period (from ca. A.D. 350 onwards) the *hwarang* were turned into a military elite formed by austere training. After their period of service, many became officials and landowners. Although full information is not available, they seem to have been bound by homoerotic loyalties, recalling the Sacred Band of Thebes, the Ottoman Janissaries, and the Japanese Samurai. Even as late as the period just before the Japanese conquest in 1895, the palace rejoiced in handsome pages. (1990c, p. 667)

Chapter 17 - Japan Before 1333. Sexual orientation is ignored throughout the discussion of Japan before 1333 in the text; particularly absent is a discussion regarding the evidence of homosexuality in Buddhist Japan and in the imperial Japanese court culture, particularly during the Nara and Heian periods. Same-sex expression in the arts and culture of Japan is also excluded from the discussion in the text. The Gardner’s text explains that Esoteric Buddhism was introduced to Japan from China through the appearance of two sects called Tendai in 805 and Shingon in 806:
Both Tendai and Shingon Buddhists believe all individuals possess Buddha nature and can achieve enlightenment through meditation rituals and careful living. To aid focus on meditation, Shingon disciples use special hand gestures (mudras) and recite particular words or syllables (mantras in Sanskrit, *shingon* in Japanese). Shingon became the primary form of Buddhism in Japan through the mid-10th century. (p. 483)

Schalow (1990) believes that male homosexuality was introduced to Japan in 806 by the Japanese Buddhist monk Kukai after studying esoteric Buddhism in China. It appears that homosexual love became an integral aspect of life in many of the Buddhist’s temples and monasteries in Japan. In fact, “the Zen temples of the Five Mountains (Gozan) are said to have asserted their control over the Ashikaga shoguns during the fourteenth century in part by making handsome boys available to them whenever the shoguns visited” (p. 635).

Conner and Donaldson (1990) also argue that Kukai introduced the practice of homosexuality to the Buddhist priesthood in Japan: “Homoeroticism was introduced to Japan, legend has it, by the Buddhist monk Kukai, also known as Kobo Daishi, in 806 upon his return from studying with a spiritual master in China.” They contend that homosexuality probably was not new to Japan; however, it may explain why homosexuality became widely practiced among the Buddhist priesthood. (p.169)

The text posits that during the Nara and Heian periods, the Japanese imperial court became a center of great cultural and artistic activity:

In a time of peace and prosperity, the aristocracy had the leisure to play musical instruments and write poetry. Exchanging poems became a common social practice and a frequent preoccupation of lovers. Both men and women produced poems as well as paintings and calligraphy that critics generally consider “classical” today. Heian court
members, especially those from the great Fujiwara clan that dominated the court for a century and a half and built the Phoenix Hall (Fig. 17-13) at Uji, compiled the first great anthologies of Japanese poetry and wrote Japan’s most influential secular prose. A lady-in-waiting to an empress of the early 11th century wrote the best known work of literature in Japan, *Tale of Genji*. Known as Lady Murasaki, the author is one of many women who were important writers, especially of diaries and poems. Generally considered the world’s first lengthy novel (The English translation is almost a thousand pages), *Tale of Genji* tells of the life and loves of Prince Genji, and, after his death, of his heirs. (p. 485) Schalow claims that the ancient literature of Japan contains numerous accounts of homoerotic love:

Stories about male homosexuality abound in the literature and lore of pre-modern Japan. *The Chronicles of Japan* (720) mentions two young male courtiers who loved each other and were buried in the same tomb when they died. Several exchanges of erotically-charged poems in the *Manyoshu*, compiled late in the eighth century, were apparently sent from one male courtier to another. Japan’s eleventh-century masterpiece of classical literature, Lady Murasaki’s *Tale of Genji*, includes a scene in which Prince Genji spent a night with the young brother of a woman who refused his advances, and the narrator states that Genji found the boy's physical charms quite pleasing. (1990, p. 134-135)

Chapter 18 - Native Arts of the Americas before 1300. Sexual orientation is ignored throughout the discussion of native arts in the Americas in the text; particularly absent is a discussion regarding the evidence of the role of homosexuality in the religious and private life of many Mesoamerican cultures. The negative attitudes towards homosexuality by the Aztecs and Incas are ignored in the text’s discussion. The openness of homosexuality in the Andean cultures
as well as examples of surviving homoerotic ceramics is omitted from the text’s discussion. In
addition, the roles of berdaches and third-gender/alternative gender shamans in both North and
South American Indian cultures have been disregarded in the text’s discussion. Consequently,
any visual expressions regarding same-sex or berdache practice in the artistic and cultural arenas
of these above venues have been excluded from the text. The Gardner’s text discusses that in the
Ancient Americas by the early centuries CE some cultures from North, Central, and South
America had already reached a high level of social sophistication and technological success:

Although most relied on stone tools, did not use the wheel (except for toys), and had no
pack animals but the llama (in South America), the early Americans developed complex
agricultural techniques and excelled in the engineering arts associated with the planning
and construction of cities, civic and domestic buildings, roads and bridges, and irrigation
and drainage systems. They carved monumental stone statues and reliefs, painted
extensive murals, and mastered the arts of weaving, pottery, and metalwork. In
Mesoamerica, the Maya and other cultural groups even had a highly developed writing
system and knowledge of mathematical calculation that enabled them to keep precise
records and create a sophisticated calendar and a highly accurate astronomy. ...

These advanced civilizations went into rapid decline, however, in the 16th century
when the Europeans introduced new diseases to the Western Hemisphere, and Hernán
Cortéz (1485-1547), Francisco Pizarro (1471-1541), and their armies conquered the
Aztec and Inka empires. Some native elites survived and adapted to the Spanish presence,
but the conquerors destroyed most of the once-glorious American cities in their zeal to
obliterate all traces of non-Christian worship. … This chapter examines in turn the artistic
achievements of the native peoples of Mesoamerica, South America, and North America before 1300. (p. 492)

Murray and Taylor (1990) point out that before the advent of the Europeans many early cultures of the Americas accepted the reality of homosexuality and incorporated it into their lifestyles except for the Aztecs:

To summarize the material we have at the time of the conquest, homosexuality played an important part in much of the religious life in Mexico, and was commonly accepted in private life in many Mesoamerican cultures as well; but the prevailing sentiment of the ruling Aztecs outside of ritual was one of sexual rigidity, prudishness, and heavy repression. (p. 805)

The text describes that in Andean South America, before their defeat by the Spanish conquistadors, these early cultures produced impressive architectural complexes and created a wide array of unique paintings and decorative arts:

The indigenous peoples of Andean South America erected towering monuments and produced sophisticated paintings, sculptures, ceramics, and textiles. Although less well studied than the ancient Mesoamerican cultures, the South American civilizations are older, and in some ways they surpassed the accomplishments of their northern counterparts. Andean peoples, for example, mastered metalworking much earlier, and their monumental architecture predates that of the earliest Mesoamerican culture, the Olmec, by more than a millennium. The peoples of northern Chile even began to mummify their dead 500 years before the Egyptians. (p. 507)

Murray (1990b) states that most of the evidence regarding the homosexuality of the South American Andean cultures relies mainly on reports written by the Spanish conquerors since the
Inca Empire and the cultures they conquered and assimilated lacked writing. Additionally, archeological and language-based evidence together with the personal accounts of the conquistadors have been utilized to further document the homosexual history of these Andean cultures:

The northwestern coast of South America was notorious for "shameless and open sodomy" according to the chroniclers of the Inca and Spanish conquests (fifteenth and sixteenth centuries, respectively). ... The conquistador historian Pedro de Cieza de León’s *Chronicle*, written between 1539 and 1553, mentions that Guayaquil men “pride themselves greatly on sodomy.” Continuing south, Cieza recorded cross-dressing males on the island of Puna, reported that both there and on the mainland (Tumbez or Puerto Viejo) sodomy was rife, and related a Manta myth of the origin of an all-male world. Cieza reported personally punishing male temple prostitutes in Chincha (south of modern Lima near Pisco on the coast) and in Conchucos (near Huánuco in a highland valley). The Incas and other mountain peoples (serranos), specifically including the Colla (Aymara) and Tarma, he judged free of the nefarious sins so common on the coast, especially in what had been the Chimu empire, conquered by the Incas less than a half century before the arrival of the Spaniards. ...Counter-reformation Catholicism and the Inca theocracy apparently concurred in their abhorrence of sodomy and attempts to extirpate sodomites. … In addition to mention of sodomy in chronicles, archeological excavations have produced evidence of coastal homosexuality, especially Mochica ceramics. ... South of what was the southern end of the Inca Empire (and south of the modern Chilean capital of Santiago), socially respected third gender (gender-crossing homosexual) shamans have
been reported among the Araucanians from the report of "the happy captive," Núñez de Pineda, in 1646 through fieldwork done in the early 1950s (Murray). (pp. 52-54)

Dynes also provides evidence that there are some surviving homoerotic ceramics in Pre-Columbian Peru. “Pre-Columbian Peru had a lively production of erotic ceramics in which explicit scenes of copulation are presented sculpturally; a few of the surviving pieces (some were deliberately destroyed after finding) are homosexual” (1990w, p. 1363).

The text discusses that the North American indigenous cultures that settled primarily in the areas of the United States and Canada date back as far as 12,000 years ago. Archeologists and experts ascertain that most of the extant art objects appear to have been created in the last 2,000 years:

Among the art-producing peoples who inhabited the continent before the arrival of the Europeans are the Eskimos of Alaska and the Inuit of Canada, who hunted and fished across the Arctic from Greenland to Siberia, and the maize farmers of the American Southwest, who wrested water from their arid environment and built effective irrigation systems as well as roads and spectacular cliff dwellings. Farmers also settled in the vast, temperate Eastern Woodlands—ranging from Eastern Canada to Florida and from the Atlantic to the Great Plains west of the Mississippi. (p. 514)

Williams (1990c) maintains that the openness of the Indians of North America towards same-sex activities stems from the fact that sex was not only restricted to its reproductive role but also to its role in same-sex friendships. Unlike the Christian view that sex is only for reproductive purposes, the Indian religions of North America stressed that individuals had the freedom to follow their own preferences:
Like many societies around the world that accepted homosexual behavior as a common and normal activity, North American Indian aboriginal cultures often incorporated same-sex activity into their way of life. … While sex was certainly much more accepted than in Judeo Christian tradition, it was not the major emphasis of Indian society. The focus was instead on two forms of social relations: family (making ties to other genders) and friendship (making ties within the same gender). Since extremely close friendships were emphasized between two “blood brothers” or two women friends, this allowed a context in which private homosexual behavior could occur without attracting attention. … Beyond its role in same-sex friendships, homosexual behavior among many aboriginal tribes was also recognized in the form of same-sex marriages. However the usual pattern among North American Indians (as well as in many areas of the Caribbean, central and South America) focused not on two masculine men getting married, or two feminine women, but to have a typical man or woman marry an androgynous person who takes on a different role. Traditionally in many tribes, the feminine male had a special role as a berdache and the masculine female took on an Amazon role. (pp. 593-595)

Murray (2000) contends that male berdaches (traditionally called berdaches) and female berdaches (traditionally called amazons) in Native North America cultures did not always specialize in doing the work of the opposite sex, but “rather they often engaged in a combination of men’s and women’s activities” (p. 349). Williams asserts that in terms of the Indians of North America, berdaches and amazons were highly respected and considered very gifted by their tribes:

Before the coming of the Europeans, many aboriginal societies, in almost all areas of the Americas, accepted the reality of sexual diversity and incorporated into their lifestyle
more than two gender possibilities. … In their view, there were certain individuals who were created by the spirit world as different from either men or women. Such individuals belonged to an alternative gender, and their guiding spirit — what we would call a person’s basic character — was seen as more important than their biological sex in determining their social identity. … Such sacred people were often honored with special ceremonial roles in religious ceremonies, and were often known as healers and shamans. They had the advantage of seeing things from both the masculine and the feminine perspective, and so were respected as seers and prophets. (1990b, pp. 127-128)

Chapter 19 - Africa before 1800. Sexual orientation is ignored throughout the text, particularly absent is a discussion regarding the homosexual behavior of the peoples of sub-Saharan Africa and its visual expression in their arts and cultures. The Gardner’s text explains that the continent of Africa comprises more than one-fifth of the world’s land mass with a wide array of geography and biodiversity:

More than 2,000 distinct ethnic, cultural, and linguistic groups, often but inaccurately called "tribes," long have inhabited the African continent. These population groups historically have ranged in size from a few hundred, in hunting and gathering bands, to 20 million or more. …

Given the size of the African continent and the diversity of ethnic groups, it is not surprising that African art varies enormously in subject, material, and function. …

This chapter surveys the early, and often difficult to date, art and architecture of sub-Saharan Africa from prehistoric times through the 18th century. The discussion includes the effects on Africans and African art of the first contacts with Europeans,
which began along the seacoasts in the late 15th century, but excludes the art of Egypt and of Roman and Islamic North Africa…. (p. 522)

Murray (1990a) provides evidence that in central and southern Africa evidence of both male and female homosexual practices have been documented including gender-crossing homosexuality, transvestitic homosexuality, situational homosexuality, male homosexuality among youths, homosexual intercourse for medical benefits, age-graded homosexuality, and lesbian practices. “Africa south of the Sahara presents a rich mosaic of peoples and cultures. Scholarly investigations, which are continuing, have highlighted a number of patterns of homosexual behavior” (pp. 22-24).

Chapter 20 - Late Medieval and Early Renaissance Northern Europe. The text ignores sexual orientation and homosexual expression in its discussion of late Medieval art and the art of the early Renaissance in Northern Europe. Particularly absent is a discussion regarding the continued attack against homosexuality by both the Christian church and secular authorities vis-à-vis canon law and then legislative law. Crompton (2003) states that “as we might expect, local and national laws routinely reveal their origin in theological convictions” (pp. 196-197). The Gardner’s text points out that the feudal systems that held sway over Europe for centuries were coming to an end due to various social, political, economic, and technological changes.

As the 15th century opened, Rome and Avignon were still the official seats of two competing popes, and the Hundred Years' War (1337-1453) between France and England still raged. The general European movement toward centralized royal governments, begun in the 12th century, continued apace, but the corresponding waning of feudalism brought social turmoil. Nonetheless, despite widespread conflict and unrest, a new economic system emerged—the early stage of European capitalism. In response to the
financial requirement of trade, new credit and exchange systems created an economic network of enterprising European cities. Trade in money accompanied trade in commodities, and the former financed industry. Both were in the hands of international trading companies, such as those of Jacques Coeur in Bourges and the Medici in Florence. Art also thrived in northern Europe during this time under royal, ducal, church, and private patronage. Two developments in particular were of special significance: the adoption of oil-based pigment as the leading medium for painting, and the blossoming of printmaking as a major art form, which followed the invention of moveable type. These new media had a dramatic influence on artistic production worldwide. (p. 536)

Dynes argues that this period continued to see an increase of persecutions against homosexual offenses. Inflamed by the disapproval of homosexuality by the Western Christian church, the punitive traditions against sodomy in Burgundy and Flanders, France, and the Holy Roman Empire continued to escalate: “In the fourteenth century the medieval synthesis began to break down, signaled by a climactic struggle between the papacy and secular authorities. The only major innovation in official attitudes toward homosexuality was a gradual shift to enforcement by the secular authorities (1990t, p. 813). The text discusses that France did not experience the economic prosperity and political stability that Flanders enjoyed in the 15th century because of their long-lasting involvement in the Hundred Years’ War:

In France the Hundred Years’ War crippled economic enterprise and prevented political stability. The anarchy of war and the weakness of the kings gave rise to a group of duchies, each with significant power and the resources to commission major artworks. The strongest and wealthiest of these has already been examined — the duchy of
Burgundy, which controlled Flanders. But the dukes of Berry, Bourbon, and Nemours as well as members of the French royal court were also important art patrons. (p. 550)

Johansson and Percy (1990) assert that despite the severe penalties for committing sodomy, members of all three estates, the clergy, the nobility, and commoners continued to practice homosexuality:

If the Italy of the quattrocento saw the revival of the culture of classical antiquity — including its open avowal of pederasty — in France homosexuality was long deemed a caprice reserved to the nobility, the intellectual and artistic elite, and the princes of the Church. To be sure, other classes were involved, but their activity tended to be severely repressed. The notion of homosexuality as the aristocratic vice took root and thrived into modern times, though even this privileged minority did not enjoy absolute immunity from prosecution. (p. 423)

The text notes that because the Holy Roman Empire did not join the protracted conflict of the Hundred Years’ war, it experienced a peaceful and flourishing economy: “Without a dominant court to commission artworks, wealthy merchants and clergy became the primary German patrons during the 15th century” (p. 552). Herzer (1990) argues that by 1532 the Holy Roman Empire instituted the death penalty for homosexual offenses:

While in the Middle Ages there was no punishment at all for homosexual acts, in 1532 the death penalty for "Sodomiterey" (sodomy) was introduced throughout the Holy Roman Empire, as Charles V promulgated a uniform Constitutio Criminalis Carolina with a corresponding paragraph as part of the criminal law of his realm. (p. 472)

Chapter 21 - The Renaissance in Quattrocento Italy. Sexual orientation during the Renaissance in 15th-century Italy is ignored throughout text. Particularly absent is a discussion
regarding the homosexual natures of two Florentine artists and the homoeroticism portrayed in their work: Donatello and Sandro Botticelli. Also ignored in the text is a discussion on the various ranges of homophile perspectives depicted in Donatello’s, *Saint George* (Fig. 21-6); *David* (Fig. 21-12); Antonio Del Pollaiuolo’s, *Hercules and Antaeus* (Fig. 21-14); Melozza Da Forli’s, and *Pope Sixtus IV Confirming Platina as Librarian* (Fig. 21-41A); and Luca Signorelli’s, *The Damned Cast into Hell* (Fig. 21-42).

The Gardner’s text explains that the Italian Renaissance in Florence was fertile ground for the wealthy banking Medici family to flourish as great patrons of the arts and culture. Through Medici patronage, many of the Quattrocento masters of architecture, painting, sculpture, philosophy, and scholars of humanism were greatly supported.

Of all the Florentine masters the Medici employed, perhaps the most famous today is Sandro Botticelli (1444-1510). His work is a testament to the intense interest that the Medici and Quattrocento humanist scholars and artists had in the art, literature, and mythology of the Greco-Roman world —often interpreted by writers, painters, and sculptors alike in terms of Christianity according to the philosophical tenets of Neo-Platonism. (p. 559)

Various scholars have commented on Botticelli’s suspected homosexuality and its impact on his work. Dynes believes that most of Botticelli’s work was of a religious nature due to the tastes of patrons at the time; however, his work also included portraiture as well as allegorical mythological paintings. His renowned paintings *Primavera* (Fig. 21-1) and *Birth of Venus* (Fig. 21-29) both at the Galleria degli Uffizi in Florence reflect an interesting and eclectic blending of the prevailing philosophies of the day, namely Neo-Platonism and Humanism. The writings of the Neo-Platonist, Marsilio Ficino, and the Humanist poet, Angelo Poliziano, were known to
have influenced Botticelli’s work. What’s interesting is that they were both homosexually oriented men:

The chief figure of this trend, Marsilio Ficino, advocated a concept of Socratic love, a cautious and high minded rationalization of his own homoerotic learnings. Moreover, the influence of another closeted homophile Humanist, the poet and philologist, Angelo Poliziano, has been detected in Botticelli’s works. More concrete evidence of Botticelli’s sexual orientation is available. On November 16, 1502, someone dropped a denunciation in the box of the sinister Uffizialli di Notte, a municipal committee concerned with moral charges. According to this anonymous informant, the artist had been engaging in sodomy with one of his young assistants. Perhaps because of the painter’s venerable age and high professional standing, no further action was taken. In view of the fact that Botticelli never married, and that such liaisons with pupils (garzoni) were common, as shown by similar accusations lodged, among others, against Donatello and Leonardo, it seems unwise to dismiss the incident, as some modern scholars, in their zeal to preserve Botticelli's "purity," have done. (1990e, pp. 160-161)

Fernandez (2001) indicates that the androgynous qualities of the figures in Botticelli’s works reflect the Neo-Platonic interpretation that immunizes the soul against the passions of the body. It made for an interesting artistic convention if you’re conflicted in anyway about your sexual feelings deviating from the norms of society.

This split, typical of late-fifteenth-century Tuscan culture in general, resulted in the emergence of an artistic myth, the androgyne. Neither boy nor girl, the androgyne’s disturbing ambivalence is as intimidating as it is alluring. Michelangelo created its supreme expression, but other artists both before and after him had a hand in forging the
myth of an ideal being, at once apotheosis and negation of sexuality. One of these was Andrea Verrocchio, clearly a homosexual, in whose studio (according to André Chastel) the equivocal and angelic type evolved in the first half of the 1470s. Another was Sandro Botticelli, also a presumed homosexual. Botticelli perfected the androgynous model both in his gracefully detached angels and his plaintively reclining Mars, while his female figures of ethereal charm—slim-boned and sexless Madonnas and pagan goddesses (Venus, Pallas, La Primavera with her cortege of striplings)—are a million miles from the ample, soft-bodied women of Venice. (pp. 126-127)

Saslow (1999) claims that Botticelli’s images were shaped by the scholarly spheres of influence of the Neoplatonic philosopher Marsilio Ficino and his pupil the Humanist scholar and poet, Angelo Poliziano. Botticelli was incriminated in Florence’s sodomy court.

Neoplatonic philosophy, at heart almost a religion of love, strove to reconcile Christianity with pagan lore. It allegorized myths into a ladder of love: the rapture excited by earthly beauty was but a first rung leading upward to chaste spiritual communion, which offered a foretaste of the ultimate ecstasy, union with the divine. …Poliziano, who reportedly died from a compulsion to leave his sickbed to serenade a handsome youth, most directly influenced the arts. A scholar, author, and fluent translator, Poliziano wrote epistles in Greek begging kisses and caresses from golden-haired boys, and his Italian poetry and theater held up the ancient gods as justification for homosexual love. …Botticelli, who once awoke in terror from a nightmare that he had been forced to marry, was the quintessential Neoplatonic painter but avoided directly homoerotic myths. His sensibility surfaced mainly in religious works, where he imbued such nude young saints as Sebastian with the same androgynous grace and implicit physicality as Donatello’s David, and his
delicately intimate adolescent angels look like choirboys, often the object of real-life adult affection. (pp. 87-88)

Crompton contends that Botticelli was not as fortunate as Donatello in having any accusations of sodomy leveled against him or at least having any trace of records in the Florentine archives. Crompton cites the works of Mesnil (1938), Chastel (1963), Lightbown (1989), and Rocke (1996) in his account of Botticelli’s suspected homosexual orientation in his life and work. A charge appears in the records for November 16, 1502 against Botticelli for keeping a boy:

It reads simply, “Sandro di Botticello si tiene un garzone”: “Botticelli keeps a boy,” a wording which suggests an ongoing relation. (Rocke, 1996, p. 289) The painter was then fifty-eight. Lacking particulars, art historians have been uncertain what to make of this notice. Jacques Mesnil, who discovered it in 1938, dismissed it as “a customary slander by which the partisans and adversaries of Savonarola abused each other.” (Mesnil, 1938, p. 154)…Botticelli, like Donatello, Leonardo, and Michelangelo, was unwed and expressed a strong aversion to the idea of marriage, a prospect he claimed gave him nightmares. His workshop with its many apprentices had the reputation of a hangout for idlers. In 1473 one of these, a twenty-eight-year-old painter named Betto Pialla was convicted of sodomy. Mesnil, though he discounted the formal charge against Botticelli, nevertheless thought “woman was not the only object of his love.” He was led to this speculation by Botticelli’s paintings: “The androgynous type of the angels of Botticelli, the grace of his figures of young boys, the profound beauty of certain of his figures of young men show him particularly sensible to the charm of adolescents.” (Mesnil, 1938, p. 207) Instances abound; one might cite the ambiguous angels who attend the Virgin in the *Madonna of the Magnificat*, the voluptuous naked war god sleeping by his clothed
paramour in *Mars and Venus*, the artist’s *St. Sebastian*, and the noble youth who looks upward in the left corner of the *Primavera*. Once again, as in ancient Athens, we may wonder if Botticelli is expressing an aesthetic enthusiasm of his time and place or his private erotic sensibility. Opinion remains divided: André Chastel has called Mesnil’s dismissal of the charge too glib, but Ronald Lightbrown in a recent study has agreed with Mesnil, ascribing the anonymous accusation to the “bitter party divisions of Florence.” (Chastel, 1963, p. 290; Lightbrown, 1989, p. 302) (pp. 264-265)

The text explains that the Renaissance revived the classical concepts of linear perspective in relief sculpture and painting, but it also recovered the freestanding nude in sculpture. Donato di Niccolo Bardi, called Donatello, was the first Renaissance artist to sculpt a nude male statue. He created the bronze cast *David* (Fig. 21-12) for the courtyard in the Medici palace in Florence between 1440 and 1460:

In the Middle Ages, the clergy regarded nude statues as both indecent and idolatrous, and nudity in general appeared only rarely in art—and this only in biblical or moralizing contexts, such as the story of Adam and Eve or depictions of sinners in Hell. With David, Donatello reinvented the classical nude. His subject, however, was not a Greco-Roman god, hero, or athlete but the youthful biblical slayer of Goliath who had become the symbol of the Florentine republic—and therefore an ideal choice of subject for the residence of the most powerful family in Florence. (p. 568)

Houser points out that David’s beauty as described in the biblical story of Samuel has made him a symbol or icon of sensual male beauty “not unlike Greek Apollo and Ganymede, or Roman Antinous, but within the Judeo-Christian sacred tradition, and hence a more legitimate subject for European Christian artists and writers during periods when religion-based cultural inhibitions
surrounded the theme of male beauty” (1990a, p. 297). Dynes argues that the adolescent bronze figure of David by Donatello now on display in the Bargello at Florence exudes homoerotic emotion and some scholars suggest in his sculptures of David it reveals his homosexual inclinations:

In 1408-09 he created the marble David; the youthful, teasing grace of this delightful figure already shows the sculptor's homosexual tastes, which are documented from other sources. From 1416 to 1420, for Or San Michele, he created the moving figure of St. George, a work which later became the "boyfriend" of countless admirers of male beauty. In 1431-33 he was in Rome with the architect Brunelleschi, studying ancient works of art which were then accepted as touchstones of quality. On his return Donatello created the bronze David now in the Bargello Museum. ... Donatello's patrons, including Cosimo de' Medici, took an attitude of amused tolerance with regard to his homosexual escapades. As a homosexual Donatello was fortunate to live mainly in the first half of the fifteenth century when attitudes were relatively relaxed. After his death, the authorities of Florence, alarmed at the city's reputation as a new Sodom, sought to take "corrective" action. (1990j, p. 325)

Fernandez asserts artists have been inspired by the loving friendship between David and Jonathan as described in the biblical Book of Samuels. Unfortunately, artists rarely depicted the passion in this famous Old Testament liaison between two young men perhaps because of the fear of committing blasphemy for suggesting the bible was sympathetic to any kind of homoerotic friendships. Instead, they typically turned to biblical subjects like the young David vanquishing Goliath. He argues these images conjure a coding of homoeroticism between the two protagonists:
Being personally above suspicion, it is Rembrandt who gives the most moving image of this passion between two men. However, episodes that have no homosexual connotations in the Bible have been co-opted by artists, with certain subjects proving particularly suitable for this treatment. The scene where the adolescent David kills Goliath and cuts off his head has often been interpreted by painters and sculptors in sexual terms as the enduring victory of youth over old age. In the fifteenth century, the theme was still being treated with classic restraint by Donatello and Verrocchio, as in the famous statues in the Bargello that are imbued with modesty and understatement. (pp. 74-75)

Saslow maintains that Donatello’s *David* can be read in many ways depending how his audience deciphered his veiled allegories or references. For many in his extensive circle, including Cosimo dé Medici the patron of the work, the homoerotic sensibilities of the artist and the sculpture were not unfounded:

> The artist's own personality stimulated his unprecedented erotic interpretation. The apprenticeship system, in which adolescent boys lived with craftworkers as student assistants, created an intimate homosocial environment, and Donatello, who never married, was only the first of several artists known to choose apprentices more for beauty than for talent. The feathery wing of Goliath's helmet caressing the boy's thigh almost to the groin recalls Jupiter's eagle, as the boy recalls Ganymede: metaphorically, Goliath, like Jupiter and Donatello, has "lost his head" over a handsome youth. (1999, p.83)

Saslow posits that Donatello’s disguised meanings of the above sculpture are more apparent when you consider the classical relief on Goliath’s helmet depicting a chariot full of cherubs posturing triumphantly for Eros: “Many other religious works by Donatello show boyish angels
or cherubs in provocative poses, their erotic appeal remains implicit beneath spiritual themes, but
the ambiguity is present for those who, like the artist, were susceptible to it” (p. 83).

Saslow points out that the Donatello’s David stood in the courtyard of Cosimo dé Medici’s
palace as a symbol of the Florentine Republic and his powerful family, but its veiled allusions to
the homosexuality of the ancients also showed that Cosimo was sympathetic and fostered an
“atmosphere of sophisticated toleration” to the visiting humanist scholars and artists who were
accepting of homosexual behavior and its artistic and cultural expressions (p. 84):

The bookish humanist could mingle in public streets and church porticos with an
expanding subculture of homosexual networks and trysting places that understood its
passions in less learned terms. Since men married late, often into their thirties, young
bachelors turned to other outlets during enforced adolescence, crossing class lines and
including both female and male prostitutes. An extended youth, spent in largely
homosocial surroundings, created breeding grounds for male sexuality in artisans’
workshops and in more elite schools of math, music, fencing, and gymnastics. Although
most men eventually married, most also passed through this stage of illicit bisexuality
that made the city proverbial for sodomy: a Zurich legal accusation of 1422 used the
verb “frenzen,” meaning to commit “the vice of Florence.” (p. 84)

Crompton proposes that Donatello’s David was his most famous work of art and significant in
Renaissance art for several factors and among them its homoerotic sensibilities:

It has been identified as the first freestanding nude in a thousand years. For the first time
since antiquity we are asked to admire the beauty of a naked image. It inaugurates a
major genre of Renaissance art, and inaugurates it in a homoerotic mode. This in itself is
significant, given the anti-sodomy campaign that raged in contemporary Florence.
Moreover, it does this by seizing upon a religious image and totally transforming it. (p. 263)

Crompton also agrees with Saslow in his assessment of the homoerotic elements of the statue that further demonstrate Donatello’s veiled meanings:

Traditionally, David has been represented as a bearded prophet-king with a harp or psaltery. But the bronze *David* is totally different. Its provocative nudity is emphasized, not diminished, by the floppy shepherd-boy’s hat and military boots the boy wears. This is not Michelangelo’s tense athlete, frowning as he concentrates on his task. This is an apprentice-model presenting himself shamelessly to our gaze as a seductive Ganymede. … The statue’s elegance, as Bonnie Bennett and David Wilkins have noted, “invites both the lingering gaze and a desire to touch.” (Bennett and Wilkins, 1984, p. 219) One curious feature is the severed head of Goliath on which David stands, with its huge helmet crowned by a wing that “curves up to caress the inside of is thigh” almost to the buttocks. An allegorical scene on the helmet shows three winged boys pulling a chariot and two others doing homage to a man seated in it. (Janson, 1963, pl. 34b) This has been called a “Triumph of Love” and associated with the symbolic chariot in the *Phaedrus*.

But the heavy vehicle depicted on the helmet does not speed airily along, and the putti bowing before the lumpish middle-aged figure seem mockingly ironic. Is Donatello inviting us to read David’s triumph over the older man whose head he stands on as the triumph of an ephebe over a doting suitor, one of the men who, Bernardino complained, made fools of themselves over young Florentines? …Janson was right to call this David a “beau garcon sans merci.” (1963, p. 85) The homosexual implications of this David
seem clear, though at least one critic of note, John Pope-Hennessey, has demurred. (Rocke, 1996, p. 289)

In Antonio Del Pollaiuolo’s, *Hercules and Antaeus* (Fig. 21-14), the text notes that the Renaissance revival in classical culture fostered an interest in mythological themes. It’s also interesting to note that the subject choice of Hercules in this Medici commission has everything to do with promoting the family’s prestige and power along the same lines as the mythological hero Hercules:

Pollaiuolo received a Medici commission to produce this small-scale sculpture. This subject matter, derived from Greek Mythology and the emphasis on human anatomy reflect the Medici preference for humanist imagery. Even more specifically, the Florentine seal had featured Hercules since the end of the 13th century. As commissions such as the two *David* sculptures demonstrate, the Medici clearly embraced every opportunity to associate themselves with the glory of the Florentine Republic and claimed much of the credit for its preeminence.

In contrast to the placid presentation of Donatello’s *David* (Fig. 21-12), Pollaiuolo’s *Hercules and Antaeus* exhibits the stress and strain of the human figure in violent action. … The group illustrates the wrestling match between Antaeus, a giant and son of the goddess Earth, and Hercules, a theme the Greek painter Euphronios had represented on an ancient Greek vase (Fig. 5-23) 2,000 years before. … Pollaiuolo strove to convey the final excruciating moments of the struggle — the strained sinews of the combatants, the clenched teeth of Hercules, and the kicking and screaming of Antaeus. (pp. 569-570)
Fernandez states that there is a homoerotic element involved in this particular subject, and a number of artists have used this mode to depict this famous mythological battle between these two protagonists. He states that another figure besides the androgyne occupies an important place in Renaissance art, namely the muscled hero of Greek myth called Hercules, but there is an irony involved in using Hercules as the moral exemplar of Florence because his bisexual nature did not escape the artists of the time as well as the patrons who commissioned them and the elite circles of Florentines they interacted with on a daily basis:

Florentine Neoplatonic philosophers, by dint of the kind of flexible and hypocritical sophisms we have become used to, interpreted his legendary deeds as a metaphor for political struggle against tyrannical or unjust governments. Depicted naked, Hercules, armed with a club, even figured on the seal of the Florentine Republic as a guarantor of civic liberties and public morality, sharing with David the honor of being identified with the city’s military might, and with the energy and steadfastness of her citizens.

In reality, Hercules was not the hunky, muscle-bound macho whose image lives on in the Twelve Labors, nor even a paradigm of fidelity and righteousness. Bisexual, he had relationships with a number of young men, including Hylas, Iolaus, and Eurystheus. ...

In the light of these characteristics — love of boys, effeminacy — Hercules’ heroic exploits can be seen in a very different light.

Several Renaissance painters took advantage of this opportunity. Some even chose episodes of hand-to-hand fighting to call into question his virile belligerence precisely where in principle it might have been thought unassailable. King Antaeus would force strangers passing through Libya to fight him: a skillful athlete, he also had the advantage of regaining strength every time he touched the earth. Apprized [sic] of the
danger, Hercules lifted his adversary up in his arms, crushing him to death, and so ensuring victory. While Antonio Pollaiuolo brings out the intense sensuality of two men coming to blows in the nude, a no less extraordinary drawing by Mantegna transforms the episode into a scene of sexual possession. In Luca Signorelli’s piece, it is hard to see where Antaeus’ struggle against the hero’s iron grip ends and ecstatic spasm begins. …In Florence the cult of Hercules’ bisexuality endured through to the eighteenth century. In 1707, the Venetian painter Sebastiano Ricci visited the Tuscan capital to decorate the Palazzo Marucelli Fenzi. In the splendid “Hercules Room,” he turned the fight between hero and giant into a dance of love. (pp. 130-131)

In Melozza Da Forlì’s, Pope Sixtus IV Confirming Platina as Librarian (Fig. 21-41A), the text notes that during the Quattrocento, the popes were major patrons of the arts. Pope Sixtus IV called numerous artists to Rome to decorate the walls of the just completed Sistine Chapel, and the new Vatican library. The pope had commissioned Da Forlì to decorate the walls of the new Vatican library with frescoes:

   Upon his election in 1471, however, Pope Sixtus IV initiated a major building campaign in Rome that included the restoration of churches, bridges, streets, and aqueducts, the construction in 1475 of a new papal library in the Vatican, and a new chapel bearing his name.

   To commemorate the library project, Sixtus IV commissioned Melozzo da Forlì to paint a fresco in the new library representing the pope confirming the appointment of Bartolomeo Platina (1421–1481) as Vatican librarian. In Melozzo’s fresco, Platina kneels before the seated pope. The standing witnesses are the pope’s nephews, from left to right, Giovanni della Rovere, prefect of Rome; Girolamo Riario, count of Imola and Forlì
Cardinal Giuliano della Rovere, the future Pope Julius II; and Cardinal Raffaele Riario. (The English word “nepotism” derives from the Italian word for nephew—*nipote*.) Platina points to an inscription celebrating Sixtus IV’s activities as rebuilding of Rome. (p. 589)

Aldrich & Wotherspoon (2001b) and Stern (2009) contend that some of the main figures in this composition have been implicated or suspected of practicing sodomy, namely pope Sixtus IV, the future Pope Julius II, Cardinal Raffaele Riario, and Girolamo Riario:

Sixtus IV pursued policies aimed at buttressing the temporal powers of the Church, to which end he practiced nepotism, appointing his relatives to key positions and elevating two of them (Guiliano Della Rovere and Pietro Riaria) to the cardinalate. … Concerning the pope's homosexuality the chronicler Stefano Infessura (c. 1440-c. 1500), recorded in his diary in 1484 a series of documented episodes and unsubstantiated gossip: "He, as is handed down from the people, and the facts demonstrated, was a lover of boys and a sodomite. In fact, what he did for the lads who attended upon him in his room has been taught by experience: not only did he give them an income worth several thousand ducats, he even dared give them cardinalships and important bishoprics.”…

It is clear today that Sixtus favoured his relatives not from sexual interest but in order to have at hand faithful executors of his policies. However the favours shown to the young Giovanni Sclafenato (who was indeed named a cardinal) appear suspect in the light of the epitaph which the pope had engraved on his tomb in 1497, in which it was said that he was made a cardinal "for ingenuousness, loyalty, … and his other gifts of soul and body". This is perhaps a unique case of a youth being made a cardinal for his physical endowments. (Aldrich & Wotherspoon, pp. 406-407)
Stern (2009) adds the accusations contained in various historical documents, but does not refute any of the claims of sodomy leveled against Pope Sixtus IV as does Aldrich and Wotherspoon. He also intimates that not only was he the motivating force behind the construction of the Sistine Chapel, but he was also a major supporter of the Spanish Inquisition and appointed Torquemada as its inquisitor-general:

In his personal life, however, Sixtus’ passions were more tender.

Sixtus was labeled a sodomite in the dispatches of the Venetian ambassador and the diaries of Vatican insiders Stefano Infessura and Johann Burchard. He was accused of having an affair with one of his nephews, Rafaele Riario, and may well have seduced another, Girolamo. Both were elevated to high church offices. (pp. 423-424)

In terms of the future Pope Julius II, Stern argues that his alleged practices of sodomy were revealed in historical letters and Vatican diaries:

There have always been gay priests, so it should come as no surprise that there have been at least a few gay popes. … As a patron of the arts, he fostered the careers of Raphael, Michelangelo, Il Sodoma, Bramantino, and others

We know about the sexual orientation of Julius II from letters written by Emperor Maximillian to Henry VIII of England. Maximillian described how two young boys sent to Rome by Queen Anne of France had "fallen victims to the sodomitical lust of Julius." Vatican diarist Giralomo Priuli reported that Julius disported with ganymedes (boy lovers) “without shame” at Ostia and Città Castellana. In November 1511 a council met at Pisa to consider deposing Julius. Documents submitted to the council referred to him as “this sodomite covered with shameful ulcers, who has infected the church with his corruption.” The council failed to dethrone him. (pp. 245-246)
In Luca Signorelli’s, *The Damned Cast into Hell* (Fig. 21-42), the text describes that Signorelli was another Umbrian painter that Pope Sixtus IV commissioned for decorating the Sistine Chapel. The Dominican monk Girolamo Savonarola whose puritanical and terrifying sermons condemned the abominable sodomitical vice of Florence found his “pictorial equal” in Signorelli’s painted “scenes depicting the end of the world,” which included *The Damned Cast into Hell* (p. 590):

Few Quattrocento figure compositions equal Signorelli’s in psychic impact. Saint Michael and the hosts of Heaven hurl the damned into Hell, in a dense, writhing mass, they are vigorously tortured by demons, some winged. The horrible consequences of a sinful life had not been so graphically depicted since Gilbertus carved his vision of *Last Judgment* (Fig. 12-1) in the west tympanum of Saint-Lazare at Autun around 1130. The figures — nude, lean, and muscular — assume every conceivable posture of anguish. Signorelli was a master of both foreshortening the human figure and depicting bodies in violent movement. (p. 590)

Fernandez argues that the homoerotic qualities in Signorelli’s works are inescapable to dismiss. Signorelli’s fresco *Damned Cast into Hell* (Fig. 21-42) in Orvieto Cathedral illustrates these qualities. It is referred to *The Damned* in this passage:

Signorelli, a painter who fascinated Michelangelo with his almost anatomical studies of the male physique and the sheer energy of his virile nudes, even instills erotic violence into a well-known Gospel such as *The Flagellation*. Signorelli was not averse to portrayals of naked men in combat, and, in the large-scale fresco of *The Damned* in the Capella di San Brizio deep in the cathedral at Orvieto, he depicts a love-hate scene of
sadistic cruelty four centuries before Proust's analysis of "the love that dare not speak its name." (pp. 134-135)

Chapter 22 - Renaissance and Mannerism in Cinquecento Italy. In the discussion of the Renaissance and Mannerist period in 16th-century Italy, sexual orientation is ignored in the text; particularly absent is a discussion regarding the homosexual natures of the following three artists and the homoeroticism portrayed in their work: Michelangelo, Da Vinci, and Cellini. Also ignored in the text is a discussion on the various ranges of homophile perspectives depicted in the following works of art: Raphael’s Pope Leo X with Cardinals Giulio dé Medici and Luigi dé Rossi (Fig. 22-10); Michelangelo’s David (Fig. 22-13); Michelangelo’s Tomb of Giuliano de Medici (Fig. 22-16); and Michelangelo’s Last Judgment (Fig. 22-19). The Gardner’s text notes that Michelangelo and his contemporaries created most of their paintings and sculptures for wealthy and powerful patrons who largely prescribed the content and form of their commissioned artworks. In the 16th century, Italy’s greatest art patron was the Catholic Church and its spiritual leader, the pope in Rome:

Michelangelo's most famous work today — the ceiling of the Sistine Chapel (Fig. 22-1) in the Vatican palace (Maps 22-1 and 24-1) — was, in fact, a commission he did not want. His patron was Julius II (r. 1503-1513), an immensely ambitious man who sought to extend his spiritual authority into the temporal realm, as other medieval and Renaissance popes had done. Julius selected his name to associate himself with Julius Caesar and found inspiration in ancient Rome. His enthusiasm for engaging in battle earned Julius the designation "warrior pope," but his ten year papacy was most notable for his patronage of the arts. He understood well the propagandistic value of visual imagery and
upon his election immediately commissioned artworks that would present an authoritative image of his rule and reinforce the primacy of the Catholic Church. …

In the Sistine Chapel Frescoes, as in his sculpture, Michelangelo relentlessly concentrated his expressive purpose on the human figure. To him, the body was beautiful not only in its natural form but also in its spiritual and philosophical significance. The body was the manifestation of the character of the soul. In the Creation of Adam, Temptation and Expulsion, and Last Judgment frescoes, Michelangelo represented the body in its most elemental aspect — in the nude or simply draped, with no background and no ornamental embellishment. (p. 599)

Crompton argues that the young Michelangelo was strongly influenced by Marsilio Ficino’s humanist philosophy of Neoplatonism that centered on reconciling Platonism with Christianity: “In this atmosphere, where male beauty was worshipped as a divine gift reflecting the supernal beauty of God, the teenage Michelangelo caught fire.” Another strong influence that haunted Michelangelo all his life were the fiery and invective sermons Savonarola wielded to denounce the sodomy so prevalent in Florence, including its pagan art, nudity, and morals: “This was the second influence that shaped the genius of the adolescent Michelangelo, then an impressionable sixteen-year-old” (p. 269). He contends that Michelangelo’s art reflected these two contradictory desires, namely his devout Catholicism and his pagan passion for the male nude:

At fifteen, he had been discovered by the percipient Lorenzo, taken into his household, treated almost like a son at his table, and introduced to the circle of Ficino, Poliziano, and Pico della Mirandola. Here was immersed in the art and mythology of Greek antiquity and exposed to Ficino’s idealizing erotic theories. The aesthetic and amorous side of Michelangelo’s nature came together in his enthusiasm for the beauty of young athletes;
with his companions he made a bible of the Symposium. But he was also a devout Catholic with a wholly conventional sense of sin who responded to Savonarola’s fiery sermons. Sixty years later he was to tell his biographer that the friar’s voice still rang in his ears.

How was this conflict to be resolved? Michelangelo thought he had found the solution in Plato. Here was a philosopher who not only condoned the love of men but in the *Phaedrus* made it a transcendent value, while demanding a celibacy consistent with Christian teaching. …It was, however, as a Platonic lover of men that Michelangelo presented himself to the public in sixteenth-century Italy. (pp. 269-270)

Saslow adds that Michelangelo was influenced by the Florentine artists Botticelli and Leonardo da Vinci from Poliziano’s generation and also by his knowledge that they were both brought to the attention of the Office of the Night in Florence on sodomy charges. (1999, p.87)

Interestingly, Michelangelo’s frescoes for the ceiling of the Sistine Chapel as argued by Crompton have homoerotic overtones because of the private lives of the two popes who were principally involved in this major papal endeavor:

Michelangelo’s Sistine frescoes are often regarded as the summit of Christian art. There is some irony here when we consider how this papal chapel, built in 1473, resonates with homoerotic associations. Indeed, two of the popes most closely associated with it were the target of gossip. Contemporary accounts call its creator, Sixtus IV, the lover of his handsome nephew Pietro Riario, whom he made a cardinal at the age of twenty-five and upon whom he lavished unheard of wealth, so that his extravagance was compared to a Roman emperor’s. …
Nor was Sixtus the only suspect member of his family. Similar allegations were made about his nephew Julius II, the “warrior pope” who bullied Michelangelo into painting the Sistine ceiling. In 1511 Julius was condemned by the council of Pisa as “this sodomite, covered with shameful ulcers.” (Garde, 1964, p. 251) The council had been convened by Louis XII, however, who was at war with Julius and wished to depose him, and so has no canonical standing. The charges were apparently inspired by Julius’ fondness for Federigo Gonzaga, Francesco Alidosi, and other young men. (…) The diarist Girolamo Priuli also reported that Julius disported with Ganymedes “without shame” at Ostia and Città Castellana. (…) History has still to assess these rumors. (p. 278)

Saslow (1989) proposes that situational homosexuality may have been partly responsible for its manifestation in the gendered realms of the church: “The intimate living arrangements of the all-male clerical world and the opportunities that educational and religious duties afforded for privacy and emotional intimacy, while not themselves “causes” of homosexuality, may have contributed circumstantially to its expression” (p. 93). Saslow (1999) also states that Julius II was influential in commissioning the art and architecture of Leonardo, Michelangelo, and Raphael in order to reestablish Rome as an international center. Julius II’s strong patronage of the arts and interest in all things Greco-Roman raised the bar for Western culture through to the nineteenth century:

Antiquities unearthed almost daily were snatched up for collections of the wealthy connoisseurs, some with a personal stake in homoerotic history; best known was the bisexual Apollo, which Julius proudly installed in his Vatican belvedere as the paragon of monumental beauty. The family of Cardinal della Valle owned a sculpture of Ganymede
embracing the eagle, which they displayed on the façade of their Roman palace for the entry parade of Pope Leo X. Normally it presided over their garden alongside an antique Venus, as contrasting symbols of homosexual and heterosexual love. (p. 96)

The text notes that Michelangelo was a young apprentice in the studio of the Florentine painter Domenico Ghirlandaio. Before he completed his training, he left and became part of the circle of Lorenzo dé Medici:

Although Michelangelo later claimed he owed nothing artistically to anyone, he made detailed drawings based on the work of the great Florentine Giotto and Masaccio. Early on, he came to the attention of Lorenzo the Magnificent and studied sculpture under one of Lorenzo’s favorite artists, Bertoldo di Giovanni (ca. 1420-1491), a former collaborator of Donatello’s. When the Medici fell in 1494, Michelangelo fled Florence for Bologna, where the sculptures of the Sienese artist Jacopo della Quercia (1367-1438) impressed him.

Michelangelo made his first trip to Rome in the summer of 1496, and two years later, still in his early 20’s, he produced his first masterpiece there: a Pietà (Fig. 22-12) for the French cardinal Jean de Bilhères Lagraulas (1439-1499).

Michelangelo returned to Florence in 1501. In 1495, during the Medici exile, the Florentine Republic had ordered the transfer of Donatello’s David (Fig. 21-12) from the Medici residence to the Palazzo della Signoria to join Verrocchio’s David (Fig. 21-13) there. The importance of David as a civic symbol led the Florence Cathedral building committee to invite Michelangelo to work a great block of marble left over from an earlier aborted commission into still another David statue for the Signoria. The colossal
statue (Fig. 22-13) — Florentines referred to it as “the Giant” — Michelangelo created from that block forever assured his reputation as an extraordinary talent.

Michelangelo doubtless had the classical nude in mind when he conceived his

David. Like many of his colleagues, he greatly admired Greco-Roman statues, in particular the skillful and precise rendering of heroic physique. …Michelangelo invested his efforts in presenting towering, pent-up emotion rather than clam, ideal beauty. He transferred his own doubts, frustrations, and passions into the great figures he created or planned. (pp. 610-611)

Dall’Orto argues that Michelangelo’s early artistic training in the studio of the Florentine artist Domenico Ghirlandaio help shaped his identity:

Raised in Florence, he was apprenticed for three years to the artist Domenico Ghirlandaio. His studies of the antique sculptures in the Boboli gardens brought him in contact with the neo-Platonist thinker Ficino. Although there has been some dispute as to the direct effect of neo-Platonic ideas on his early work, they certainly surfaced later, shaping his self-concept as an artist and a psychosexual being.

(1990s, p. 807)

Saslow proffers that Michelangelo’s David evokes strong homoerotic qualities. He contends that Michelangelo possibly identified with these same-sex erotic elements as well:

Back in Florence from 1501 to 1504, Michelangelo carved his colossal marble David, the most familiar and revered icon of Renaissance aesthetics and modern gay culture. His eighteen-foot nude colossus imagines not Donatello’s biblically correct adolescent, but a magnificently muscled young adult, glowering and snorting in anticipation of grappling with Goliath. The statue’s official symbolism was both religious and civic — David was
the city’s mascot — but since Donatello the subject had resonated erotically, and
Michelangelo here epitomizes male beauty and barely restrained physicality. The artist
identified psychologically with the plucky hero — whom he transformed to someone
nearly his own age at the time — and perhaps sexually as well. Although his private
fantasies remain implicit, they must have been widely shared. The potential of the
statue’s anatomical frankness to stimulate viewers moved the embarrassed city fathers to
order the first fig leaf (actually a whole waistband) soon after it was erected in the town
square. (pp. 96-97)

Saslow (1989) also suggests about how various audiences perceived the veiled homoeroticism in
Renaissance artworks such as Michelangelo’s David. He also touches on some of the questions
about why artists began to express their homoerotic desires and values in various art forms
during this period.

How, by whom, and for what audiences were the psychosocial realities of
homosexuality imaginatively integrated and given concrete form in prose
literature, poetry, drama, painting, and sculpture? The stimuli of the classical
revival and vernacular literature, coupled with the richness of biographical data
inspired by the new cult of the creative individual, produced the earliest
conditions under which artists and patrons could leave behind both homosexual
imagery and the evidence to relate it to their lives. This art was divided into two
very different genres, with contrasting expressive strategies, by a crucial
dichotomy in point of view: between “insiders,” who had some firsthand
knowledge of or sympathy toward this form of love, and “outsiders,” to whom it
was alien and distasteful.
Those seeking to explore homosexual sensibilities with understanding acceptance drew their subject matter from three cultural sources: pagan antiquity, Judeo-Christian tradition, and everyday life. (pp. 100-101)

As the text indicates, Michelangelo’s inspiration for his David came from the male nude in classical antiquity. His statue captures the athleticism of Greco-Roman models as well as the emotionalism of Hellenistic sculptures. Interestingly, the discussion in the text hints at Michelangelo’s conflicting passions that plagued him all his life.

This David is compositionally and emotionally connected to an unseen presence beyond the statue, a feature also of Hellenistic sculpture (Fig. 5-86). As early as 1501, then, Michelangelo invested his efforts in presenting towering, pent-up emotion rather than calm, ideal beauty. He transferred his own doubts, frustrations, and passions into the great figures he created or planned. (p. 611)

Garnes (2000a) asserts that Michelangelo’s enigmatic natures, most notably his homoerotic one, is most evident in his passionate letters and poetry written to various young men throughout his life. In particular, his poetic writings to a much younger man named Tomaso Cavalieri reveal a strong homoerotic connection although cloaked in impassioned ambiguity.

In 1532, before his final departure for Rome, Michelangelo made the acquaintance of one Tomaso Cavalieri, a much younger aristocrat and politician (Michelangelo was fifty-seven at the time, Cavalieri, twenty-three). Cavalieri is generally believed to represent the most important emotional attachment of Michelangelo’s life. It is to Cavalieri that he wrote much of his most impassioned poetry, as well as several letters notable for their intense declarations of affection. Michelangelo also presented Cavalieri with a series of drawings highly symbolic in their erotic overtones (Ganymede, a naked young Trojan
 prince, is depicted in a passive position, a powerful eagle — Zeus/Jupiter — mounted behind him). Although Cavalieri subsequently married, it is he who was present at Michelangelo’s deathbed, thirty-two years after their initial meeting. (p.594)

Garnes (2000a, p. 595) and Phillips (2001b, p. 311) state that after Michelangelo’s death his great nephew published approximately 300 of his poems in 1623 that were written between 1530 and 1550. In this particular edition, any hints of Michelangelo’s homoerotic feelings were deliberately censored by his great nephew who approved altering the gender of the poems’ subjects and addresses. People were misled to believe that the recipient of Michelangelo’s love sonnets was a woman. Consequently, this clouding continued for hundreds of years before Michelangelo’s authentic voice was restored to his passionate writings in the 20th century. The homoerotic ambiguities that survive in his love sonnets to Cavalieri and in his artworks are an elemental piece in understanding his life and art. In Michelangelo’s tomb of Giuliano de Medici (Fig. 22-16) the text explains that Pope Leo X and Cardinal Giulio dé Medici commissioned him to sculpt this inside a new funerary Medici Chapel, he was to build as well, which was attached to Brunelleschi’s San Lorenzo in Florence. The above tomb stood directly across another tomb he sculpted for the grandson of Lorenzo the Magnificent, Lorenzo, the duke of Urbino. Like his unfinished tomb of Julius II, Michelangelo finished neither of these tombs for Lorenzo or Giuliano. Supposedly, his plan for the tombs echoes the soul’s accent through the different levels of the Neoplatonic universe where it ultimately achieves union with God:

   Scholars believe he intended to place pairs of recumbent river gods at the bottom of the sarcophagi, balancing the pairs of figures resting on the sloping sides, but Michelangelo’s grand design for the tombs remains a puzzle. …
The two statues on the sarcophagi would symbolize the realm of time — the specifically human world of the cycles of dawn, day, evening, and night. Humanity’s state in this world of time was one of pain and anxiety, of frustration and exhaustion. At left, the muscular female Night — Michelangelo used male models even for his female figures — and, at right, the male Day appear to be chained into never-relaxing tensions. Both exhibit the anguished twisting of the body’s masses in contrary directions seen also in Michelangelo’s *Bound Slave* (Fig. 22-15; compare I-16) and his Sistine Chapel paintings (Figs. 22-18 and 22-18A). (pp. 613-614)

Dynes points out that the inspiration for the powerful and impassioned male figures in Michelangelo’s body of work comes from the young apprentices who worked in his studio and to whom he was drawn on an erotic level. He points out that Michelangelo for fifty years was the unquestionable master artist whose genius enjoyed the patronage of the most powerful families and clerics in Italy; however, his psychosexual identity was much more tenuous.

Throughout his life Michelangelo experienced a powerful emotive and erotic attraction to men, particularly those in their late teens and early twenties. The presence of apprentices in his studio, who were undoubtedly among the models for such sensual male nudes as the Slaves for the Julius tomb and the *ignudi* of the Sistine ceiling, exposed him to constant temptation. At least one case is recorded where a former apprentice attempted to blackmail the artist by threatening to tell tales, while in another instance the father of a potential apprentice offered the boy's services in bed. (Michelangelo indignantly refused.) (1990s, p. 808)

In Michelangelo’s *Last Judgment* (Fig. 22-19), the text notes that Pope Paul III commissioned him to paint this large fresco on the altar wall of the Sistine Chapel. Many papal
commissions during the Counter-Reformation utilized visual imagery to promote the ideological concerns of the Roman Catholic Church hierarchy:

Michelangelo’s terrifying vision of the fate awaiting sinners goes far beyond even Signorelli’s gruesome images (Fig. 21-42). Martyrs who suffered especially agonizing deaths crouch below the judge. One of them, Saint Bartholomew, who was skinned alive, holds the flaying knife and the skin, its face a grotesque self-portrait of Michelangelo. The figures are huge and violently twisted, with small heads and contorted features. (p. 616)

Graziano, Mancinelli, and Rossi (2000) maintains that St Bartholomew, with possibly Michelangelo’s servant Urbino behind him, holds in his left hand the flayed flesh of his martyrdom that reveals a self-portrait of an anguished Michelangelo “in whose limp folds Michelangelo painted his own doleful features” (pp. 112-113). Phillips argues that the climate of the Counter-Reformation in Rome may have contributed to Michelangelo’s conflicting state of mind about his homosexuality very much evident in his psychologically gruesome self-portrait in the Last Judgment fresco: “Michelangelo should also be placed within a broader framework of Christian belief affecting his art, particularly from the late 1530s; indeed, the contrasting moral codes of Neoplatonism and Catholicism may partly account for Michelangelo's ambivalent sexual feelings” (p. 311).

The text notes that Leonardo da Vinci was both an artist and a scientist whose notebooks were filled with his vast interests and investigations in all matters of the natural world from anatomy to military engineering to zoology, to name a few. He believed that his scientific investigations made him a better artist.
Leonardo Da Vinci (1452-1519) trained in the studio of Andrea del Verrocchio. The quintessential "Renaissance man," Leonardo possessed unequaled talent and unbridled imagination. Art was but one of his innumerable interests, the scope and depth of which were without precedent. (p. 601)

Dynes attests that Leonardo was the illegitimate son of a Florentine notary who was taken from his mother shortly after his birth and raised by his paternal grandparents. He apprenticed for the Florentine artist Andrea del Verrocchio who supposedly gave up painting after Leonardo’s talents surpassed his own. Leonardo was suspected to be homosexual and had been accused of practicing sodomy as a young man while living in Florence.

In 1476, while he was still living at Verrocchio’s house, he had an anonymous accusation of homosexuality lodged against him. He was said to have had, along with three others (one a Medici), active homosexual relations with a seventeen-year-old model. Eventually the prosecution was dropped, but not until after the accused had become frightened. This evidence shows that the young Leonardo was well acquainted with the flourishing "sodomite" subculture of quattrocento Florence. (1990r, p. 707)

MacGregor (2000b) contends that in 1476 Leonardo had two accusations of sodomy directed against him, which implicated Leonardo with several prominent Florentine citizens and an artist model named, Jacopo Saltarelli, whose name appeared in at least one other case of sodomy prosecuted by the Office of the Night, a special court instituted to regulate against homosexual activity in Florence. These charges were dismissed. However, more cues surface about Leonardo’s suspected homosexual nature when scholars have looked more closely at his life.

Softer, more oblique evidence has been mined by Leonardo’s interpreters in his family history, fragmentary notebook jottings, his apparent distaste of sexuality, his choice of
shop assistants, the androgyny of some of the figures he painted, and his reputation among his contemporaries. That same-sex attractions were constitutive of Leonardo’s reputation (and that of Florentine men in general) already by the sixteenth century is indicated — indeed, writ large — by a derisive sonnet from 1568 by art theorist Gian Paolo Lomazzo on the subject of *l’amour masculine*, which ventriloquizes Leonardo as boasting of sodomizing his beautiful, teenage apprentice “many times.” The assistant in question, whose androgynous features and curly hair may have served Leonardo as a model for his *St. John the Baptist*, was Gian Giacomo de’ Caprotti, whom Leonardo nicknamed “Salai” (little devil) in his notebooks because of his petty crimes. Only ten years old when Leonardo took him in 1490, Salai remained until 1516 with his master, who lavished fine clothes and jewelry on him and took him on his various travels about Europe. It is surely to Salai that we owe the cliché about Leonardo’s preference for beautiful looks over talent in the selection of his assistants. (pp. 535-536)

Saslow posits that luckily Leonardo left two thousand pages of notes for posterity to examine his psychosexual identity. In Freud’s famous study on Leonardo’s sexuality (as cited in Crompton (2003), MacGregor (2000b), and Saslow (1999)), his theorizing was deemed somewhat problematic and controversial; it at least brought to the table the idea of an artist’s sexuality as a worthy subject to study. Freud’s essay asserted that Leonardo “was an ‘ideal’ sublimated homosexual” (MacGregor, 2000b, p. 536). Saslow points out that Leonardo’s surviving artwork and notebooks reveal his homoerotic interests.

Like Botticelli, Leonardo painted no homoerotic myths but poured his acute sensitivity to male beauty into the mysterious androgyny of his angels, saints, and Christ. Several times he depicted John the Baptist and his cousin Jesus together as children, affectionate twins
whose deep Narcissus-like devotion in later life is rendered innocent by their age. In his late Saint John, the Baptist is older and alone, though his gesture points to his beloved lord kept discreetly “offstage.” Fusing masculine features with rounded feminine flesh, this image beatifies the ideal embodied by Salai. Yet it remains ambiguous: while John’s sensual appeal is heightened through the smoky shadows and warm golden glazes possible with the new medium of oil paint, his enigmatic smile (brother to Leonardo’s Mona Lisa) and coy gaze bespeak both seduction and an epicene asexuality. (1999, pp. 89-90)

In Raphael’s, Pope Leo X with Cardinals Giulio de’ Medici and Luigi de’ Rossi (Fig. 22-10), the text notes that Leo X gave Raphael the commission to paint this dynastic portrait in 1517. He undoubtedly wanted Raphael to depict him as a scholar and connoisseur of beautiful objects instead as a papal head of state:

Succeeding Julius II as Raphael's patron was Pope Leo X (r. 1513-1521). By this time, Raphael had achieved renown throughout Italy and moved in the highest circles of the papal court. The new pope entrusted the Umbrian artist with so many projects in Rome, including overseeing the construction of Saint Peter's, that Raphael became a wealthy man at a young age. Leo himself (Giovanni de’ Medici) was a scion of Italy's most famous family. The second son of Lorenzo the Magnificent, he received a princely humanistic education. His election as pope came only a year after the return of the Medici to Florence following nearly two decades of exile (see Chapter 21), and Leo used his position to advance the family’s interest. … To the pope’s right is his cousin Cardinal Giulio de’ Medici, who became Pope Clement VII (r. 1523-1534). Behind Leo’s chair is Luigi de’ Rossi (1474-1519), his cousin on his mother’s side, whom he appointed
cardinal. The three men look neither at one another nor at the painter or spectator, but are absorbed in their own thoughts. (pp. 607-608)

Stern asserts that there are clues in the historical record that point towards Leo X’s homosexuality:

As Alexandre Dumas père put it, "Under his pontificate, Christianity assumed a pagan character, which, passing from art into manners, gives to this epoch a strange complexion. Crimes for the moment disappeared, to give place to vices; but to charming vices, vices in good taste, such as those indulged in by Alcibades and sung by Catullus." (Readers of the time would have immediately understood the references to Socrates' lover and the homosexual Roman poet.) Among those vices, Leo's sumptuous feasts would frequently feature huge cakes from which naked boys would emerge. (2009, p. 275)

Dell’Orto (2001b) also contends that there is some evidence that points to Leo X’s homosexual proclivities. He was known to be a great patron of the arts and culture who protected artists, but was also considered by his contemporaries to be too excessive in his interests in worldly social activities for the humanist pontiff. His papacy witnessed the Protestant Reformation and officially condemned Martin Luther. He claims that more unpublished documents that can confirm more fully the question of Leo X’s homosexuality may still remain to be uncovered:

He received a refined humanistic education and was even tutored by Marsilio Ficino and Angelo Poliziano from 1489 to 1491. ... Various indications point to Leo's homosexuality. The principal evidence is the account of the historian Francesco Guicciardini (1483-1540), who, just a few years after Leo's death, wrote in 1525: ‘At the beginning of his pontificate most people deemed him very chaste; however, he was afterwards discovered to be exceedingly devoted — and every day with less and less
shame — to that kind of pleasure that for honour's sake may not be named.' Addressing this accusation, a modern biographer, Falconi stated: ‘From the conciseness of this charge, it is obvious that Guicciardini knew he was not telling something generally unheard of.’ Indeed the accusation of sodomy often reappeared in libelous tracts, one of which, after his death, named Count Ludovico Rangone and Galeotto Malatesta as his lovers. (pp. 263-264).

Dall’Orto recounts another story, uncovered by Falconi that is most revealing concerning Leo X’s homosexual interests, concerning Marc’Antonio Flaminio (1498-1550) whose father took him to Rome in 1514 to introduce him to the new pope. The purpose of the visit was for this sixteen-year-old youth to present one of his poems urging Leo X to wage war with the Turks. The pope was so charmed by this youth that he offered to place him under his protection and to provide tutors for him. However, his father, Gian Antonio, declined to leave him under the Pope’s charge:

Gian Antonio, in 1515, ordered his son to go to Bologna to study philosophy, at which point the pope intervened and had his secretary, Beroaldo, offer to take the youth into the papal secretariat. Thus the doors to a career, to which many better educated and more powerful men aspired, effortlessly opened to a seventeen-year-old youth. Yet Gian Antonio again forced his son to decline the proposition. The story has led Falconi, not without reason, to imagine that Gian Antonio suspected (or even knew about) the pope’s ulterior motives. (p. 264)

The Gardiner’s text describes that the Mannerist artist Benvenuto Cellini was not only an accomplished goldsmith and sculptor, but he also wrote an insightful autobiography for the time period:
Among those who made their mark as Mannerist sculptors was Benvenuto Cellini (1500-1571), the author of a fascinating autobiography. It is difficult to imagine a medieval artist composing an autobiography. Only in the Renaissance, with the birth of the notion of individual artistic genius, could a work such as Cellini's (or Vasari Lives) have been conceived and written. Cellini’s literary self-portrait presents him not only as a highly accomplished artist but also as a statesman, soldier, and lover, among many other roles.

(pp. 638-639)

MacGregor maintains that Cellini’s homosexuality is well documented because of surviving court documents that found him guilty of sodomy on at least two separate occasions. He also contends that Saslow has written the most comprehensive and available account of Cellini’s same-sex escapades as well as the homoerotic qualities depicted in his art:

Official court documents record Cellini’s conviction on two separate occasions, in 1523 and 1557, in Florence for homosexual sodomy. While he received a lenient fine of twelve measures of flour in the earlier case, his sentence in 1557 (for pleading guilty to habitually sodomizing his young apprentice over a five-year period and sleeping “in the same bed with him as though he were a wife”) condemned him to four years imprisonment in his own house. Under these circumstances, Cellini, at fifty-six, dictated his famous autobiography (first published in the eighteenth century) to a fourteen-year-old assistant, which retains in its written form much of the popular Florentine dialect in which it was spoken. (2000a, p. 177)

Saslow adds that the official crackdown on acts of sodomy during the Counter Reformation in 16th-century Italy must have given Cellini cause for alarm because he tones down writing about his own publicly known homosexual exploits. Instead he spills the beans on old friends like

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Luigi Pulci and boasts about his affairs with women in his famous autobiography. His famous retort to a charge of sodomy by a fellow sculptor in the presence of his patron, Cosimo de’ Medici as told by Cellini in his autobiography is recounted by Saslow:

Cellini tells how Duke Cosimo I of Florence, a supporter of Trent, received an antique fragment of a male torso as a gift. When the sculptor proposed in front of the assembled court to restore it as a Ganymede, his rival Brandinelli blurted out, “Shut up, you filthy sodomite!” Cellini, who recalls being “choked with fury” at this blunt accusation, retorted, “I wish to God I did know how to engage in such a noble practice; after all, we read that Jove enjoyed it with Ganymede in paradise, and here on earth it is the practice of the greatest emperors and kings.” His witty but halfhearted denial managed to defuse an embarrassing situation while dignifying homosexuality by the example of both ancient and modern authority. (1999, p. 113)

Saslow maintains that the practice of pederasty or sodomy predominated among the clergy and the humanists. In fact, Cellini spoke of a youth who gave him venereal disease:

Charges against Popes Paul II and Julius II centered around their seduction of much younger men; Cellini’s autobiography records a beautiful and talented youth, Luigi Pulci, who made a career out of service to Roman bishops, from one of whom he contracted syphilis. (1989, p. 92)

Saslow asserts that Cellini began to distance himself from his swashbuckling and libertine life that included his passion for young male apprentices and even married his mistress, but he continued to have a strong artistic interest in the male figure:

After imprisonment, he underwent a conversion to orthodox sobriety, married his mistress, and gave up erotic for religious themes. Yet the artist’s appreciation for the
male body lingered despite himself: his Escorial crucifix, showing Christ emaciated but totally naked, was sent to Philip II of Spain, who, far more shocked than by Titian’s Dianas, draped a handkerchief over its loins. (1999, p. 113)

Dynes remarks on the chilling effects the Counter Reformation and its policing of practices of sodomy had on artists, particularly Cellini:

Heir to the Renaissance tradition of the artist as a special being, exempt from ordinary demands of morality, Cellini nonetheless fell afoul of changing religious currents. The Council of Trent which began meeting in 1545 during his middle years, was the bellwether of this shift. After Cellini Italy saw only one other major artist in this grand homosexual/bisexual tradition, the painter Michelangelo Merisi da Caravaggio (1571-1610). (1990h, p. 209)

The text contends that during the Italian Renaissance Plato’s philosophies on the nature of poetry and art were very influential and widely embraced:

Humanist scholars and art patrons alike eagerly adopted the ancient Greek philosopher Plato's view of the nature of poetry and of artistic creation in general: All good poets …compose their beautiful poems not by art, but because they are inspired and possessed. …For not by art does the poet sing, but by power divine.” (Plato, 1953, pp. 107-108) (p. 600)

Johansson claims that there have been many conflicting readings of Plato’s works, particularly in regards to same-sex desire between males. His dialogues are highly complex and ambiguous when he describes male-to-male love in Ancient Greece.

Plato's influence has been manifold, and cannot be reduced to a simple formula. The enemies of homosexual expression have used Plato's arguments selectively and have even
tried to depict the more negative ones as typical of the whole of ancient Greek society — which they never were. On the other hand, homosexual apologists have over the centuries looked to the *Symposium* as justifying and ennobling sexual liaisons between males and even exalting them above heterosexual ones in their utility to society, and at times have conveniently disregarded the crucial point that these are age-asymmetrical relationships with an educational purpose — of which modern androphile homosexuality has none. Just because of his importance in the history of philosophy and his mastery of Greek prose, Plato has for more than twenty-three centuries been read, studied, and translated. His ambivalent legacy has shaped and even today informs the attitudes of Western man toward love of beauty and its sexual expression. (1990n, p. 1002)

Saslow points out that Plato’s *Symposium* underwent translations and commentaries by eminent Italian Renaissance scholars among one of whom was Marsilio Ficino who promulgated the stirring and somewhat misogynistic idea that the “passionate intimacy between men” could arouse “mutual creative inspiration:”

‘Some men are better equipped for offspring of the soul than for those of the body and therefore, naturally love men more than women, because men are much stronger in the mental keenness essential to knowledge.’ Ficino found his own “platonic” beloved in Giovanni Cavalcanti. These idealized unions were often the emotional equivalent of marriage: the devoted authors Pico della Mirandola and Benivieni were buried in the same tomb, like husband and wife. (1999, p. 87)

Jordan (2000a) also comments that Plato’s principal writings have suffered many differing understandings throughout ancient to modern times, particularly in regards to same-sex desire
between males and acknowledges that these works, when taken out of context of Greek society, have been translated in very deceptive and homophobic ways.

Many passages in the Platonic dialogues do describe male-male love vividly. They describe it, in the form best known to Athenians, as *paiderasteia* — the erotic, active love of an adult man for a beautiful, passive adolescent. Many of the dialogues presume a society in which *paiderasteia* is a principal means of education and socialization, not to say the most intense form of erotic expression. The Platonic Socrates is depicted as one of the most famous players of the game of courting adolescents. … In the *Phaedrus*, for example, Socrates not only plays out a seduction drama with a young man in a secluded place; he offers an allegory of the soul’s ascent from the body that is powered by homoerotic love. According to Socrates, the best form of that love will not enact itself sexually, but he recognizes immediately that the next-best love will involve sexual relations. … If there is a single Socratic teaching, it is that *Eros* is the necessary beginning for philosophy — and that *paiderasteia* is an excellent instance of *Eros*. (pp. 695-696)

Chapter 23 - High Renaissance and Mannerism in Northern Europe and Spain. Sexual orientation is ignored throughout the discussion of the High Renaissance and Mannerist periods in northern Europe and Spain in the text; particularly absent is a discussion regarding the bisexual nature of Albrecht Dürer and El Greco and the homoeroticism portrayed in some of their work. Also ignored in the text is a discussion on the various ranges of homophile perspectives depicted in the following works of art: Matthias Grünewald’s *Isenheim Altarpiece* (Fig. 23-2a), Hans Baldung Grien’s *Witches Sabbath* (Fig. 23-3), Albrecht Durer’s Self-Portrait (Fig. 23-4), and El Greco’s *Burial of Count Orgaz* (Fig. 23-25). Ignored in the discussion in the
text are the continued prosecutorial escalations against acts of sodomy during the Protestant
Reformation and Roman Catholic Counter-Reformation in Northern Europe and Spain during
this period. Same-sex expression in the arts and culture of this period are excluded from the
discussion in the text.

The Gardner’s text notes that Dutch-born Desiderius Erasmus (1466-1536) was among
one of the more influential voices of the “Christian humanists” of this period whose work played
a significant role in the advance of the Protestant Reformation in Northern Europe:

Erasmus demonstrated his interest in both Italian humanism and religion with his
“philosophy of Christ,” emphasizing education and scriptural knowledge. Both an
ordained priest and avid scholar, Erasmus published his most famous essay, *In Praise of
Folly*, in 1509. In this widely read work, he satirized not just the Church but various
social classes as well. His ideas were to play an important role in the development of the
Reformation, but he consistently declined to join any of the Reformation sects. (p. 647)

Stern claims that one of the great scholars of the Reformation, Erasmus had strong homoerotic
inclinations while a young Monk both in and out of the monastery:

Apparently what Erasmus prayed for most was a roll in the monastery hay with one
Servatius Roger — a blessing Erasmus never received.

Erasmus had a thing for heterosexual young English aristocrats, falling for
twenty-one-year-old Thomas Grey, later Marquis of Dorset, and William Blount, 4th
Lord Mountjoy. (p. 156)

Rowse (1977) contends that Erasmus left the monastery in Steyn to become a secretary to a
bishop in Paris where he became famous for his scholarly writings. He also obtained a
dispensation from the Papacy to live permanently outside the cloister and not to dress as a monk.
Despite his illegitimacy, he was able to “accept church benefices” that allowed him to continue his scholarly pursuits in the outside world. He comments on the inner-life of this eminent Reformation scholar:

While he was in Paris winning fame as a scholar he took two Englishmen as pupils. One was Thomas Grey, for whom he fell so strongly that the youth’s bearleader, an uncouth Scot, objected and made trouble. Erasmus was much upset. He was now thirty-two, the young man twenty-one or two, well able to look after himself. … The young man succeeded his father as Marquis of Dorset in 1501, and became a not particularly brilliant luminary of Henry VIII’s Court. But he had what a sensitive writer would respond to: he was handsome, fairly tall, with an open countenance and golden hair. Athletic, an expert at tournaments and jousting, he had not much success as a commander for all his soldierly qualities. A normal heterosexual, he had a large family by a second wife, and disappears from view. Another noble English youth was a more interesting man: William Blount, Fourth Lord Mountjoy. Intelligent, he was more responsive; Erasmus’s interest in him was intellectual, rather than physical, so the friendship with this pupil lasted for years. ‘Wither would I not follow’, wrote Erasmus, ‘so humane, so kind, so lovable a young man?’ It was Mountjoy who arranged Erasmus’s first visit to England with him, in 1499-1500, from which such consequences flowed: the friendship with Moore and Colet, the inspiration for a new edition of the New Testament, the work at both Oxford and Cambridge, the host of friends. Erasmus certainly had a gift for friendship. (pp. 9-10)

In Matthias Grünewald’s, *Isenheim Altarpiece* (Fig. 23-2), the Gardner’s text notes that certain saints were depicted on the altarpiece, one was Saint Sebastian:
The placement of this altarpiece in the choir of a church adjacent to the monastery's hospital dictated much of the imagery. Saints associated with the plague and other diseases and with miraculous cures, such as Saints Anthony and Sebastian, appear prominently in the Isenheim Altarpiece. Grünewald’s panels specifically address the themes of dire illness and miraculous healing and accordingly emphasize the suffering of the order’s patron saint, Anthony. (p. 647)

Weinberg proffers that in the Western tradition, the image of Saint Sebastian semi-nude with his body pierced by arrows has been commonly associated with homoerotic desire (1992, p. 164). Saslow comments on the homoerotic qualities of Sodoma’s *Saint Sebastian*:

Sadoma also carried on the tradition of exploiting the nude beauty of Christ and male saints, whom he wrapped in Leonardo's soft androgyny and smoky mystery. His St. Sebastian, again adapted from his favorite Apollo Belvedere, depicts the Roman soldier who was martyred when he tried to use his intimacy with the emperor Diocletian on behalf of his fellow Christians. Bound to a tree, blood dripping from his arrow wounds, he writhes in an ecstasy of helpless suffering for love open to multiple personal interpretations, from sadomasochistic fantasies to the artist's veiled comments on his own public "martyrdom." (1999, p. 99)

In Hans Baldung Grien’s, *Witches' Sabbath* (Fig. 23-3), the text explains that the Strasbourg painter and printmaker chose to examine the unconventional subject matter of witchcraft:

Witchcraft fascinated Baldung, and he turned to the subject repeatedly. For him and his contemporaries, witches were evil forces in the world, threats to man, as was Eve herself, whom Baldung also frequently depicted as a temptress responsible for original sin. In
Witches' Sabbath, Baldung depicted a night scene in a forest featuring a coven of naked witches. (p. 649)

Saslow asserts that this subject of witches is typically charged with patriarchy and lesbianism. Witches upset the hegemonic order of heterosexuality or better yet patriarchy. Also, the popular phallic broomsticks, always suggestive of dildos, depicted in this woodcut add to its multiple interpretations, which may include lesbianism:

The overwhelming majority of targets were women, often powerless spinsters or widows; the atrocities attributed to them were largely heterosexual, but lesbian acts were one arrow in the ecclesiastical quiver. The pattern of charges exposes society's anxiety over independent "masculine" women, plus the old habit of blaming that familiar three-headed scapegoat, the treacherously unstable heretic-sodomite-hermaphrodite, for earthly misfortunes whose causes were incomprehensible. (1999, p. 95)

McVea (2000) argues that the Roman Catholic Church and the Protestant leadership spearheaded the persecution of witches as an evil to be extinguished from the mid-fifteenth to the mid-eighteenth century:

The campaign enveloped Europe, but, in general, the witchcraft craze was restricted to Scotland, France, Germany, Italy, and England. These countries from as early as 1400 until at least the 1750s, embraced medieval Roman law that deemed sex between women a “foul wickedness” that was deserving of the death penalty.

Until almost the thirteenth century, the Catholic Church had considered witchcraft to be flights of fancy, but St. Thomas Aquinas (1225-1274) challenged that assertion, maintaining that witchcraft was, indeed, real. In 1484, Pope Innocent VIII (1432-1492) released a papal bull designed to eradicate witchcraft in Germany, incorporating folk
belief in black magic and witchcraft into Church dogma. Lesbianism had already been singed out as a sin in church penitentials. ... As a result, the Church began identifying homosexuality with witchcraft and heresy and persecuting, among others, homosexual men and women. Fueled, in part, by an environment in which women were challenging old assumptions, the witch-hunt craze targeted unconventional women, including those to be considered to be lesbian. (p. 805)

The text describes that Albrecht Dürer was the first northern European artist to leave a complete record of his life and career as evidenced through his surviving correspondence letters, meticulous diary, and a group of self-portraits:

The dominant artist of the early 16th century in the Holy Roman Empire was Albrecht Dürer (1471-1528) of Nuremberg. Dürer was the first artist outside Italy to become an international celebrity. ... As a result of his travels to Colmar, Basel, Strasbourg, Venice, Antwerp, and Antwerp, Dürer met many of the leading humanists and artists of his time, including Erasmus of Rotterdam and the Venetian master Giovanni Bellini. ... Fascinated with the classical ideas of the Italian Renaissance, Dürer was among the first Northern Renaissance artists to travel to Italy expressly to study Italian art and its underlying theories at their source. After his first journey in 1494-1495 (the second was in 1505-1506), he incorporated many Italian developments into his art. Art historians have acclaimed Dürer as the first artist north of the Alps to understand fully the basic aims of the Renaissance in Italy. (p. 649)

Wood (2000) contends that Dürer may have been bisexual and expressed in some of his work an interest in homoerotic themes. He argues that homosexuality for Durer and his close friend Pirckheimer may have been more intellectual than physical:
In contemporary Italian culture, artists and humanist scholars were frequently associated with homosexuality, both jocularly and accusingly. Neoplatonic poets and thinkers in particular introduced homophilic as well as misogynist themes into their works. It is likely that Dürer, the son of a goldsmith, was introduced to the possibility of “learned homosexuality” by his friend Wilibald Pirckheimer, a Nuremberg patrician and scholar who had studied in Italy. Dürer himself visited Venice twice, in 1494-1495 and again in 1506-1507. (p. 262)

Saslow also comments on Dürer’s travels to Italy and his introduction to the homosocial culture of Renaissance Italy:

The custom of visiting Italy was made fashionable by Albrecht Dürer of Nuremberg (1471-1528), the premiere artist of Germany — called the "Leonardo of the North" for his versatility a draftsmen, printmaker, painter, and author. He took two lengthy trips, the first soon after his honeymoon in 1494. Dürer's distant and childless marriage, plus the main extracurricular attraction in Italy — his intimate and lifelong friend Willibald Pirckheimer, then studying near Milan — suggest that touring humanists drew the same connections as their hosts did between classical culture and personal desire. (1999, p. 92)

In Albrecht Dürer’s, Self-Portrait (Fig. 23-4) the text discusses that this painting portrays him at age 28 as inscribed in the four lines on the top right. The portrait purposefully resembles devotional images of Christ typical of ones done in the medieval period:

The position of Dürer’s right hand resembles but does not duplicate (which would have been blasphemous) Christ’s standard gesture of blessing in Byzantine icons (Fig. 9-33). The focus on the hand is also a reference to the artist’s hand as a creative instrument. Doubtless deeply affected by the new humanistic view that had emerged in Renaissance
Italy of the artist as a divinely inspired genius, Dürer responded by painting himself as a Christlike figure. (p. 650)

Saslow claims that Dürer did a series of self-portraits that appear to be somewhat narcissistic in their attention to his male attractiveness and dress, which can sometimes be understood as being homoerotic:

The painter, whose vanity about his handsome looks inspired a landmark series of sometimes dandyish self-portraits, traded both creative inspiration and off-color jokes with the lusty dean of German intellectuals. Dürer's letters twit his friend's dual fondness for German girls and Italian soldiers, and Pirckheimer inscribed on Dürer's sketch of him a coarse Greek allusion to their shared proclivities: "With erect penis, into the man's rectum." (1999, p. 92)

Johansson asserts that the relationship between dandyism and male homosexuality is complex:

As a rule the homosexual — more than the male who is attracted to women — feels the need to distinguish his person in some way, is more conscious of the world of male fashion and more likely to be narcissistically preoccupied with his image. … In this scheme the homoerotic element lies chiefly in the narcissism, the attention to one’s own male beauty, the pleasure in holding a mask between one’s true self and the gaze of others. (1990f, pp. 293-294)

The text notes that the Protestant Reformation emerged in the early 16th century because of the growing frustration with the Catholic Church leadership. The Catholic Church’s policy of selling indulgences that allowed confessed Catholics to reduce their time in purgatory for their sins particularly angered Martin Luther:
The deteriorating relationship between the faithful and the Church of Rome's hierarchy stood as an obstacle for the millions who sought a meaningful religious experience. Particularly damaging was the perception that the Roman popes concerned themselves more with temporal power and material wealth than with the salvation of Church members. The fact that many 15th-century popes and cardinals came from wealthy families, such as the Medici, intensified this perception. (p. 652)

Percy asserts that the new Protestant churches and governments continued the Roman Catholic policies of advocating the death penalty for sodomites. Also the Protestants campaign to end celibacy in the clergy as well as eradicating monasticism was a way to eliminate situational homosexuality:

Protestants elevated marriage above celibacy but condemned simple fornication more than had the medieval church. Harking back to the precedents of Biblical Judaism, they opposed clerical celibacy, excoriating the clergy, including nuns, for indulging in sodomy among themselves and with the laity. In their view, a principal advantage of abolishing monasticism and allowing marriage of priests and bishops was to discourage clerical sodomy. ... Witches were sometimes confounded with sodomites; the Theologia moralis (1625) maintained that sodomy led to witchcraft. ... The Augustinian monk Martin Luther (1483-1546) condemned clerical celibacy as part of his attack on the efficacy of good works. ... Perhaps influenced by the spread of syphilis that had begun in Western Europe in 1493, he broke with the indulgent medieval church and denounced prostitution. Regarding Sodomy as more heinous than fornication, Luther fulminated against all non-procreative sex: "The heinous conduct of the people of Sodom is extraordinary, in as much as they departed from the natural passion and longing of the male for the female,
which was implanted by God, and desired what is altogether contrary to nature." (1990g, pp. 1058-1059)

The text contends that France in the 16th century under the rule of Francis I developed strong politically as well as culturally despite the widespread conflict between the Protestant and Catholics. The French kings became major patrons of the arts and architecture:

In art as well as politics and religion, Francis I was a dominant figure. To elevate his country’s cultural profile, he invited several esteemed Italian artists to his court, Leonardo da Vinci among them (see Chapter 22). Under Francis, the Church, the primary patron of art and architecture in medieval France, yielded that position to the French monarchy. (p. 657)

Schachter (2000) maintains that sixteenth-century France may have seen the practice of homosexuality become more prevalent among the nobility, but at the same time prosecutions against acts of sodomy were continuing to increase:

The sixteenth century may have seen the popularization of homosexuality, particularly among the nobles who found a life of debauchery at the court, and among artists and humanists influenced by the recently disseminated works of ancient Greek philosophers such as Plato. If there was such an efflorescence of homosexual practice and culture, it happened alongside continuing persecutions of sodomites. Men and women were burned alive in France for crimes against nature throughout the Renaissance and into the eighteenth century.

Political propaganda about deviant sexuality probably reached its apogee in France under the rule of Henry III, the last of the Valois kings. Henry’s predilection for pageantry, manifested alternately in public scenes of self-flagellation and sumptuous
transvestism, was the target of criticism by both Protestant reformers and hard-line Catholics, as were the wealth and power he lavished on the handsome young men — *mignons* — who were his favorites. Henry was assassinated in 1587. (p. 339)

The Gardner’s text maintains that Spain emerged as the dominant power in Europe by the end of the 16th century. Under the reigns of the Habsburg monarchs Charles V and Philip II, the Spanish Empire encompassed a large share of Europe, the western Mediterranean, a bit of North Africa, and colonies in the New World. The spoils from these New World colonies enriched and enabled the Habsburg Empire to become the dominant military power in Europe:

Spain acquired many of its New World colonies through aggressive overseas exploration. Among the most notable conquistadors sailing under the Spanish flag were Christopher Columbus (1451-1506), Vasco Núñez de Balboa (ca. 1475-1517), Ferdinand Magellan (1480-1521), Hernán Cortéz (1485-1547), and Francisco Pizarro (ca. 1470-1541). …

Spain defended and then promoted the interests of the Catholic Church in its battle against the inroads of the Protestant Reformation. Indeed, Philip II earned the title “Most Catholic King.” Spain’s crusading spirit, nourished by centuries of war with Islam, engaged body and soul in forming the most Catholic civilization of Europe and the Americas. In the 16th century, for good or for ill, Spain left the mark of its power, religion, language, and culture on two hemispheres. (p.664)

Eisenberg (1990) claims that the formation of modern Spain through the marriage of Isabella of Castille and Ferdinand of Aragon in 1469 had dire consequences for sodomites:

Through their marriage Castille and Aragon became ruled by the same sovereigns, and Catholicism became even more linked with marriage in the nation's consciousness. Christianity was seen in Castille, more strongly than elsewhere, as a system for
controlling sexual behavior. ... Granada was conquered in 1492, its baths, described as the citizens' entertainment, closed shortly thereafter. Jews were expelled the same year, although a majority chose conversion to Christianity and remained in Spain; anti-Jewish propaganda shortly before the order of expulsion identified Jews with sodomy ("sodomy comes from Jews"). In 1497, Ferdinand and Isabella, presumably responding to the continued existence of sodomites in Spain, ordered that those found be burned, with confiscation of possessions by the crown. Hapsburg Spain of the next two centuries was similarly repressive, and records survive of many public executions of sodomites, intended to instill terror into the populace. … The most oppressive period was the reign of Felipe II (1555-1598), which saw a renewed emphasis on marriage; the prudish Counterreformation, which he championed, opposed sensual pleasure of any sort. Just before his death Felipe II reaffirmed the death penalty for sodomy, and made conviction easier. (p. 1238)

The text notes that El Greco’s style of painting that merged Byzantine and Mannerist elements really expressed the passion of Spanish Catholicism:

Reflecting the increasingly international character of European art as well as the mobility of artists, the greatest Spanish painter of the era was not a Spaniard. Born on Crete, Domenikos Theotokopoulos, called El Greco (ca. 1547-1614), emigrated to Italy as a young man. In his youth he absorbed the traditions of Late Byzantine frescoes and mosaics. While still young, El Greco went to Venice, where he worked in Titian's studio, although Tintoretto's paintings seem to have made a stronger impression on him (see Chapter 22). A brief trip to Rome explains the influences of Roman and Florentine Mannerism on his work. By 1577, he had left for Spain to spend the rest of his life in
Toledo. … El Greco's art was not strictly Spanish (although it appealed to certain sectors of that society), for it had no Spanish antecedents and little effect on later Spanish painters. (p. 665)

In El Greco’s, Burial of Count Orgaz (Fig. 23-25) the text notes the painting paid tribute to the legend of the count of Orgaz who died three centuries before and was buried in the church of Santo Tomé. The legend tells how Saints Stephen and Augustine miraculously appeared to lower the count’s body into its tomb:

A solemn chorus of personages dressed in black fills the background. In the carefully individualized features of these figures (who include El Greco himself in a self-portrait, and his young son, Jorge Manuel, as well as the priest who commissioned the painting and the Spanish king Philip II), El Greco demonstrated he was also a great portraitist. (p. 665)

Mann (2004) asserts that in El Greco’s Burial of Count Orgaz he elects to include a portrait of his eight-year-old son in the background of the painting. On the handkerchief that projects from his young son’s pocket is an inscription that reads “Domenikos Theotokopoulos created me in 1578.” This happens to be the year of Jorge Manuel’s birth. Consequently, art historians have asserted that El Greco could not have practiced homosexuality since he fathered a son. Documentary evidence about Jorge Manuel’s birth mother has not yet come to light. He contends that El Greco was homosexual:

However, now that queer families are widely (if reluctantly) acknowledged by many people, it seems time to recognize that Jorge Manuel was raised by two fathers. Theotokopoulos never established a permanent relationship with Jorge Manuel's mother because he already had a life partner: Francesco Preboste (1554-1607). Born in Italy,
where he met Theotokopoulos, Preboste traveled with the artist to Spain and lived with him for the rest of his life. Numerous documents indicate that Theotokopoulos showed a remarkable degree of confidence in Preboste, entrusting him with a wide variety of artistic and financial matters. Preboste's legal authority to act in all matters on behalf of the artist has puzzled scholars who have insisted that he must have been "merely" a studio assistant. (p. 108)

Chapter 24 - The Baroque in Italy and Spain. The homoerotic perspectives in Caravaggio’s *Musicians* (Fig. 24-17A) are discussed in the digital text, but Caravaggio’s own bisexual nature is ignored in the text’s discussion on Baroque art in Italy and Spain. Also in Caravaggio’s *Entombment* (Fig. 24-18A) its homoerotic perspectives are ignored in the digital text.

The Gardiner’s text discusses that the major art patron in Italy during the 17th century was the Roman Catholic Church. Italian Baroque art’s primary aim was to counter the effects of Protestantism by reestablishing the preeminence of the Roman Catholic Church:

Italian 17th-century art and architecture, especially in Rome, embodied the renewed energy of the Counter-reformation and communicated it to the populace. At the end of the 16th century, Pope Sixtus V (r. 1585-1590) had played a key role in the Catholic Church’s lengthy campaign to reestablish its preeminence. He augmented the papal treasury and intended to rebuild Rome as an even more magnificent showcase of Church power. Between 1606 and 1667, several strong and ambitious popes — Paul V, Urban VIII, Innocent X, and Alexander VII — made many of Sixtus V’s dreams a reality. Rome still bears the marks of their patronage everywhere. (p. 670)
Dall’Orto claims that the lenient climate towards homosexuality that began during the Renaissance diminished considerably beginning with the Counter-Reformation and continued until the second half of the eighteenth century when calls for the abolition of the death penalty for sodomy began to circulate in Europe:

In Italy the Catholic Counterreformation coincided with the inception of a period of decline that lasted until the nineteenth century. This decline was not merely economic, stemming in large measure from the shift of trade routes away from the Mediterranean to the Atlantic, but also political. ... In accordance with the trends, the "enlightened" tolerance toward homosexuality that was typical of the Renaissance gradually disappeared as the generation born before 1550 died off. (1990a, pp. 622-623)

The text discusses that an important source of information concerning Caravaggio’s life can be found in police records. His use of naturalism with unidealized figures he chose from the “fields and streets of Italy” made his paintings highly effective and influential to later artists both within and outside Italy. However, he was not without his critics:

Michelangelo Merisi, known as Caravaggio (1573-1610) after his northern Italian birthplace, developed a unique style that had tremendous influence throughout Europe. His outspoken disdain for the classical masters (probably more rhetorical than real) drew bitter criticism from many painters, one of whom denounced him as the "anti-Christ of painting."... Yet despite this criticism and the problems in Caravaggio's troubled life …, Caravaggio received many commissions, both public and private, and numerous painters paid him the supreme compliment of borrowing from his innovations.
Giovanni Pietro Bellori, the leading biographer of Baroque artists, similarly recorded his admiration for Renaissance classicism as well as his distaste for Mannerism and realism in his opposing evaluations of Annibale Carracci and Caravaggio. …

In contrast, Bellori characterized Caravaggio as talented and widely imitated but misguided in his rejection of classicism in favor of realism. ... "Thus as Caravaggio suppressed the dignity of art, everybody did as he pleased, and what followed was contempt for beautiful things, the authority of antiquity and Raphael destroyed. ... Now began the imitation of common and vulgar things, seeking out fifth and deformity." (pp. 681-682)

Dynes indicates that Caravaggio trained as an artist in Northern Italy and traveled to Rome as a young man where he quickly gained important commissions. His paintings have strongly influenced European art:

Caravaggio came under the protection of Cardinal Francesco Maria del Monte, a homosexual prelate. During this period he painted several works showing ambiguous or androgynous young men, including *The Musicians* (New York, Metropolitan Museum). Efforts have been made to deny the homoerotic implications of these works, but they seem feeble. Modern heterosexual art historians have claimed that because of Caravaggio's relations with women he cannot have had a homosexual side — which not only denies Kinsey but what we know of dominant bisexual patterns in the era in which the artist lived. (1990f, p. 199)

Dall’Orto claims that there have been numerous conflicting accounts concerning Caravaggio’s homosexuality:
Caravaggio's criminal character and overall instability have sometimes been linked, especially in Herwarth Roettgen's 1975 psychoanalytic study, with the painter's unease with his homosexuality. ... Times have changed since the great art critic (and closeted homosexual) Roberto Longhi (1890-1970), who rediscovered Caravaggio after centuries of neglect, attacked a rival art critic (also a closeted homosexual), Bernard Berenson (1865-1959), for writing in 1951 that Caravaggio 'might' have been a homosexual. Only a homosexual himself, Longhi venomously replied the next year, could give credit to such an idea. More recently, Derek Jarman's film *Caravaggio*, interpreting the artist as a blatantly bisexual character, caused no eyebrows to be raised — except in Italy, where art critics such as Maurizio Calvesi insisted that 'actually Caravaggio's purported homosexuality, useful just to add an extra touch to the picture of his "cursed" life, is likely nothing but a blunder.' However, outside Italy, art historians take for granted Caravaggio's homosexuality, which is so self-evident from his pictures that one of the first owners of the *Amore vincitore* now in Berlin — a completely naked pin-up teenager — prudently kept it hidden behind a curtain. Documents about Caravaggio's life that have been uncovered since the artist's post-war rediscovery confirm what previously was just an inference taken from the blatant homoeroticism of his pictures, especially the earlier works. As Margaret Walters puts it: 'Caravaggio was catering to an openly homosexual subculture in Rome, sophisticated, confident and wealthy enough to indulge its fantasies and to develop its own codes and ironies. The tone of Caravaggio's work for this group is distinctive.' (2001a, pp. 85-86)

Garnes contends that Caravaggio was accused of homosexuality in a defamation suit against him in 1603:
The only contemporary supporting documentation comes from a libel trial in 1603, where a principal, one G. Battista, is described in an account as Caravaggio’s bardassa (kept boy). As Howard Hibbard notes in his biographical and critical study, Caravaggio:

“Whether Caravaggio was essentially or exclusively homosexual is far from certain. … Although we do not need to presume that Caravaggio’s pictures with homoerotic content are necessarily more confessional than others, there is a notable absence of the traditional erotic females. … In his entire career he did not paint a single female nude” (Hibbard 97).

(2000b, p. 171)

Saslow asserts that Caravaggio was really the last major artist from a tradition that started at the beginning of the Renaissance to create work of art with visibly homoerotic themes in the aftermath of the Counter-Reformation:

Appearing near the end of the long Renaissance symphony, Michelangelo Merisi da Caravaggio (1571-610) recapitulated all its themes. In his brief and stormy career, he resembled Cellini: a hot-tempered, swaggering bisexual often in trouble with the law, whose pictures, snidely characterized by a pious cardinal as somewhere “between devout and profane,” depicted his own models and lovers. … He also exploited homoerotic mythology and genre, contributing to all these subjects another link in the chain of homosexual self-portraiture and personal confession. …

Unfortunately, he left no letters or poems to help decode his private obsessions…

As opportunities for public homoerotic imagery shrank, a compensating arena for private expression was opening. Caravaggio was fond of picking up Roman street urchins, who often modeled for his seductive pictures. … His unprecedented frankness results from a landmark in patronage: such pictures circulated among wealthy
churchmen and nobles with pederastic tastes, the first subcultural network where we can identify not only major clients and artists but their social contacts and viewing habits.

(1999, pp. 114-115)

In Spain the Gardner’s text notes that by the 17th century the Habsburg Empire had lost its predominance as an international power in Europe due to the economic costs the military campaigns of Philip III and his son Philip IV waged during the Thirty Years’ War primarily due to the increased tax burdens on the Spain:

The increasing tax burden placed on Spanish subjects in turn incited revolts and civil war in Catalonia and Portugal in the 1640s, further straining an already fragile economy. Although the dawn of the Baroque period found the Spanish kings struggling to maintain control of their dwindling empire, both Philip III and Philip IV realized the prestige great artworks brought and the value of visual imagery in communicating to a wide audience. Thus, both of them continued to spend lavishly on art. (p. 687)

Eisenberg contends that there was a homosexual subculture that endured in 17th-century Spain under the reigns of Philip III and Philip IV:

Just before his death Felipe II reaffirmed the death penalty for sodomy, and made conviction easier. Felipes III and IV (1598-1665) were more liberal, though only by comparison. Testimony in legal cases, among them those of Felipe II's secretary Antonio Perez and the Count of Villamediana, is the largest body of information that survives on homosexual life in Spain during the period. In Valencia, Inquisition testimony reveals the existence in the seventeenth century of a clandestine homosexual ghetto. It should be remembered, in studying modern Spanish society, that pressures toward marriage were so
strong that except for ecclesiastics, most of those who engaged in homosexual activities did marry. (1990, p. 1238)

Costa (2000) asserts that the Spanish Inquisition focused its attention on prosecuting sexual deviancy; however, even though there were recorded executions from 1566-1620 for sodomy in Sevilla, Valencia, Zaragoza, and Barcelona, many of the accused were sentenced to forced labor instead of death: “This leniency was believed to have resulted from the high incidence of homosexuality among priests and monks, and it was not in the interest of the inquisitors to decimate its clergy” (p. 836).

Chapter 25 - The Baroque in Northern Europe. Sexual orientation is ignored throughout the discussion of the Baroque period in Northern Europe in the text. Also ignored in the discussion in the text are the continued prosecutorial escalations against acts of sodomy particularly in the Dutch Republic. Same-sex expression in the arts and culture of this period are excluded from the discussion in the text.

The Gardner’s text discusses that between 1562 and 1721, the entire continent of Europe was at peace for only four years:

The major conflict of this period was the Thirty Years' War (1618-1648), which ensnared Spain, France, Sweden, Denmark, the Netherlands, Germany, Austria, Poland, The Ottoman Empire, and the Holy Roman Empire. …The war, which concluded with the Treaty of Westphalia in 1648, was largely responsible for the political restructuring of Europe. As a result, the United Provinces of the Netherlands (The Dutch Republic), Sweden, and France expanded their authority. Spanish and Danish power diminished. In addition to reconfiguring territorial boundaries, the Treaty of Westphalia in essence granted freedom of religious choice throughout Europe. The building of today's nation-
states was emphatically under way. In the 17th century, however, changes in financial systems, lifestyles, and trading patterns, along with expanding colonialism, fueled the creation of a worldwide marketplace. …Sugar, tobacco, and rice were slave crops, and the slave trade expanded to meet the demand for these goods. Traders captured and enslaved Africans and shipped them to European colonies and the Americas to provide the requisite labor force for producing these commodities. The resulting worldwide mercantile system permanently changed the face of Europe. The prosperity international trade generated affected social and political relationships, necessitating new rules of etiquette and careful diplomacy. With increased disposable income, more of the newly wealthy spent money on art, significantly expanding the market for artworks, especially small-scale painting for private homes. (pp. 696-697)

Van Der Meer (1990) maintains that capital punishment for sodomy held sway in the new Dutch Republic:

The Constitutio Criminalis Carolina (1532) of the Habsburg emperor Charles V, to a certain extent authoritative in the Netherlands, provided that bestiality and sodomy should be punished by burning at the stake (article 16). Legal texts or comments in many cases included under a single heading such different things as masturbation, rape, bestiality, parricide, arson, as well as sexual acts with Jews or Saracens. Where the articles were explicit, they usually referred to sexual acts with animals, between men or between women, and to non-procreative, "unnatural," sexual acts involving members of both sexes. Soldiers and sailors were subject to martial and admiralty law respectively. The 1590 Articul-Brief, meant for the military forces, threatened those who had
committed sodomitical acts, whatever these were considered to be, with the death penalty, as did admiralty law at least from the early 18th century onwards. (pp. 884-885)

The text discusses that the new Dutch Republic emerged as the financial center of the Continent with the founding of the Bank of Amsterdam in 1609:

In the 17th century, the city had the highest per capita income in Europe. The Dutch economy also benefited enormously from the country's far-flung colonies. By 1650, Dutch trade routes extended to North America, South America, the west coast of Africa, China, Japan, Southeast Asia, and much of the Pacific. Due to this prosperity and in the absence of an absolute ruler, political power increasingly passed into the hands of an urban patrician class of merchants and manufacturers, especially in cities such as Amsterdam, Haarlem, and Delft. All these bustling cities were located in Holland (the largest of the seven United Provinces), which explains why historians informally use the name "Holland" to refer to the entire country. (p. 702)

Van Der Meer claims that one of the worse prosecutions for sodomy occurred in the Netherlands beginning in 1730:

Until the eighteenth century prosecutions because of same-sex behavior in the Netherlands were a rare phenomenon. …Most cases prior to the eighteenth century dealt either with men who had relations with children or with misuse of marriage, for instance women dressed as men who "married" other women. Until 1795 all cases in which women were involved dealt with cross-dressing. …The discovery of a nationwide network of sodomites caused an avalanche of verdicts. Courts all over the country dealt with some 300 people, about half of them by default. Seventy death penalties were carried out. The most notorious were the 1731 prosecutions led by the country squire
Rudolph de Mepsche in the Groningen provincial counties. On September 24, 1731, 22 men and boys from Faan and other nearby villages were put to death after dubiously obtained confessions. ... Prosecution stopped in 1811 with the introduction of the French penal code. Altogether throughout the eighteenth century some 600 people were prosecuted because of same-sex behavior. (pp. 886-887)

Hekma (2000) asserts that there is very little information regarding same-sex relations in the Netherlands before 1700. Same-sex expression in their arts and culture has been relatively lacking as well:

A hundred cases of sodomy have been uncovered until now. Half of them concern same-sexual acts among men, many but not all pederastic. Some women have been persecuted for entering a marriage with another female. In the arts, same-sex desire seems to have been largely absent, although little research has been instigated. (p. 641)

The text contends that France became the most predominant country in Europe during the 17th century:

In France, monarchial authority had been increasing for centuries, culminating in the reign of Louis XIV (r. 1661-1715), who sought to determine the direction of French society and culture. Although its economy was not as expansive as the Dutch Republic's, France became Europe's largest and most powerful nation in the 17th century. Against this backdrop, the arts flourished. (714)

Percy argues that there was a homosexual court culture in 17th century France:

The intellectual nonconformity of the last centuries of the Old Regime was accompanied, or perhaps motivated, by a sexual nonconformity that found expression in different modes. ... Even the entourage of Cardinal Richelieu included the Abbé Boisrobert,
patron of the theatre and the arts, and founder of the French Academy, the summit of French intellectual life. His proclivities were so well known that he was nicknamed "the mayor of Sodom," while the king who occupied the throne, Louis XIII, was surnamed "the chaste" because of his absolute indifference to the fair sex and to his wife Marie de' Medici. Under Louis XIV, who himself was strongly averse to homosexuality, the court nevertheless had its little clique of homosexuals led by the king's brother "Monsieur" (Philippe of Orléans), who may have inherited the tendency from their father Louis XIII, if indeed he was their biological father. Despite France's long history of homoeroticism, the king and his associates affected to believe that the practice had been recently introduced from Italy. (1990c, p. 423)

Schachter contends that a secret homosexual society in the French courts emerged during the late 16th and early 17th centuries that required its members to refrain from sex with women except for purposes of creating an heir:

Nonetheless, it appears possible that some nobles, often as united in their contempt for women as in their erotic interest in boys and other men, formed something of a homosexual subculture in the French courts under Louis XIII and Louis XIV. Various period accounts attest, for example, to the formation in 1678 of a society requiring of its adherents the pursuit of relationships with other men and sexual abstinence from women except for the purposes of procreation. When Louis XIV heard of the existence of this society, which had as its device a knight treading on a woman, he banished numerous participants, including his son, the Count of Vermandois. (2000, p. 339)

The text discusses that England was becoming a strong player on the world stage both economically and militarily because of its powerful navy and strong maritime capabilities:
In England, in sharp distinction to France, the common law and the Parliament kept royal power in check. Although an important part of English life, religion was not the contentious issue it was on the Continent. The religious affiliations of the English included Catholicism, Anglicanism, Protestantism, and Puritanism (The English version of Calvinism). In the economic realm, England was the one country (other than the Dutch Republic) to take advantage of the opportunities overseas trade offered. As an island, Britain (which after 1603 consisted of England, Wales, and Scotland), like the Dutch Republic, possessed a large and powerful navy, as well as excellent maritime capabilities.

In the realm of art, the most significant English achievements were in the field of architecture, much of it, as in France, incorporating classical elements. (p. 723)

Trumbach (1990) argues that the evidence of homosexual behavior in England starting around 1700 is staggering:

In the seventeenth century, when the evidence grows more detailed, one can observe patterns of behavior rather similar to those of the twelfth century. The royal court had a bad reputation under James I and William III who had their male favorites, as well as wives, and in William's case, a mistress too. A male libertine culture flourished in which men pursued women and youths. Shakespeare wrote his sonnets in part for a youth and in part for a woman. Marlowe said St. John was Jesus's boy. Lord Castlehaven watched his male servants have sex with his wife, and then had sex with them. Lord Rochester had wife, mistress, and page, all as sexual companions. And Captain Rigby and the other London beaux took to boys as safer when too many of the whores were infected. But it could all be dangerous: Castlehaven was executed and Rigby stood in the pillory. (p. 355)
Chapter 26, - Rococo to Neoclassicism: The 18th Century in Europe and America. The Gardner’s text ignores sexual orientation during the Rococo and Neoclassical periods in Europe and America. Same-sex expression in the arts and culture of these periods are also excluded from the discussion in the text. The text notes that the 18th century ushered in the beginning of the Enlightenment that encouraged a rational way of thinking based on the “scientific method” that encouraged technological innovation as part of human progress. Enlightenment thinkers rejected unfounded beliefs normally based on religion, myth, or tradition in favor of empirical evidence and endorsed the questioning of all claims:

The scientific advances of the Enlightenment era affected the lives of everyone, and most people enthusiastically responded to wonders of the Industrial Revolution such as the steam engine, which gave birth to the modern manufacturing economy and the prospect of a seemingly limitless supply of goods and services. (p. 727)

The text discusses the philosophical underpinnings of the Enlightenment had spurred major political, social and political changes both in Europe and America:

The aristocratic culture celebrated in Rococo art did not go unchallenged during the 18th century. Indeed, the feudal system that served as the foundation of social and economic life in Europe dissolved, and the rigid social hierarchies that provided the basis for Rococo art and patronage relaxed. By the end of the 18th century, revolutions had erupted in France and America. A major factor in these political, social, and economic changes was the Enlightenment.

The work of Newton and Locke also inspired many French intellectuals, or *philosophies*. …They shared the conviction the ills of humanity could be remedied by applying reason and common sense to human problems. They criticized the powers of
church and state as irrational limits placed on political and intellectual freedom. They believed by accumulating and propagating knowledge, humanity could advance by degrees to a happier state than it had ever known. The conviction matured into the "doctrine of progress" and its corollary doctrine, the "perfectibility of humankind."… The notion of progress — the systematic and planned improvement of society — first developed during the 18th century continues to influence 21st-century thought. (p. 736) Dynes states that the lofty goals of emancipation for all through the growth and dissemination of knowledge inspired by Enlightenment thought did not immediately impact homosexuals:

Even if Frederick II the Great, Joseph II, and other enlightened despots abolished the death penalty for sodomy in the eighteenth century, the Code Napoléon did not keep the Paris police under the Third Republic from establishing a vice squad. No organized movement for homosexual rights emerged during the Enlightenment; only at the end of the nineteenth century did the earlier trend toward freeing disadvantaged groups and empowering them finally reached the despised and outlawed homosexual community. Still, to the extent that its supporters can draw on the intellectual capital of the earlier trend, the struggle for gay rights counts as part of the unfinished business of the Enlightenment."… Sober reflections indicates that Enlightenment in the sense of education and the spread of knowledge must be fused with an effective political program that can secure recognition of the innate diversity of human beings as the bulwark of fundamental rights. (1990l, pp. 360-361)

The text contends that the Grand Tour was an essential part of an Enlightenment era education in the 18th and 19th centuries:
The Grand Tour was not simply leisure travel. The education available in Italy to the inquisitive mind made such a tour and indispensable experience for anyone who wished to make a mark in society. The Enlightenment had made knowledge of ancient Rome and Greece imperative, and a steady stream of Europeans and Americans traveled to Italy in the late 18th and early 19th centuries. These tourists aimed to increase their knowledge of literature, the visual arts, architecture, theater, music, history, customs, and folklore. Given this extensive agenda, it is not surprising a Grand Tour could take a number of years to complete. Most travelers moved from location to location, following an established itinerary. (p. 744)

Saslow claims that the Grand Tour was not just an education on the classical heritage of Ancient Greece & Rome; it also involved an introduction to same-sex desire, if sought after, as practiced in these ancient cultures:

Winckelmann's sordid end did nothing to slow the swarm of northern Europeans who descended on Italy for the Grand Tour, a strenuous odyssey sometimes lasting several years that laid the indispensable keystone of a young gentleman's education. As it had been for Albrecht Dürer in the Renaissance, a carriage ride over the Alps was a "hot ticket," in all senses of the term: admission to opportunities for drinking from the classical heritage at its source, studying the modern marvels of art, and sexual initiation. ... The magnets for wandering "milordi" were Venice, Florence, and Rome, where they could hobnob with learned guides like Winckelmann himself and with wenches or cute boys more readily available than at home. (1999, p. 161)

The text discusses that Neoclassicism was the artistic movement that found its inspiration from the renewed interest in classical antiquity. The excavations of Herculaneum and Pompeii in 1738...
and 1748 brought a rich array of painting, sculptures, vases, and other decorative arts from ancient Rome for study and collecting, which fueled the 18th-century taste for all things classical. The German scholar Winckelmann was highly instrumental in bringing academic research into the area of classical antiquity:

In the late 18th century, the ancient world increasingly became the focus of academic research. Earlier, in 1755, Johann Joachim Winckelmann (1717-1768), widely recognized as the first modern art historian, published *Reflections on the Imitation of Greek Works in Painting and Sculpture*, in which the German scholar unequivocally designated Greek art as the most perfect to come from human hands. For Winckelmann, classical art was far superior to the "natural" art of his day. ...

In his later *History of Ancient Art* (1764), Winckelmann carefully described major works of classical art and positioned each one within a huge inventory organized by subject matter, style, and period. Before Winckelmann, art historians focused on biography, as did Giorgio Vasari and Giovanni Pietro Bellori in the 16th and 17th centuries. Winckelmann thus initiated one modern art historical method thoroughly in accord with Enlightenment ideas of ordering knowledge — a system of description and classification that provided a pioneering model for the understanding of stylistic evolution. (pp. 745-746)

Henry (2001) asserts that Winckelmann system for showing how artistic styles reflect the cultural context in which they were created was innovative for its time. He also welcomed the introduction of homoeroticism in the new art historical discourse:

He also sanctioned homoeroticism in art, stressing the beauty of the young male nude depicted in ancient Greek sculptures. Winckelmann took no great pains in concealing his
homosexuality, as the vast collection of his personal correspondence confirms. ...

Winckelmann lived in Italy for 13 years, serving as librarian successfully to two influential cardinals. He was befriended by the German Neoclassicist painter Anton Raphael Mengs, who introduced him to artistic circles in Rome. Winckelmann had a brief affair with one of Meng's pupils, Franz Sander. ... The ruins of Pompeii and Herculaneum were discovered shortly before Winckelmann's arrival in Italy. He first visited the sites in 1762 and through his reports, he made the ruins internationally famous and gave scientists the first reliable information about the treasures unearthed there. He also proposed more efficient methods of excavation, raising archaeology, formerly only a hobby for rich dilettantes, to a science. His magnum opus, _Geschichte der Kunst des Altertum_, soon followed, giving art history a new systematic basis. … Returning from Vienna in 1768, where he had been received at court, Winckelmann stopped in the harbor city of Trieste, where he was stabbed to death in an inn by Francesco Angeli, a common thief to whom he had trustingly shown some gold coins presented as gifts from the Empress of Austria. (p. 490)

Richter (2000) maintains that Winckelmann has become a model for gay identity: “Many informed gays and probing scholars have long known that the basis of the classical aesthetics inspired by Winckelmann and deemed central to Western cultural traditions is crucially inflected by Winckelmann’s own homoerotic gaze” (p. 957).

Chapter 27 - Romanticism, Realism, Photography: Europe and America, 1800 to 1870. In general sexual orientation is ignored throughout the discussion of the 19th century in Europe and America in the text; particularly absent is a discussion regarding the sexual orientation of the following artists and the homoeroticism portrayed in some of their work: Antonio Canova,
Anne-Louis Girodet-Trioson, Théodore Géricault, Rosa Bonheur, Winslow Homer, Thomas Eakins, John Singer Sargent, and Edmonia Lewis. Also ignored in the text is a discussion on the various ranges of homophile perspectives depicted in the following works of art: Théodore Géricault’s, *Raft of the Medusa* (Fig. 27-13), and Delacroix’s, *Women of Algiers* (Fig. 27-17A).

Same-sex expression in the arts and culture of this period are excluded from the discussion in the text.

The text discusses that David’s Neoclassic style of painting appealed to the new emperor Napoleon because he one day wanted to reign over an empire that equaled ancient Rome’s:

At the fall of the French revolutionary Maximilien Robespierre and his party in 1794, Jacques-Louis David, who had aligned himself personally and through his work with the revolutionary forces, barely escaped with his life. He stood trial and went to prison. After his release in 1795, he worked hard to resurrect his career. When Napoleon approached David in 1804 and offered him the position of First Painter of the Empire, David seized the opportunity. (p. 757)

Fernandez contends that many of David’s paintings reveal homoerotic sensibilities:

It is truly astonishing to see how, throughout Europe and particularly in a nation like France that was to spend more than twenty years warring continuously on numerous fronts, the trend until the very end of this violent period was for slender youths and effeminacy in general. Just one of the many outstanding examples of this fascinating paradox is David's *Death of Joseph Bara*. … The subject was a French soldier a mere fourteen years old, a drummer boy in the Republican army, who, surprised in an ambush, perished in the most heroic manner. The episode was immortalized by the Neoclassical painter, but in a rather curious manner: the boy is shown stark naked and lying on the
ground in a pose which is less suggestive of patriotic fervor than some guilty pleasure. Some fifteen years earlier, David had already alloyed soldierly courage and homosexual togetherness in the *Funeral of Patroclus* …, a love scene masquerading as grief and lamentation. He repeats the trick in the 1799 *Rape of the Sabine Women*, in which the central scene is flanked by two naked youths. David brings considerable skill to bear in the way he draws attention to the very attractive rump of the Roman soldier in the middle of the canvas, the shield protecting his upper body but leaving his buttocks exposed to view in flagrant contravention of an iconographic tradition which stipulated that "indecent" parts of the body be concealed by a strip of cloth or some accessory. Whether David was being perverse, titillating, or simply showing his adherence to the antique ideal, his contemporaries were certainly perplexed, and not all were convinced that the painter's intentions were blameless. (pp. 198-199)

The text claims that Antonio Canova was another neoclassical artist that Napoleon favored:

> Neoclassical sculpture also was in vogue under Napoleon. His favorite sculptor was Antonio Canova (1757-1822), who somewhat reluctantly left a successful career in Italy to settle in Paris and serve the emperor. Once in France, Canova became Napoleon's admirer and made numerous portraits, all in the Neoclassical style, of the emperor and his family. (p. 759)

Fernandez claims that Canova’s neoclassical sculptures of male beauty exude homoeroticism, while his private life is much more ambiguous concerning his homosexuality:

> In 1779, a twenty-two year old sculptor originally from northern Italy arrived in Rome. He, like the rest of Europe, had read Winckelmann. On his very first day in the city, and before taking himself off to Herculaneum, Pompeii, and Paestum, the artist made a
beeline for the Belvedere at the Vatican where the Apollo and the Antinous stood on display. His name was Antonio Canova, soon to become the leader of an entire Neoclassical school. Another homosexual whose career and honors tend to cast a veil over his private life, he forged a whole new type of coldly erotic art. Beneath their marble whiteness and miraculously smooth, polished forms, his statues of Apollo, Love, Endymion, Paris, Perseus, and Hector, together with his angels and funerary geniuses seem chilling to those who do not experience their deep emotional power. To conceal his own desires, he denied any to the gods and heroes he modeled, aligning his art exactly with Winckelmann’s comments on Antinous. (pp. 189-190)

The text asserts that Girodet-Trioson’s work showed elements of both Neoclassicism and Romanticism:

*Burial of Atala* (Fig. 27-5) by Anne-Louis Girodet-Trioson (1767-1824) is an important bridge between Neoclassicism and Romanticism. Girodet based the painting on *The Genius of Christianity*, a novel by René de Chateaubriand (1768-1848). ... But Girodet-Trioson also occasionally addressed contemporary themes in his work, as he did in his portrait (fig. 27-5A) of Jean-Baptiste Belley, a French legislator and former slave. (p. 760)

Smalls (2000) claims that throughout Girodet’s career he experimented with the theme of androgyny in his male nude figures. He too was an artist who channeled his homoerotic yearnings into his artworks:

Throughout his long and bitter career, Girodet chose to concentrate on subjects that engaged in the confusion and conflating of masculine and feminine characteristics. His works exhibit a timeless and dreamlike delicacy. In works such as his *Scene of Deluge*
(Louvre, 1806), stoic masculinity is deliberately undermined by overwhelming forces and is placed under serious threat of annihilation. In his turbulent and exotic *Revolt at Cairo* (Versailles, 1810), a charged homoerotic energy between men emerges from a physical and emotional contrast set up between men of different races and psychological dispositions. …

Although his actions were discrete, rumors circulated within art circles of Girodet’s notorious homosexual affairs. Even the artist’s biographer, P. A. Coupin, claims to have destroyed, upon the artist’s death, several letters written by Girodet for fear that they “revealed too much of the artist’s inner life.” Girodet did manage, however, to sublimate his homoerotic desires into much of his work. By so doing, he was one of the earliest visual artists of the modern era to successfully create a meaningful link between homoerotic desire and art production. (p. 406)

Thompson (2001b) contends that Girodet’s sexual orientation may have been homosexual:

Girodet's close friendship with Péquignot, his repeated refusal to let his long relationship with the actress Julie Candeille become sexual, and his extreme caution in the conduct of his private life (he had all of his love letters burnt before he died) have led some to speculate about Girodet's sexual orientation. (p. 182)

The text discusses that Ingres began working in David’s studio in the late 1790s after Girodet left to start his own career:

David's greatest pupil, Jean-Auguste-Dominique Ingres arrived at David's studio in the late 1790s after Girodet-Trioson left to establish an independent career. Ingres adopted what he believed to be a truer and purer Greek style than David's Neoclassical manner. The younger artist employed flat, linear forms approximating those found in Greek vase
painting, and often placed the main figures in the foreground of his compositions, emulating classical low-relief sculpture. (p. 760)

Fernandez maintains that some of Ingres important works were unabashedly homoerotic in subject and depiction:

In 1801, Jean Broc exhibited his extraordinary *Death of Hyacinthus* at the Salon, and the same year Ingres carried off the prestigious Prix de Rome with the *Envoys of Agamemnon*. Achilles, a fine-looking youth who is naked (except for his genitals) and holding a cithara, is about to rise to meet Ulysses. Gracefully juvenile, his lover Patroclus stands next to him, stark naked, legs crossed, his body carefully arranged for the viewer's benefit. Ingres does not appear to have been homosexual, but he seems to have condoned the myth of homosexual love between these two warriors. (p. 205)

The text discusses that Romanticism arose from an aspiration for freedom in every realm of the human ─ political, thought, emotion, action, worship, speech, and taste:

Whereas Neoclassicism's rationality reinforced Enlightenment thought, particularly Voltaire's views, Rousseau's ideas contributed to the rise of Romanticism. ...The transition from Neoclassicism to Romanticism represented a shift in emphasis from reason to feeling, from calculation to intuition, and from objective nature to subjective emotion. (p. 762)

Saslow claims that homosexual artists were key players in the Neoclassical and Romanticist movements:

Homosexual painters, poets, and theorists ─ with key support from freethinkers and feminists ─ played prominent roles in creating both Neoclassicism and Romanticism, the twin artistic movements that would dominate the century between 1750 and 1850. ...
Romanticism was conceived in passionate crusade against just this Enlightenment rationality, against the dragon of a secularized materialism whose flaming breath ignited the physical slums and spiritual turmoil of the new cities; but it too opened new arenas for the play of a homosexual imagination. (1999, p. 158)

In Théodore Géricault’s *Raft of the Medusa* (Fig. 27-13) the text proffers that this large-scale painting about the survivors of an 1816 shipwreck off the African coast of the French frigate *Medusa* was his most challenging and famous works:

In France, one of the artists most closely associated with the Romantic movement was Théodore Géricault (1791-1824), who studied with an admirer of David, Pierre-Narcisse Gérin (1774-1833). Although Géricault retained an interest in the heroic and the epic and completed rigorous training in classical drawing, he chafed at the rigidity of the Neoclassical style, instead producing works that captivate viewers with their drama, visual complexity, and emotional force. (p. 765)

Fernandez suggests that the homosexual artist Géricault painted his *Raft of the Medusa* with a strong homoerotic sensibility:

At the 1819 Salon, crowds massed around Géricault's *Raft of the Medusa*, the liberals to shower praise and the royalists to heap scorn. Here the homosexual artist proclaimed his private credo where it might have been least expected, since work intended to commemorate the collective drama of a shipwreck would hardly appear conducive to sexual allusion. To the left of the composition, however, sits a despondent adult male. He leans his head on his right hand, while his left supports the body of an extremely handsome naked young man with his head thrown back. Under cover of painting a dying man and a corpse, Géricault in fact here portrays a scene of love and physical possession,
a modern variant on the Greek myths of Apollo and Hyacinthus, Nisus and Euryalus, or Achilles and Patroclus. This revised version of the *erastes* and *eromenos* figures two men of widely differing ages, one possessing experience, the other youth and beauty, each bringing to the other what he lacks. (pp. 206-207)

Dynes claims that Géricault’s sexual orientation is complicated by the fact that he sired an illegitimate son and that his art primarily focused on the heroic male figure. Nevertheless, the homoerotic sensibility of his art cannot be ignored:

Gericault never evinced a complementary interest in the sensuality of the female form. Indeed, some of his drawings and paintings show an almost torrential response to the virility and force of the male body, which in his military scenes extends to highly charged scenes of comradeship. ... Speculation about is personal homosexuality has been fueled by the apparent absence of a romantic interest in the artist's life. Recently, however, it has been discovered that Géricault conducted a clandestine affair with a maternal aunt by marriage, Alexandrine-Modeste Caruel, who became the mother of his illegitimate son. For those given to simple either-or thinking, this would seem to settle the question. But as Edward Lucie-Smith has pointed out, the matter is more complex. The question of what is homosexual art is still in flux, but it seems clear that it cannot be resolved by a straightforward litmus test stemming from the known facts of an artist's life. The work tells its own story, and in the case of Géricault there are strong elements of homosexual sensibility, regardless of what he may have done in bed. Admittedly, it is different from the sensibility of twentieth-century gay artists, but has more in common with such Renaissance masters as Michelangelo and Cellini. As our studies of art as expression of
the complexities of gender identity become more subtle, greater understanding of the riddle of Géricault's powerful oeuvre is likely to emerge. (1990a, p. 471)

In Eugène Delacroix’s, *Women of Algiers in Their Apartment* (Fig. 27-17A) the text discusses that this painting typifies the Romanticist ideas and fantasies of exotic places & women:

In both subject and style, Delacroix’s painting of three odalisques and a black servant in a sumptuous Algiers harem exemplifies Romantic painting, in contrast to Ingres’s Neoclassicism (Fig. 27-7). Delacroix submitted *Women of Algiers in Their Apartment* to the Salon of 1834, where it attracted enormous attention. For viewers of the exhibition, the painting was their first “eyewitness account” of a harem—an exotic locale that had special appeal because Western men were normally not permitted to enter harems. (Delacroix was able to gain entry because of the official nature of his visit to Morocco.) Delacroix’s “documentation” of the opulent interior of a harem reinforced all the stereotypes his countrymen held dear, especially their fantasies about Oriental harems as places where men could freely indulge their sexual appetites in the company of exotic women. (p. 767)

Fernandez maintains that 19th century Western artists were not immune to painting women together in situations that subtly alluded to same-sex eroticism:

The great artists of the nineteenth century, when they weren't devoting themselves to landscape, were painters of women: in Spain, there was Goya, in Italy, Hayez, and in France, Delacroix, Ingres, Courbet, Renoir, Manet, and Degas. Paradoxically, the reign of women was so absolute that a certain leeway became permissible. From the 1830s on, in literature as well as in painting, this curious state of affairs seems to have favored the appearance of the new subject of women living or bathing together, or even falling in
love. ... Since 1830 and the conquest of Algeria, Africa and the Orient had become fashionable in France. Under the pretext that they were depicting harems and steam baths, the painters who became known as the Orientalists purveyed scenes of sexual intimacy between women. Notable examples include: Delacroix's *Women of Algiers* who, although dressed, are caught in the most voluptuous poses. (pp. 221-222)

The Gardner’s text contends that Realism emerged in France in the middle of the 19th century steeped in a climate entranced with the marvels of the advances in industrial technology and its confidence in the link between science and progress:

Both intellectuals and the general public increasingly embraced empiricism and positivism. To empiricists, the basis of knowledge is observation and direct experience. Positivists ascribed to the philosophical model developed by Auguste Comte (1798-1857), who believed scientific laws governed the environment and human activity and could be revealed through careful recording and analysis of observable data. Comte's followers promoted science as the mind's highest achievement and advocated a purely empirical approach to nature and society. (p. 775)

Saslow attests that the birth of modernity between 1700 and 1900 produced major intellectual, scientific, political, and economic changes in Western culture, which took almost two hundred years to significantly reshape society and art in Europe and then in its colonized world. This restructuring also included the formation of a homosexual identity in the arts and culture:

This cataclysmic upheaval, the labor pains of modernity, brought forth from the dying feudal and absolutist Renaissance a new world of bourgeois capitalism, urban industry, mass culture, and contentious pluralism. Art too split into factions; the dizzying parade of stylistic movements that overlapped, battled, and intermingled fell into three broad
groups depending on artists' and patrons' reactions to a shifting world. Neoclassicism tried to carry on the Apollonian language and values of the Renaissance elite; realism rejected that past to preach unflinching study of the present, and romanticism turned its back on both traditional authority and contemporary turmoil to seek out the exotic, the Dionysian, and the inner world of emotion.

For gay culture, the period between Johann Winckelmann and Oscar Wilde was a fertile pregnancy, giving birth to a new homosexual identity. Though men had a head start over lesbians, each group grew steadily more visible and vocal, in social life, and the arts.” (1999, p. 151)

The text discusses that Rosa Bonheur (1822-1899) was the most famous female artist of the 19th century. She won the gold medal at the Salon of 1848, and she became the first woman officer in the French Legion of Honor in 1894. Bonheur was well known for her Realist paintings of animals, especially horses:

Bonheur received her artistic training from her father, Oscar-Raymond Bonheur (1796-1849), who was a proponent of Saint-Simonianism, an early 19th-century utopian socialist movement that championed the education and enfranchisement of women. …A Realist passion for accuracy in painting drove Bonheur, but she resisted depicting the problematic social and political themes seen in the work of Courbet, Millet, Daumier, and other Realists. …The equine drama in The Horse Fair captivated viewers, who eagerly bought engraved reproductions of Bonheur’s painting, making it one of the most popular artworks of the century. (pp. 779-780)
Thompson (2001a) states that Bonheur’s independence and unconventional lifestyle made her a target for anti-Semitic attacks in the 1890s. However, her romantic interests with Nathalie Micas and Anna Klumpke strongly point to her as being lesbian:

She began frequenting the slaughterhouses of Paris, studying the anatomy of animals. For such expeditions, Bonheur dressed in male clothing so as to be more comfortable and less remarked upon. Although cross-dressing was illegal, the police eventually granted Bonheur permission to dress in men's clothing for 'health' reasons. ... Her increased independence and the death of her father allowed Bonheur to move into the house of her childhood friend and lover, Nathalie Micas. Bonheur and Micas would remain together until Micas's death in 1889. Bonheur's fame was secured with the 1853 exhibition of The Horse Fair. ... Bonheur found a second love late in life; in 1897, two years before she died, she met and 'married' the much younger American painter Anna Klumpke. Bonheur, Micas and Klumpke are buried side-by-side in Pere Lachaise cemetery in Paris, under a tombstone reading ‘Friendship is Divine Affection.’ (pp. 58-59)

Dean (2000) claims that Bonheur never identified as being lesbian publicly; however, she did make ambiguous comments concerning her relationships with Micas and Klumpke:

Although she said, “My private life is nobody’s concern” and described Micas as her friend” and their relationship as “sisterly,” in a few letters to very close friends she described Klumpke as her wife. An oft-quoted remark — “The fact is, in the way of males, I like only the bulls I paint” — indicates a rather distinct disinterest in men that she seemed comfortable expressing. Regardless of self-identification, the circumstances of Bonheur’s life have led many late-twentieth-century biographers and art historians to identify her as oriented toward her own sex. (p. 125)
The text asserts that in the United States Realism was well suited for depicting the American experience of the 19th century:

Although French artists took the lead in promoting the depiction of the realities of modern life as the only valid goal for artists, the Realist movement was neither exclusively French nor confined to Europe.

Realism received an especially warm welcome in the United States. (p. 782)

Levin (1990) explains that there is little evidence that homosexual behavior or attitudes toward it significantly changed with American independence from Britain. Nineteenth-century America adopted the same British Victorian prudery regarding any kind of discussion of sexuality in public society. He contends that contemporary court documents make public that homosexuality was largely unprosecuted during the 19th century:

Thomas Jefferson, a religious freethinker, worked on the reform of the Virginia Criminal Code in 1777-79 and suggested that sodomy along with rape and polygamy be punished by castration rather than death. …

It has been suggested by various writers that the isolation of the frontier with its dominant population of males; the inequality of blacks who were owned as property by white masters; and the all-male environment without conventional laws on pirate ships were all situations in which homosexual behavior thrived. Each of these situations is based on sound logic, but none as yet commands adequate documentation.

Social disapprobation of homosexual behavior was strong enough to force those who engaged in it to keep their activities a deep secret. Lesbian relationships were not prosecuted and documentation about them is even scarcer than about same-sex activities among males. … One glimpse of American homosexuality along the East Coast in mid-
The text describes that Winslow Homer was among one of the principal Realist painters in the United States in the second half of the nineteenth century. He experienced directly the devastating effects of the American Civil War as a Union artist-reporter for *Harper’s Weekly*:

“One of the leading American Realist painters was Winslow Homer (1836-1910) of Boston. Homer experienced at first hand the most momentous event of his era — the Civil War” (p. 782).

Cooper argues that Homer’s belief in the honesty of his paintings is noteworthy when weighed against his adamant request for privacy concerning his personal life:

Homer’s firm belief was in the search for truth rather than artifice. His advice to a friend was to ‘try to put down exactly what you see. Whatever else you have to offer will come out anyway.’ (Flexner, 1966, p. 70) A painter’s emotions, Homer believed, would show themselves in an honestly painted picture without them being intentionally added. This view is particularly interesting when it is contrasted with Homer's own refusal later in life to supply biographical information to the respected art critic William Howe Downes. He said: 'As the most interesting part of my life is of no concern to the public, I must decline to give you any particulars in regard to it.' (Gardner, 1961, p. 212) What that part of his life was remains conjecture. (1986, p. 39)

Saslow claims that Homer’s art did possibly reveal his own homoerotic sensibilities:

Whitman’s hearty outdoor ideal also touched Winslow Homer, whose oils and watercolors of sailors and soldiers, and sometimes pairs of masculine women, radiate
same-sex intimacy, though often with a darker emotional tone. As a newspaper illustrator in the Civil War, he sketched the same scenes that inspired Whitman, then an army nurse, to write of the heartbreaking camaraderie among young fighters facing death. This secretive and solitary nomad chronicled Southern blacks, an enlightened project in the era of official segregation, projecting onto the muscular Africans of the Caribbean the same tropical heat that Northern Europeans found in the Mediterranean. (1999, p. 199)

The text discusses that Thomas Eakins was even more a Realist than his contemporary, Winslow Homer in painting the modern realities of the American experience:

Even more resolutely a Realist than Homer was Philadelphia-born Thomas Eakins (1844-1916), whose work reflects his keen appetite for recording the realities of the human experience. Eakins studied both painting and medical anatomy in Philadelphia before undertaking further study under French artist Jean-Léon Gérôme (1824-1904). Eakins aimed to paint things as he saw them portrayed. This attitude was very much in tune with 19th-century American taste, combining an admiration for accurate depiction with a hunger for truth. (p. 783)

Cooper maintains that Eakins like Homer painted works with homoerotic sensibilities: “Eakins shared a determined artistic independence, an allegiance to the new realist movement, and an understated but pervasive homoerotic element in his painting with his near contemporary Winslow Homer” (1986, p. 35). Saslow argues that Eakins essentially offered the viewer of his paintings the iconography and visual vocabulary of homoeroticism within the context of the Gilded Age:

Among the most eloquent spokesmen for this homophile realism, though he scarcely understood or acknowledged his own motivations, was the American Thomas Eakins
(1844-1916). Aside from scattered mythical subjects by Benjamin West and Thomas Sully, and biographical hints in the early history painter Washington Allston, Eakins’s pictures of men at play, boating, and boxing, especially *The Swimming Hole* of 1885, mark the United States first contribution to male sexuality in art. … The boys and men frolicking near his home in Philadelphia— the Quaker “City of Brotherly Love”— are enthusiastically stripping off not only their own clothes, but the nostalgic trappings of European tradition. But history while fading, remains visible: the figures’ monumental pyramid invokes the sculptures of a Greek temple pediment, and the cock youth at the apex holds his arms akimbo like Donatello’s Renaissance *David*. (1999, pp. 197-198)

Weinberg asserts that Eakins’s *Swimming* of 1885 also sometimes called *The Swimming Hole* of 1885 “is the first important painting of a group of male nudes in American art, and it remains the greatest.” He proposes that the intended owner of the painting probably rejected the painting because of the nakedness of the figures in the painting that he recognized because he served on the committee of instruction that oversaw Eakins’s teaching:

Perhaps Coates was disturbed by the painting’s quality of seduction. It is tempting to replace the discredited narrative of nostalgia for childhood innocence with a new story of homosexual desire. In such a drama, Eakins swims toward the pier, longing to touch the vigorous bodies of his pupils. One art historian claims that the diver’s genitals can be seen reflected in the water just beyond Eakins’s outstretched arm. (Davis, 1994, p. 41) (2005, p. 18)

The text claims that John Singer Sargent Realist style of painting was influenced by Velázquez:

The expatriate American artist John Singer Sargent (1856-1925), born in Florence, Italy, was a younger contemporary of Eakins. Sargent developed a looser, more dashing Realist
portrait style, in contrast to Eakins's carefully rendered details. Sargent studied art in Paris before settling in London, where he won renown both as a cultivated and cosmopolitan gentleman and an accomplished portrait painter. (p. 784)

Cooper contends that Sargent was very private about discussing his work or his sexual interests: He is generally described as being ‘emotionally inhibited.’ (Ormond, 1970) Certainly he found great pleasure and security in the companionship of his sisters and nieces and in the domestic atmosphere which they provided. He enjoyed close friendships with among others the French painter Paul Helleu and with Nicola D’Inverno, his valet, who had been brought to London as a child by immigrant Italian parents. D’Inverno entered his service when he was nineteen in 1892 and worked for him until 1917. But much of the ‘evidence’ for Sargent's sexual interests lies in his drawings and watercolours rather than his more formal paintings. (1986, p. 31)

Saslow asserts that the “American dandy” John Singer Sargent chose to live in London for his career:

Where he filled his sketchbooks with the handsome nude models he shared with Leighton, though whether the cautious bachelor also bedded them remains an open question. His position as portraitist to high society left little scope for overt homosexuality in his art, though he did paint the author Violet Paget (Vernon Lee) and her female companion looking duly mannish. (1999, p. 199)

The text provides that the African American sculptor Edmonia Lewis (ca. 1845-after 1909) was the daughter of a Chippewa mother and an African American father. She created works in the Neoclassic style, but her subjects came from contemporary Realist themes:
Lewis’s accomplishments as a sculptor speak to the increasing access to training available to women in the 19th century. Educated at Oberlin College (the first American college to grant degrees to women), Lewis finance her trip to Rome with the sale of medallions and marble busts. Her success in a field dominated by white male artists is a testament to both her skill and her determination. (pp. 785-786)

Francis (2000) maintains that speculation concerning Lewis’s sexual orientation surrounds her association in Rome with a group of women artists who were known to be in lesbian relationships:

An expatriate who lived in Rome in the late 1860s and the 1870s, Lewis associated with the “White Marmorean flock,” the name Henry James (1843-1916) gave to a circle of Euro-American women artists and poets who worked in Italy and formed same-sex relationships with each other. …

Lewis’s own identity was far more complex than her contemporaries reckoned. In response to the public’s expectations of her primitivism and exoticism, Lewis seemingly embellished the circumstances of her upbringing, downplaying her boarding-school education in favor of anecdotes of hunting, fishing, and wigwams. Furthermore, her association with the circle of female couples in Rome (centered on actress Charlotte Cushman (1816-1876) and her own androgynous dress and appearance have fueled speculation about her sexual identity. As Holland (1995) has hypothesized, Lewis’s shaping of her own story may be a measure of her agency and resistance. (pp. 466-467)

The Gardner’s text discusses that photography played an important role in the depiction of the modern experience in the 19th century. It also challenged the predominance of the mimetic
tradition of Western painting originating in the Renaissance. Photography influenced how painters rendered the world on canvas:

A technological device of immense consequence for the modern experiment was invented shortly before the mid-19th century: the camera, with its attendant art of photography. ...

For the traditional artist, photography suggested new answers to the great debate about what is real and how to represent the real in art. … From the moment of its invention, photography threatened to expropriate the realistic image, until then the exclusive property of painting. But just as some painters looked to the medium of photography for answers on how to best to render an image in paint, so some photographers looked to painting for suggestions about ways to imbue the photographic image with qualities beyond simple reproduction. (p. 791)

Lutes (2000b) asserts that as one of the newcomers to the field of the visual arts, “photography has had a close association with gay and lesbian culture since its inception in the nineteenth century. … More important, it also enabled artists to depict the global development of a gay and lesbian identity” (pp. 686-687). Mader (1990) argues that photography in its earliest stages provided a cover for the first instances of photographic images with homoerotic sensibilities as nude studies in place of live models:

In the form of “etudes,” nude studies of men and boys ostensibly for the use of artists who were unable to obtain the services of live models. Such studies flourished in the years 1875-1900, from studios such as Calvas in France, but were also produced in other countries. As in images of women and girls created for similar purposes, the subjects are displayed in “statuesque” poses against studio backdrops. Contemporary reports of their
availability, and the number that still exist, indicate that the clientele for these was far wider than the artists. (pp. 993-994)

Mader also discusses the importance of two homosexual photographers in the late 19th century who were instrumental in the development of photography as an art form:

Wilhelm Baron von Gloeden (1856-1931), whose aesthetic reflected the academic school of painting in which he had been trained. The classical allusions that were standard in his academic art—though certainly used quite sincerely by von Gloeden, at least most of the time—provided a cover for his homoeroticism. ... His work— including but not limited to his well known “classical” male nudes— made him one of the best known and best selling photographers in the world at the turn of the century. …

Another important homosexual photographer, the American F. Holland Day (1864-1933), figured in the development of pictorial photography, which modeled itself on Impressionism. His new School of American Photography, a predecessor to the Photo-Secession movement, promoted an aesthetic “soft-focus,” manipulated prints, and narrative themes. Day’s “Grecian” subjects of nude boys and men remain key pictorialist images. (p. 994)

Chapter 28 - Impressionism, Post-Impressionism, Symbolism: Europe and America, 1870 to 1900. The discussions in the text about the late 19th century in Europe and America ignores sexual orientation; particularly absent is a discussion regarding the sexual orientation of the following artists and the homoeroticism portrayed in some of their work: Gustave Moreau and Aubry Beardsley. Same-sex expression in the arts and culture of this period are excluded from the discussion in the text.
The text discusses that Impressionism was an art movement that mirrored the late-19th-century modern life of Paris that responded to the affects industrialization and urbanization had on French life:

As the poet and critic Charles Baudelaire (1821-1867) observed in his 1860 essay *The Painter of Modern Life*: "Modernity is the transitory, the fugitive, the contingent."

Accordingly, Impressionist painters built upon the innovations of the Realists in turning away from traditional mythological and religious themes in favor of daily life, but they sought to convey the elusiveness and impermanence of the subjects they portrayed. (p. 799)

Johansson and Percy (1990) claim that Paris was a haven for homosexuals involved in the arts in the second half of the nineteenth century. American and English tourists could by books in Paris that were banned in their countries:

It is to France that modern art and literature owe the whole "decadent" trend that often included a display of overt homosexuality among the more bohemian-inclined sectors of the artistic elite. To the theme of lesbianism Pierre Louys devoted his *Chansons de Bilitis* (1894), while Paris under the Third Republic became the residence of little coteries of French and foreign intellectuals, including Oscar Wilde, Natalie Barney, Djuna Barnes, Robert McAlmon, and Gertrude Stein, and patrons of the arts who expressed their homosexuality in literature. This foreign colony was to play a significant role in spreading a more open discussion of the matter to the cultural life of other nations. But a political movement aimed at "emancipation" of the homosexual did not develop. (p. 425)

The text contends that the Symbolist artist Gustave Moreau (1826-1898) created paintings of subjects based on dreams instead of themes from the everyday world:
Moreau presented these subjects sumptuously, and his natural love of sensuous design led him to incorporate gorgeous color, intricate line, and richly detailed shape in all his paintings. …

The combination of hallucinatory imagery, eroticism, precise drawing, rich color, and opulent setting is the hallmark of Moreau’s highly original style (compare Fig. 28-24A). His paintings foreshadow the work of the Surrealists in the next century (see Chapter 29). (p. 820)

Cooper suggests that Moreau’s sexual identity can possibly be deciphered through his work and his personal comments. His relationships with women were not straightforward. He lived with his mother until she died, and for over twenty-five years he carried on a clandestine relationship with Adelaide Alexandrine Dureaux who he never married. His paintings often included strong and dominant women from history such as Salome, Helen of Troy, Cleopatra, Bathsheba, Andromeda, Delilah, and Leda that Cooper contends is Freudian because of the fear of castration these powerful women convey to men:

Moreau had little affection for women in general, writing that the female is 'in her primal essence, an unthinking creature, mad on mystery and the unknown, smitten with evil in the form of perverse and diabolical seduction'. This dislike and possible fear of women was often expressed in his painting as confrontation between the sexes, giving rise to the idea that he could only like men if he disliked women. Moreau's complex attitude to sex is suggested by his comment 'the dream of sexuality is delightful; its reality is immoral and disgusting'. ... In his will Moreau expressed the desire that 'no personal portrait or biography of him should be published'. While his home and studio was bequeathed to the
state and so remained virtually intact, Henri Rupp, his close friend who was made his executor, destroyed many of Moreau's private papers. (1986, pp. 71-72)

Saslow contends that his choice of subject in his paintings and behavior concerning the disposition of his estate perhaps points to him as being homosexual:

Beginning in the 1870s, his panoply of favorite subjects — eroticized male androgynes and menacing femmes fatales like Salome — constantly hint at what his carefully covered tracks never quite confirm. Among classical and biblical ephebes like Narcissus and Saint Sebastian, he illustrated a novel scene of *The Angels of Sodom* staring down through the smoky aftermath of the sinful city's cataclysmic destruction, with the poignant ambivalence of a repressed homosexual who destroyed personal papers and forbade any biography, he paints the avenging spirits as a pair of androgynes hovering arm in arm. (1999, p. 189)

The text asserts that Aubrey Beardsley (1872-1898) who died at twenty-five of tuberculosis was an important member of a group of English artists whose work interestingly linked Symbolism and Art Nouveau:

His often erotic and dark subject matter was well suited to fin-de-siècle taste. For the illustrated English edition of *Salome*, an 1893 play originally written in French by Oscar Wilde (1854–1900), Beardsley drew *The Peacock Skirt*, a dazzlingly decorative composition perfectly characteristic of his style. … Banishing Realism, as well as the Impressionists’ and Post-Impressionists’ emphasis on color, he confined himself to lines and to patterns of black and white, eliminating all shading. His tense, elastic line encloses sweeping curvilinear shapes that lie flat on the surface—some left almost vacant, others
filled with swirling complexes of mostly organic motifs. Beardsley’s unfailing sense of linear rhythms and harmonies supports his mastery of calligraphic line. (p. 822)

Cooper maintains that Beardsley sexual orientation was bisexual:

In his short but dramatic career of six years, Beardsley not only developed a precise linear style of drawing and composition which influenced his contemporaries and had a significant effect on subsequent generations of artists and illustrators but he also questioned conventional sexuality by introducing and celebrating sexual excess, often with the hermaphrodite much in evidence. Traditionally the hermaphrodite embodied in one person the ideal union of male and female, combining sexual organs of both sexes. The pre-Raphaelites, Burne-Jones, Simeon Solomon, and to some extent Ricketts had expressed this idea through the androgyne, a Christian rather than a pagan interpretation. For Beardsley, who questioned and often ridiculed the 'male' and 'female', such figures did not go far enough in exploring the ultimate in non-conventional sexuality. Such an image is intrinsic to Beardsley's own complex sexual make-up in which he saw both male and female combined since he desired sexual relationships with women and men. His closest and most intense emotional, and possibly sexual, relationship was with his sister Mabel who was born almost a year to the day before him. It is thought that he was the father of the child which she miscarried in 1892. (1986, pp. 79-80)

Saslow also contends that Beardsley’s sexual orientation was also bisexual:

The most familiar artist of this art nouveau, or self-consciously "new art," is the ambisexual prodigy Aubrey Beardsley, whose perverse, often Japanese-inspired drawings after Wilde's play Salome and other works tinged with decadent eroticism are extravagantly graphic in both senses of the word. (1999, pp. 186-187)
Chapter 29 - Modernism in Europe and America, 1900-1945. In the discussion of modern European and American art sexual orientation is ignored in the text. Discussions of the following artists, and as well as the homoeroticism portrayed in some of their work, do not mention sexual orientation: Hannah Höch, Charles Demuth, Georgia O'Keeffe, Salvador Dali, and Frida Kahlo. Also ignored in the text is a discussion on the various ranges of homophile perspectives depicted in the following works of art: Pablo Picasso’s Gertrude Stein (Fig. 29-11), Marcel Duchamp’s Fountain (second version) (Fig. 29-27), and Marcel Duchamp’s L.H.O.O.Q. (Fig. 29-27A). Same-sex expression in the arts and culture of this period are excluded from most of the discussion in the text.

The text describes that Hannah Höch (1889-1978) was a German Dadaist artist who worked with the technique of photomontage:

Höch's photomontages advanced the absurd illogic of Dada by presenting viewers with chaotic, contradictory, and satiric compositions. They also provided scathing and insightful commentary on two of the most dramatic developments during the Weimar Republic (1918-1933) in Germany — the redefinition of women’s social roles and the explosive growth of mass print media. (p. 835)

Colvin claims that Höch’s sexual orientation was bisexual:

She and Hausmann finally separated in 1922. On a trip to Holland four years later, she met the Dutch writer Til Brugman, whom Höch greatly admired. The two women became a couple, and lived together in The Hague for three years, and, after a move in 1929, for another six in Berlin. Despite this, Höch did not have a public image as lesbian; her own perception of her relationship was as a private affair. … She and Brugman collaborated on a volume called Scheingehacktes (Apparently Hacked Up, 1935), for which Brugman
provided the text and Höch the illustrations. Höch later described Brugman as a dominant personality, like Hausmann; after their split she married a much younger man, Kurt Matthies, in 1938. They separated in 1942 and were divorced in 1944.

Despite being described as a ‘cultural Bolschevik’ by a Nazi commentator in 1937, Hannah Höch was able to survive the Nationalist Socialist period in Germany as an artist. After her divorce from Matthies she continued to live and work in Berlin until her death. (2001, p. 213).

The text contends that in Pablo Picasso’s, *Gertrude Stein* (Fig. 29-11) he utilized the simplified and planar forms of ancient Iberian sculptures and other “primitive” cultures as inspiration to render the face in this unfinished portrait of his friend and patron:

Picasso, who developed a close friendship with Gertrude, painted her portrait in 1907. Gertrude loved the painting so much she kept it by her all her life and bequeathed it to the Metropolitan Museum of Art only upon her death in 1946. … Picasso had left the portrait unfinished after Stein posed for more than 80 sittings earlier in the year. … Although the disparity between the style of the face and the rest of the figure is striking, together they provide an insightful portrait of a forceful, vivacious woman. More important, Picasso had discovered a new approach to the representation of the human form. (pp. 844-845)

Saslow posits that Stein’s unconventional look may have prompted, Romaine Brooks, another expatriate American and lesbian artist living in Paris, not to paint her portrait. Subsequently, Picasso began painting her portrait in 1906 and depicted her face as a stylized mask based on African sculpture:

Meanwhile a few blocks from Barney and Brooks, another expatriate American duo, writer Gertrude Stein (1874-1946) and her companion, Alice Toklas, presided over a
friendly rival salon. Though the two couples socialized they never felt quite comfortable: when writer Stein showed up at Brook's studio to have her portrait painted sporting the new Roman crewcut that was to become her trademark, the more conventional Romaine sent her home. ... The Spaniard Picasso began in Toulouse-Lautrec's footsteps as a chronicler of racy Montmartre nightlife; in *Le Moulin de la Galette* (1900), the crowd includes female couples dancing and caressing each other. By the time he finished his portrait of Stein in 1906, Picasso had begun to stylize the face into a geometric mask based on African sculpture, a step toward the revolutionary abstractions of Cubism. Stein's imposing bulk, both regally and self-contained and hunched forward in keen but unblinking curiosity, perfectly captures the image she wanted to bequeath to posterity. She extolled the portrait in print — "For me, it is I, and it is the only reproduction of me which is always I, for me" — and shrewdly donated it to New York's Metropolitan Museum of Art. (1999, pp. 210-211)

Katz and Ward (2010) assert that Stein was truly an American modernist whose Paris salon nurtured modernist culture both visually and verbally, and who “cultivated artists like Picasso (who produced a remarkable portrait of the Buddha-like Stern), and brought word of the new art to emerging talents like Ernest Hemingway.” They contend that even though Stein and Toklas were “probably the most famous gay or lesbian couple in modern history,” there long established relationship and reputation was always open to slanderous attack even from artists and friends they mentored in their salon circle: “Significantly, in his nasty, score-setting memoir, *A Moveable Feast* (1964), Hemingway acknowledges his debt to Stein and also writes that he broke with her after overhearing a sexual encounter between Stein and Toklas that disgusted him” (pp. 110-111).
The text discusses that in Marcel Duchamp’s *Fountain* (Fig. 29-27) this Dada works readymade really challenged the artistic conventions of the time:

Perhaps his most outrageous readymade was *Fountain*, a porcelain urinal presented on its back, signed "R. Mutt," and dated (1917). The “artist’s signature” was, in fact, a witty pseudonym derived from the Mott plumbing company’s name and that of the shorter man of the then popular Mutt and Jeff comic-strip duo. As with Duchamp’s other readymades and “assisted readymades” such as L.H.O.O.Q. (Fig. 29-27A), he did not select the urinal for exhibition because of its aesthetic qualities. The “art” of this “artwork” lay in the artist’s choice of object, which had the effect of conferring the status of art on it and forcing viewers to see the object in a new light. (p. 857)

Cooper claims that Duchamp’s readymade references multiple erotic sites, including homosexuality:

The object combined humor, discomfort and subtle eroticism. By taking such a vital item of men's room furniture and placing it on public show Duchamp was making reference to the private functions of the male body. In Freudian terms the rounded, concave structure of the bowl could be seen as representative of the female sexual organs and so referred to the penis as much by its absence as by its presence. The Fountain had one other implication for homosexuals, which was that urinals have associations with men's public lavatories, places often used for homosexual contacts. (1986, p. 114)

The text describes that in Marcel Duchamp’s, L.H.O.O.Q. (Fig. 29-27A) this Dada works “assisted readymade” assailed the traditional notions of Western art by boldly adding his Dada touches to an icon of Renaissance art, the *Mona Lisa*: 
With the same devastating wit, in 1919 Duchamp purchased a small color photographic reproduction of Leonardo da Vinci’s *Mona Lisa* (Fig. 22-6), one of the great treasures of the Louvre and a work that for centuries critics and the public at large had acclaimed as one of the supreme achievements of European art. Using an ordinary pencil, Duchamp irreverently added a mustache to Mona Lisa’s upper lip and a beard to her chin—plus a label consisting of five letters, L.H.O.O.Q. Pronounced as a single word, l’hooq is meaningless, but if a French speaker reads the letters individually, they form a sentence: “Elle a chaud au cul”—in English translation, “She has a hot ass.” This kind of biting assault on an icon of Western culture exemplifies Dadaism. Duchamp called L.H.O.O.Q. and similar works he produced at the time “assisted readymades” to distinguish them from unmodified found objects (such as the urinal) that he converted into artworks. (p. 857)

Saslow maintains that Duchamp’s “assisted readymade” also has multiple meanings, particularly in regards to androgyny and homosexuality:

Duchamp was a conventional ladies’ man, but he began as a cubist painting vaguely lesbian nudes, and his work betrays a lifelong flirtation with desire, gender ambiguity, and cross-dressing that dovetails with Dada's nose thumbing. ...In his 1911 psychobiography of the old master, the rising analyst Sigmund Freud followed Walter Pater in declaring Leonardo a sublimated homosexual. If Mona Lisa was, as they claimed, a self-portrait, Duchamp was "outing" Leonardo, making a visual pun on the nineteenth-century definition of a gay man as a female soul in a male body. His pencil underlined the androgyny of Leonardo, of all creative artists, and hence of Duchamp himself, and hinted at its erotic side in the naughty caption. (1999, pp. 217-218)
Saslow contends that Duchamp’s alter ego, Rrose Sélavy and his “readymades” share an affinity to gay culture:

When Marcel Duchamp fled World War I for New York, he found America eager for a breath of modernist fresh air. He was taken up by the circle of patrons, artists, and writers around the painter and hostess Florine Stettheimer, a spinster with a bemused fondness for gay men and sophisticated gender play: she painted Duchamp's portrait in 1923 seated next to his alter ego, Rrose Sélavy, whose adjustable pedestal he operates with a toylike crank. New York had sheltered an openly gay popular culture since Whitman, and Duchamp joined the busy traffic between high and low, especially to the burgeoning black subculture of Harlem. (1999, pp. 230-231)

Textor (2000) proffers that Duchamp’s alter ego, Rrose Sélavy, was conceived in 1920, and he summoned this gender bending personality until the early 1940s in his work and life:

“Rose” was a popular name in 1920, and with the added letter it comes close to sounding like “eros”; “Sélavy” can be pronounced as a contraction of “c’est la vie”: the name therefore produces the statement “eros, that’s life.” Not only was it affixed to many of the readymades, but also, as “Rrose,” Duchamp posed for Man Ray in drag, displaying exaggerated feminine mannerisms in many of the resulting photographs, though not passing particularly well as a woman. (pp. 261-262)

The text describes that the Harlem Renaissance is named after a group of African American artist and writers who lived and worked in Harlem in northern Manhattan in the 1920s:

The Harlem Renaissance was a manifestation of the desire of African Americans to promote their cultural accomplishments. They also aimed to cultivate pride among fellow African Americans and to foster racial tolerance across the United States. Expansive and
diverse, the fruits of the Harlem Renaissance included the writings of authors such as Langston Hughes, Countee Cullen, and Zora Neale Hurston; the jazz and blues of Duke Ellington, Bessie Smith, Eubie Blake, Fats Waller, and Louis Armstrong; the photographs of James Van Der Zee and Prentice H. Polk; and the paintings and sculptures of Meta Warrick Fuller and Augusta Savage. (p. 867)

Houser (1990b) claims that the gay, lesbian, and bisexual visual artists, performers, and writers of the Harlem Renaissance strongly enriched gay life and culture in America:

The writings of the gay poet Countee Cullen (1903-1946) were to become widely known. Cullen's marriage to Yolanda Du Bois, daughter of the famed black scholar and journalist W.E.B. Du Bois, proved a disaster, but his homosexuality was hushed up. To this day conflicting opinions are heard on the possible homosexuality of Langston Hughes (1902-1967), one of the major figures of the group. ... This perception encouraged a stream of chic whites north of 110th Street, where they attended speakeasies and nightclubs. Here they could see a series of bisexual and lesbian entertainers, notably Ma Rainey, Bessie Smith, "Moms" Mabley, and Gladys Bentley. Until the black cultural revival of the sixties and seventies, the Harlem Renaissance was almost forgotten. Although even today its homosexual component tends to be slighted, the trend made a real contribution to American gay life and culture. (p. 518)

Rowden (2000) discusses that the Harlem Renaissance ranked among the few periods in African American history that has been so "dominated by the works and personalities of gay men, lesbians, and bisexuals." Unfortunately, the research concerning their sexual orientation and how it influenced their work has often been hampered by the censoring of family members and executors:
These figures revealed their homosexuality with varying degrees of openness, and the homosexual dynamics of their lives are becoming clearer only as archival work is being done on the letters and private journals that are in many cases only now becoming available for critical scrutiny. The recuperative work is being done often over the strenuous objections of family members and literary executors dedicated to maintaining the figure’s sexual “respectability.” (p. 426)

The Gardner’s text discusses that Precisionist painter Charles Demuth (1883-1935) spent two years in Paris from 1912-1914. Ultimately, he turned from pure abstraction and preferred painting American subjects, particularly, industrial landscapes:

   Demuth’s *My Egypt* (Fig. 29-41) incorporates the spatial discontinuities characteristic of Cubism into a Typically Precisionist depiction of an industrial site near Lancaster, the painter’s birthplace. …The title *My Egypt* is sufficiently ambiguous in tone to accommodate differing readings. On the one hand, Demuth could have been suggesting a favorable comparison between the Egyptian pyramids and American grain elevators as cultural icons. On the other hand, the title could be read cynically, as a negative comment on the limitations of American culture. (p. 868)

Cooper claims that Demuth’s paintings of the bars and clubs he frequented in New York City reveal that he “felt at home” in these places where he met people with similar interests and whose friendships were accepting of his sexuality. Demuth made several trips to Paris during his life. He also enjoyed the homosexual life of the cities he visited in Europe. His work included homoerotic themes that were at times straightforward and literal and at other times more veiled and symbolic:
Throughout his life Demuth’s changing response to his homosexuality was poured into his paintings after his return from Paris in 1914. Five years earlier in 1909 he had met Robert E. Locher, a handsome and debonair theatre and interior designer and architect and they formed a lasting homosexual relationship. It was to Locher that he left the bulk of his paintings on his death. … During a second visit in 1907-8 he met Picasso and Matisse, but it was the sixteen-month period spent there in 1912-1914 that was to make the deepest influence. He attended various life classes and through his contact with Gertrude Stein he became familiar with the work of French artists. Equally important was his friendship with Marsden Hartley. Both were fascinated by the ideas of the Fauvists and Cubists, though they were slow to realize the relevance to their own work, and both had ambitions to write as well as paint. They also enjoyed the homosexual life of the city and with the sculptor Arnold Rönnebeck travelled around Europe, visiting London, Berlin, and Hamburg. Rönnebeck, who lived in Berlin, modeled heads of Demuth, Hartley and McAlmon and later became director of Denver Art Museum. Demuth, fond of drink, gained a reputation as something of a debauche and a socializer. He was friendly with Edith Sitwell, the artist, writer and lesbian Djuna Barnes, and Carl van Vechten, (1880-1964) a homosexual and at the time music reviewer for the New York Times, later a distinguished photographer. (1986, pp. 114-115)

Weinberg points out that homosexual life in America before World War II was wrought with the danger of blackmail and scandal that could ruin careers and lives and that even led to suicide in some cases. When considering Demuth’s overt phallic imagery and veiled homoerotic themes in his work, the historical context is important when analyzing his artistic modes of same-sex expression:
There is nothing necessarily homosexual about phallic imagery, yet to be a homosexual in America before World War II was to be intensely aware of different modes of presenting the self. Although Demuth might have felt comfortable with his sexuality among other homosexuals or with certain members of the avant-garde in New York or Paris, the open expression of same-sex love was not deemed appropriate to most daily interactions. Even in the freewheeling atmosphere of a speakeasy, where gay men often went to meet their friends or make new contacts, Demuth would have had to be on guard. The attractive hustler might easily be a blackmailer; or the policeman on the take drinking at the bar might return the next day leading a morals raid. Blackmail was an ever-present peril for the homosexual in pre-World War II America. Various well publicized cases of famous men destroyed by scandal — the ruin of Oscar Wilde, the suicides of munitions magnate Friedrich Krupp and the highly placed Austrian intelligence officer Alfred Redl — reinforced the idea that public exposure of homosexuality amounted to the ending of career and life. (1993, pp. 55-56)

The text asserts that Georgia O'Keeffe (1887-1986) changed artistic styles throughout her life. A major supporter of her work who invited her into his circle of avant-garde painters and photographers was Alfred Stieglitz who eventually became her husband. Earlier in her career in New York City she was known as a Precisionist, but she became widely popular for her expressive paintings of cow skulls and of flowers:

The interest of Stieglitz and his circle in capturing the sensibility of the machine age intersected with O'Keefe’s fascination with the fast pace of city life, and she produced paintings during this period, such as New York, Night (Fig. 29-42), featuring soaring skyscrapers dominating the sky. (pp. 868-869)
Saslow maintains that Stieglitz was perhaps homophobic and that O’Keefe was more than likely bisexual:

Alfred Stieglitz, whose New York gallery nurtured many modernists, kept Demuth at arm's length, as he had Hartley and F. Holland Day, possibly out of homophobia. (Ironically, Stieglitz married Georgia O'Keeffe, the founding mother of feminist art, who was probably bisexual). (1999, p. 231)

The text notes that photography really came into its own becoming a valued branch of the fine arts during the decades between the two world wars. Alfred Stieglitz was the person most responsible for promoting the importance of photography:

Taking his camera everywhere he went, Alfred Stieglitz (1864-1946) photographed whatever he saw around him, from the bustling streets of New York City to cloudscapes in upstate New York and the faces of friends and relatives. He believed in making only “straight, unmanipulated” photographs. Thus, he exposed and printed them using basic photographic processes, without resorting to techniques such as double-exposure or double printing that would add information absent in the subject when he released the shutter. Stieglitz said he wanted the photographs he made with this direct technique “to hold a moment, to record something so completely that those who see it would relive an equivalent of what has been expressed.” (p. 869)

Although these two photographers are not mentioned in the text, I think it is important to recognize these two important homosexual photographers during this time period: Herbert List and George Platt Lynes. Ellenzweig (1992) argues that List and Lynes were highly influential in the development of the homoerotic photograph:
Two homosexual photographers whose visions came to flower during the thirties, who were subject to the force of nominally photographic Surrealist practices-photomontage, frottage, collage-were Herbert List (1903-1975), a German, and George Platt Lynes (1907-55), an American. Each in his own cosmopolitan venue traveled within an intellectual and artistic circle. Among such friends, alternative sexual practice was a commonplace, beautiful people and beautiful things commingled, and artistic activity in a diversity of forms was the engine that moved their lives. (p. 76)

The Gardner’s text discusses that the Surrealist Spanish-born artist Salvador Dali’s (1904-1989) investigation of the inner self and dreams found unique expression in his paintings, sculptures, jewelry, and designs for furniture and movies:

Dali probed a deeply erotic dimension, studying the writings of Richard von Krafft-Ebbing (1840-1902) and Sigmund Freud, and inventing what he called the "paranoiac-critical method" to assist his creative process. As he described it, in his painting he aimed “to materialize the images of concrete irrationality with the most imperialistic fury of precision…in order that the world of imagination and of concrete irrationality may be as objectively evident…as that of the exterior world of phenomenal reality.” (p. 877)

Stern contends that Dali’s Surrealist works reveled in the unconsciousness of eros. His life and work did touch on homoerotic themes and loves:

Spanish poet Federico Garcia Lorca attempted to seduce Dali, with some success. In 1969, Dali told interviewer Alain Bosquet about Lorca, "He was homosexual, as everyone knows, and madly in love with me. He tried to screw me twice. ... I was extremely annoyed, because I wasn't homosexual, and I wasn't interested in giving in. Besides it hurts. So nothing came of it. But I felt awfully flattered vis-à-vis the prestige.
Deep down I felt that he was a great poet and that I owe him a tiny bit of the Divine
dali's asshole.”... Throughout his life Dali was sexually fascinated by boys and men. He
had a long-time physically intimate relationship with one of his wealthy patrons, bisexual
English poet Edward James. (p. 130)

The text discusses that Frida Kahlo ‘s work revealed her personal and psychological struggles.
Her paintings were not only biographical, but they also expressed a strong political dimension as
well: “Art historians often consider Kahlo a Surrealist due to the psychic, autobiographical
issues she dealt with in her art. Indeed André Breton himself deemed her a Natural Surrealist. …
Kahlo, herself, however, rejected any association with the Surrealists” (p. 893).

Saslow argues that Kahlo’s work sometimes revealed a lesbian sensibility:

Surrealism struck a chord throughout Spanish America, though muted by imported
Mediterranean machismo. One exception, whose example still hovers over Mexican gay
artists, was the bisexual Frida Kahlo (1907-54), a flamboyant stalwart of the left married
to the equally revolutionary muralist Diego Rivera. ... Kahlo's visual chronicle
occasionally touches on lesbianism, as in Two Nudes in the Jungle. Though she was
devoted to the swaggering Rivera, they led independent lives spiced by mutual
infidelities. (1999, p. 237)

Beck (2000) maintains that much has been written about Kahlo’s stormy relationship with her
husband, Diego Rivera, and her many affairs with both men and women. However, she contends
that Kahlo had a strong passion for women all her life which began in her early adolescence and
not in response to her husband’s chronic womanizing:

Kahlo biographers agree that her first sexual encounter at thirteen was with a woman
teacher, and affair that ended abruptly when her mother discovered the liaison and moved
Kahlo to a different school. A family photograph taken by her father in 1926, which shows Kahlo in male clothing, is often dismissed as a sign of the young Frida’s high spirits or is taken as a symbol of rebellion against her bourgeois family. (p. 425)

Chapter 30 - Modernism and Postmodernism in Europe and America. In Gardner’s account on Modern and Postmodern art in Europe and America sexual orientation is ignored in the discussion in the text of the following artists as well as the homoeroticism portrayed in some of their work: Francis Bacon, Louise Nevelson, Jasper Johns, Robert Rauschenberg, Andy Warhol, Minor White, Philip Johnson, and John Cage. Also ignored in the text is a discussion on the various ranges of homophile perspectives depicted in the following works of art: Richard Hamilton’s *Just What Is It That Makes Today’s Homes So Different, So Appealing?* (Fig. 30-1); Robert Rauschenberg’s *Canyon* (Fig. 30-23); Andy Warhol’s *Marilyn Diptych* (Fig. 30-25A); Judy Chicago’s *The Dinner Party* (Fig. 30-33); and Nam June Paik’s *Video Still from Global Groove* (Fig. 30-56). Same-sex expression in the arts and culture of this period are excluded from most of the discussion in the text.

The Gardner’s text contends that in Richard Hamilton’s *Just What Is It That Makes Today's Homes So Different, So Appealing?* (Fig. 30-1) he is using mass-media images in this small collage from popular magazines to comment on the mid-20th-century values of consumer culture: “Toying with mass-media imagery typifies British Pop Art. The central motif in Hamilton's modern home is the body builder Charles Atlas, who holds a Tootsie Pop in place of a weightlifter's barbell” (pp. 898-899). The discussion in the text completely ignores the homoeroticism of Hamilton's central motif in his collage, especially in regard to the placement of the Tootsie Pop. Katz and Ward discuss another photographic collage that also uses cut outs from magazines that has a more overt homosexual theme in Jess’s *The Mouse’s Tale* that was
also made in the 1950s: “Made in the early 1950s, Jess’s collage is perhaps the very first explicit visual articulation of homosexuality as constituting a minority group that exists in didactic opposition to the heterosexual majority, rather than simply a “perversion” among certain individuals” (pp. 150-151).

The text discusses that Francis Bacon’s paintings were a reflection of the despair and destruction that developed in the wake of World War II in Europe:

Although born in Dublin, Ireland, Francis Bacon (1910-1992) was the son of a well-to-do Englishman. He spent most of his life in London, where he experienced firsthand the destruction of lives and property the Nazi bombing wrought on the city during World War II. … Bacon often described his art, based on what he referred to as “the brutality of fact.” (pp. 901-902)

Phillips maintains that homosexuality has been a feature in Bacon’s paintings since the beginning of the 1950s:

In recent years, however, these now somewhat clichéd views of Bacon as a painter of nihilism and bleakness have been superseded by more nuanced analyses of the body and gender in his work, although the theme of homosexuality has yet to be fully explored. Although Bacon’s homosexuality was well known amongst his circle, it was only in his later years and after his death (with the publication of two biographies) that it became known to a wider public — for example the stormy relationship between Bacon and his lover George Dyer is the subject of a film, Love is the Devil (1998), directed by John Mayberry. Despite the strong personal dimension to Bacon's art, writers and critics glossed over his homosexuality, referring instead to his drinking and passion for gambling. However, homosexuality was an aspect of Bacon's work as early as the 1950s.
in paintings such as *Two Figures* (1953), sometimes nicknamed 'The Buggers' by friends and *Two Figures in the Grass* (1954); and male couples (often on a bed) were a recurrent motif. So too, some of Bacon's most poignant paintings, e.g. *Triptych May-June 1973*, were of George Dyer whose suicide in 1971, on the eve of the opening of a major retrospective of Bacon's work at the Grand Palais in Paris, uncannily echoed the death in 1962 of a former lover, Peter Lacy, on the day Bacon's exhibition opened at the Tate Gallery in London. (2001a, pp. 26-27)

The text describes how the sculptor Louise Nevelson created sculptures from found wooden bits and pieces, which she combined to form walls that were then painted in monochromatic color schemes:

> Although Minimalism was a dominant sculptural trend in the 1960s, many sculptors pursued other styles. Russian-born Louis Nevelson (1899-1988) created sculpture combining a sense of the architectural fragment with the power of Dada and Surrealist found objects to express her personal sense of life's underlying significance. Multiplicity of meaning was important to Nevelson. She sought “the in-between place. …The dawns and the dusks” — the transitional realm between one state of being another. (pp. 911-912)

Saslow claims that Louise Nevelson was a closeted lesbian:

> The mother of all monuments was commissioned in the late 1970s by the Mariposa Foundation, which offered New York a bronze group of two same-sex couples in contemporary dress, cast from live models by sculptor George Segal, to be erected in the park outside the Stonewall bar commemorating Gay Liberation. Installation was stalled until 1992 by endless nasty neighborhood debates over the pubic gay image. Straight
Villagers protested that the statue would brand their urban turf with an unwelcome stigma. Gay factions lodged two objections: One, that the commission didn't go to a gay artist; at the time, the frustrated foundation could not explain that it had first approached Louise Nevelson, then America's most prominent female sculptor, a closeted lesbian who was initially intrigued by an aesthetic coming out but got cold feet. (1999, p. 287)

The text contends that Jasper Johns was influential to American Pop Art. Originally called a Neo-Dadaist because his work was reminiscent of Marcel Duchamp’s readymades, Johns also was influenced by Rene Magritte’s Surrealist paintings. Dreams were a source of inspiration to Johns for his work:

One of the artists pivotal to the early development of American Pop Art was Jasper Johns (b. 1930), who grew up in South Carolina and moved to New York City in 1952. Johns sought to draw attention to common objects in the world — what he called things "seen but not looked at." To this end, he did several series of paintings of numbers, alphabets, flags, and maps of the United States — all of which are items people view frequently but rarely scrutinize. (pp. 913-914)

Saslow asserts that Johns and Rauschenberg lived together in New York City for six years. Johns works included veiled and disguised meanings regarding his very private homosexual life:

Revelation and disguise mixed most uneasily in Robert Rauschenberg and Jasper Johns, who shared life in a New York studio from 1954 to 1960, starring with another male couple, composer John Cage and dancer Merce Cunningham, as the four horsemen of the art apocalypse. The quartet collaborated across media, promoting shared assumptions derived from Duchamp: anything can be art if an artist says it is, the creative process should play down subjectivity in favor of the whimsical impersonality of chance. Johns
(b. 1930) seized on mundane icons like the American flag to create waxy canvases and assemblages that defined a painting as an object, not a representation of some other object or the emotions that object might arouse. He made self-concealment an aesthetic cornerstone, declaring "I don't want my work to be an exposure of my feelings," yet it teems with enigmatic puns, coded references to eros among his friends and lovers. (1999, pp. 246-247)

Katz and Ward maintain that Jasper Johns series of target paintings speak as much about American culture during the 1950s as it reflects the animosity it directed towards homosexuals:

More balefully, everyone had targets painted on their back in the postwar world of nuclear weapons and mutually assured destruction. ... The targets have no sexuality at all, of course, and they imply nothing except their own receptivity. Yet read longitudinally, as any series allows regardless of chronology, the series becomes an allegory to the predicament of gays in a society, which, at best, tolerated them and, at worst, as we shall see, actively oppressed and tried to extirpate them. Many paintings in the series are muted, the rings disappearing beneath thick layers of paint (gray, white, or green) so that the identity as a target is hidden and nearly lost. Not only do these paintings recapitulate the dilemma, predicament, and tragedy of the closet, but they have a special salience when coupled with the idea of targeting in the 1950s. If everyone had a target on their back during the first decade of the "American Century," homosexuals were doubly targeted. (p. 147)

Weinberg proffers that Johns’s work is better understood when you add the historical backdrop of the investigations by Senator Joseph McCarthy and his followers for communist spies who had infiltrated government agencies in the 1950s. Homosexuals who worked in government
agencies were also targeted by McCarthy because of their suspected emotional insecurity and their susceptibility to blackmail. His target series of works really capture the culture of fear gripping America at this time:

It is little wonder that certain critics view Target as emblematic of the society’s obsession with investigation, concealment, and confession and, given its inclusion of male genitalia, its heightened surveillance and repression of sexual identity. For the art historian Kenneth E. Silver, the lidded boxes eloquently suggest the condition of the closet, the dominant strategy by which homosexuals dealt with repression in the United States in the 1950s. (Silver, 1992, p. 183)

For other critics, what is crucial about John’s art is not its concealment or revelation of a stable identity — gay or straight— but its ambiguity and indeterminacy of affect. (Orton, 1994) If Johns’s art is about secrets, they are not easily decoded. The characteristic rhetoric of Johns’s art — its utilization of seemingly banal objects and signs from everyday life that are flat and nonhierarchical — has been deemed passive and opaque, particularly in contrast to the emotive quality of the dominant mode of avant-garde painting of the period, abstract expressionism. (p. 109)

The text discusses that Robert Rauschenberg also worked with mass-media images where he created works that combined sculptural elements with painted portions called combines. These assemblages also encompassed a range of found objects such as art reproductions, magazine and newspaper clippings, attached three-dimensional objects, and painted sections rendered in an Abstract Expressionist style:

A close friend of Johns's, Robert Rauschenberg (1925-2008) began using mass-media images in his work in the 1950s. Rauschenberg set out to create works that would be
open and indeterminate, and he began by making *combines*, which interspersed painted passages with sculptural elements. …In the early 1960s, Rauschenberg adopted the commercial medium of *silk-screen printing*, first in black and white and then in color, and began filling entire canvases with appropriated news images and anonymous photographs of city scenes. (pp. 914-915)

Weinberg explains that Rauschenberg’s work along with the art of Johns, Cage, and Cunningham can best be understood when contrasted with the hypermasculine work of the abstract expressionists:

In 1977 Moira Roth coined the phrase “aesthetic indifference” to characterize the deadpan quality of the art of Johns and his close associates Robert Rauschenberg, John Cage, and Merce Cunningham: “These artists made and talked about an art characterized by tones of neutrality, passivity, irony, and often negation.” (Roth and Katz, 1998, p. 35)

Roth contrasts the cool dandylike appearance of this new generation of artists, who were mostly gay or bisexual, with the hot machismo of the mostly straight abstract expressionists. (p. 109)

The text describes that in Robert Rauschenberg’s *Canyon* (Fig. 30-23) he has created one of his typical combines using paint on canvas with pieces of printed paper, photographs, a pillow, and a stuffed eagle:

The eye scans a Rauschenberg canvas much as it might survey the environment on a walk through a city. The various recognizable images and objects seem unrelated and defy a consistent reading, although Rauschenberg chose all the elements of his combines with specific meaning in mind. For example, Rauschenberg based Canyon on a Rembrandt painting of Jupiter in the form of an eagle carrying the boy Ganymede heavenward. The
photo in the combine is a reference to the Greek boy, and the hanging bag is a visual pun on his buttocks. (pp. 914-915)

Weinberg posits that Rauschenberg and Johns works when they were living together seem to reflect their collaborative relationship. Their works mirror the dialogue between Rauschenberg and Johns:

This was an extraordinarily fertile time for these two artists: they were not only working closely with the other (as Rauschenberg commented, “He and I were each other’s first serious critics”), but both collaborated with Cage and the dance companies of Merce Cunningham and Paul Taylor. (Tomkins, 1980, p. 118)  

Canyon bombards the viewer with the evocative materials and objects. Still the dominant motif is clear. The stuffed eagle that jarringly breaks out of the picture plane, the package that hangs by a rope off the corner, and the photograph of a baby refer to the Ganymede myth, in which Zeus carries off a beautiful boy to ravage on Mount Olympus. (p. 110-114)

The text points out that Andy Warhol (1928-1987) was the ultimate American Pop artist whose early work as a successful commercial artist and illustrator provided Warhol with a strong background in advertising and mass-media that he fully took advantage of in his later artworks and career:

This knowledge proved useful for his Pop artworks, which often depicted icons of mass-produced consumer culture, such as Green Coca-Cola Bottles (Fig. 30-25) and Hollywood celebrities, such as Marilyn Monroe (1926-1962; Fig. 30-25A). Warhol favored reassuringly familiar objects and people.

As did other Pop artists, Warhol used a visual vocabulary and a printing method that reinforced the image’s connections to consumer culture. … So immersed was
Warhol in a culture of mass production that he not only produced numerous canvases of the same image but also named his studio “the Factory.” (p. 916)

Saslow comments on the noncommittal and paradoxical Warhol’s contribution to gay culture:

The jury is also out on his legacy to gay culture, but seems to be leaning toward Oscar Wilde’s self-imposed verdict: that he put his genius into his life and only his talent into his work. Warhol’s talent forced the inner circle to admit a blatant swish, but the import of his “Oxidation Paintings,” made by having his boyfriends urinate on canvas, lies less in the artistic product than in the bodily process and its implied social links. Never political, and more a voyeuristic dandy than an enthusiastic homosexual, he did return the favor of fame by playing mentor to younger gay artists Keith Haring and Jean-Michel Basquiat. (1999, p. 257)

Katz (2000) claims that Warhol was the most famous and influential American artist in history. He was not only an artist, but he was a successful filmmaker, author, magazine publisher, music promoter, collector, and cultural critic. In his generation of artists, he was not afraid to broadcast his homosexuality:

Even after achieving art world success, Warhol never tried to hide his homosexuality. In his book POPism he refers to himself as “swish.” In distinct contrast to the previous generation of American artists who were almost exclusively heterosexual and often aggressively macho, the art world into which Andy Warhol emerged was very gay yet equally very closeted. Warhol, in contrast, surrounded himself with drag queens, produced films with titles like My Hustler and 13 Most Beautiful Boys, and “swished” his way through interviews, sometimes referring to himself as “Miss Warhol.”…
Warhol’s sexuality became unthreatening to dominant culture; it was but another aspect of the Warhol mystique, in which he was a court jester, an exotic, not a “queer.” (pp. 942-943)

The text describes that in Andy Warhol’s, *Marilyn Diptych* (Fig. 30-25A) he produced a work consisting of 50 repeating but not identical images of Marilyn Monroe. His images of Hollywood celebrities emphasize their commodity status in our mass-produced consumer oriented culture:

Warhol selected a Hollywood publicity photo, one that provides no insight into the real Norma Jean Baker (the actress’s name before she assumed the persona of Marilyn Monroe). Rather, all the viewer sees is a mask—the image the Hollywood myth machine generated. The garish colors and the flat application of paint contribute to that image’s masklike quality. Warhol’s repetition of Monroe’s face reinforced her status as a consumer product, her glamorous visage confronting the viewer endlessly, as it did the American public in the aftermath of her death. (p. 916)

Katz asserts that there is a constant theme in Warhol’s art that focused on the disconnection between public and private life, which can be seen in his Hollywood celebrity portraits of Marilyn Monroe and Elizabeth Taylor. As a gay artist navigating between these two spheres himself, he could relate to the lives of these celebrities he painted:

He repeatedly painted celebrities who came to embody this split like Marilyn Monroe and Elizabeth Taylor, whose famously fractious private lives warred with their commodified public images. As a gay man, Warhol perhaps saw something he recognized in these women’s uncomfortable maintenance of a disingenuous identity for public consumption. In retrospect, that disjunction of public and private became Warhol’s leitmotif. Despite
his open sexuality and documented swishiness, there is much about Warhol that remains utterly mysterious. (2000, p. 943)

The text discusses that Minor White (1908-1976) was a photographer for the Works Progress Administration before serving in the military in World War II. After the war he moved to New York City in 1945 where he met Alfred Stieglitz whose work he greatly admired. He was also greatly influenced by Zen Buddhism and looked for ways to include its mystical elements into his work: “As one of the founders and the long-time editor (1952-1975) of Aperture, the leading art photography magazine of the time, White had a profound influence on the development of the medium in the postwar period” (pp. 920-921). Cooper argues that White always struggled with his homosexuality:

Though paradoxically he taught introspection and self-revelation in others, he was constantly struggling with the compulsion to hide himself to cover his shame, the reason for which was his attitude to his sexuality. His diaries described the pain and misery of being homosexual. ... White's portraits of men have been described as 'seductive idols of masculinity, staring out of the photograph, tempting but untouchable'. ... The struggle that White made with his homosexual desires, with the search for 'unity' and with the attempt to reject the 'dualism' of western thought, was made very much in isolation: his friendships, though close and long-lasting, were separated from his sexual contracts. He believed that ‘a substantially introverted person’ should be ‘allowed to remain in his dream world’. (Hall, 1978, p. 88) (1986, pp. 213-214)

Hooven III (2000) maintains that White was a self-taught photographer who sublimated his homoerotic desires into his photography:
White was a postwar bohemian, a proto-beatnik — Jack Kerouac with a camera. Like Kerouac, he had great difficulty dealing with his homosexual feelings, which is understandable for the times. He converted to Roman Catholicism, then to Zen Buddhism, and finally to the teachings of Gurdjieff. He enlisted the camera in his search for spiritual depth, attempting to fuse into his photographs a spirituality that would deflect, or, rather transform life’s carnality. …

In many ways, he is the direct opposite of later gay photographers such as Robert Mapplethorpe who was a master at forcing the viewer to look for the universal in extremely personal gay imagery. Minor White used his genius to entice universal images — a winding road, a starched white shirt — into conveying a very personal (gay) sensibility. (p. 948)

The text points out that in Judy Chicago’s *The Dinner Party* (Fig. 30-33) she created one of the renowned tour de forces of feminist art:

A major goal of Chicago native Judy Cohen, who took the name Judy Chicago (b. 1939), was to educate the public about women's role in history and the fine arts and to establish a respect for women and their art…Of monumental size, as so many great works of public art have been throughout the ages, Chicago’s 1979 masterwork provides viewers with a powerful launching point for considering broad feminist views. (pp. 921-922)

Ashburn (2001) argues that Chicago included some significant lesbian artists in her project:

Chicago wanted to reinstall important women in history and, aided by hundreds of assistants, she completed the large-scale, carefully researched sculptural installation, the Dinner Party, using traditional female crafts such as embroidery and ceramics. This project valorized over one thousand women including Sappho and Ethel Smyth. (p. 81)
Saslow attests as well that Chicago included some important lesbian writers: “Judy Chicago's 1979 sculptural installation The Dinner Party, a room-sized pantheon of feminist history, included among the thirty-nine guests with individual place settings at its triangular table-cum-altar several amazon saints, from Sappho to Natalie Barney” (1999, p. 268).

The text explains that the architect Philip Johnson who championed the modernist aesthetic in architecture throughout most of his career also espoused postmodernism later in his career:

Philip Johnson who died in 2005 at age 98, had a distinguish career spanning almost the entire 20th century, during which he transformed himself from a modernist closely associated with Mies van der Rohe (Fig. 30-43) into one of the leading postmodernists, whose AT&T (now Sony) Building (Fig. 30-46) in New York City remains an early icon of postmodernism. (p. 930)

Tattelman (2001) claims that Philip Johnson declared his homosexuality very late in his career:

While his sexuality was never totally secret (he has been with David Whitney since 1960), he did not officially come out of the closet until 1993. At the age of 87 Johnson, one of the most recognizable faces in architecture, created little controversy with his announcement (the catalyst for which was the publication of his biography by Franz Schulze). …

Johnson has constantly shifted his identity to match the times. Called a chameleon, whore, salesman and dilettante, he has used his work to keep the architectural community guessing and his fame to keep an interested public entertained. (pp. 214-215)

Saslow maintains that the closeted homosexual Philip Johnson created a gay performing arts space in Lincoln Center in the 1960s:
New York's performing arts complex at Lincoln Center reveals how far gay forces had penetrated the bastions of culture by the Sixties. Lincoln Kirstein commissioned Philip Johnson to create a gold and red jewelbox for his ballet company's home, the New York State Theater; two generations of opera queens and balletomanes have promenaded beneath the lobby's colossal Elie Nadelman sculptures of half-nude female couples. That this is a gay space by a gay architect, for a gay patron, with lesbian ornament, was never acknowledged — Kirstein and Johnson, like their patrons, long remained closeted — but the men cruising the room like characters out of Demuth had seen Lynes's photos of City Ballet, or underground shots of dancers in skin magazines, and they knew the score not only musically but socially. (1999, p. 258)

Samson (2000) comments on Philip Johnson’s coming out of the homosexual closet in 1993: “Philip Johnson is the best-known openly gay architect in America. His coming out in 1993 capped a sixty–year career of great influence, and sometimes celebrity status, in American design” (p. 498). The text notes that John Cage (1912-1992) the magnetic American teacher and composer who taught at both the New School for Social Research in New York and Black Mountain College in North Carolina spurred his students to connect their art directly and honestly with life. Many of his students and associates were highly influential in the development of Performance Art:

He brought to music composition some of the ideas of Duchamp and of Eastern philosophy. Cage used methods such as chance to avoid closed structures marking traditional music and, in his view, separating it from the unpredictable and multilayered qualities of daily existence. For example, the score for one of Cage’s piano compositions instructs the performer to appear, sit down at the piano, raise the keyboard cover to mark
the beginning of the piece, remain motionless at the instrument for 4 minutes and 33
seconds, and then close the keyboard cover, rise, and bow to signal the end of the work.
The “music” would be unplanned sounds and noises (such as coughs and whispers)
emanating from the audience during the “performance.”  (pp. 933-934)

Brett (2000) explains that Cage turned the musical establishment upside down with his musical
compositions and outrageous ideas. His silence about his homosexuality melded well with his
Zen-inspired philosophy of “nonintervention and nonexpressionism” which essentially acted as a
form of resistance as argued by Jonathan Katz:

He upset the musical establishment in almost every possible way, but, he followed the
majority of homosexual musicians of his era in remaining silent about his sexuality even
after the 1960s; yet his partnership with Merce Cunningham might be called one of the
most significant artistic collaborations of the century. …

It was at this stage that Cage left the ordinary music lover behind in bewilderment
as he pursued increasingly wild ideas supported by the New York artistic world of
Rauschenberg, Robert Motherwell, Jasper Johns, Cy Twombly, Mary Caroline Richards,
fellow composer Morton Feldman, and of course Merce Cunningham, many of whom
were, like him, discreet homosexuals. …

New ideas about Cage as homosexual artist will surely follow as the
inconsistencies and incongruities that surround his life and work are further explored and
clarified. A good place to start would be his collaborative partnership with Cunningham,
which exemplifies many things that musical critics, typically single-minded in their
approach, have omitted to notice. (pp. 160-162)
The text describes that in Nam June Paik’s *Video Still from Global Groove* (Fig. 30-56), which is his best known video work, he includes a varying array of video clips in quick succession. In one of these clips, he includes the poet Allen Ginsburg (1926-1997) reading his work:

Commissioned originally for broadcast over the United Nations satellite, the cascade of imagery in *Global Groove* gives viewers a glimpse of the rich worldwide television menu Paik predicted would be available in the future — a prediction that has been fulfilled with the advent of affordable cable and satellite television service. (p. 938)

Carr (2001) contends that Allen Ginsburg’s landmark work *Howl!* became the rallying cry for an emerging generation who were rebelling against the mythology of the post-war suburban American dream and the rationalizations for the cold war. Ginsburg’s unconventional and homosexual lifestyle was very public at the time:

Ginsberg was living at this time with his lover Peter Orlovsky, and made no secret of his homosexuality. The notoriety of *Howl!* thus made him one of the first openly gay celebrities in the United States. …

He was an evangelist for Buddhism and pacifism, a courageous opponent of the Viet Nam War, a defense witness at trials of political activists and authors facing obscenity charges, and an advocate of the liberatory potential of psychedelic drugs.

He was also an active gay liberationist. He was expelled from Cuba in 1965 for criticizing the Castro regime’s persecution of gay men, and was present at the Stonewall Riots of 1969. (pp. 160-161)

Chapter 31 - Contemporary Art worldwide. In the Gardner’s account of worldwide contemporary art sexual orientation is ignored surrounding the discussion in the text of the following artists as well as the homoeroticism portrayed in some of their work: Jean-Michel
Basquiat, Kehinde Wiley, and Keith Haring. Also ignored in the text is a discussion on the various ranges of homophile perspectives depicted in the following works of art: Kehinde Wiley’s *Napoleon Leading the Army over the Alps* (Fig. 31-9) and Keith Haring’s *Tuttomondo* (Fig. 31-42). Same-sex expression in the arts and culture of this period are excluded from some of the discussion in the text. The Gardner’s text asserts that Jean-Michel Basquiat was a self-taught artist whose art had a sophisticated style that exhibits influences from the works of Pablo Picasso, Jean Dubuffet, and Abstract Expressionism:

The work of Jean-Michel Basquiat (1960-1988) focuses on still another facet of the minority cultural experience in America. Born in Brooklyn in a comfortable home — his father was an accountant from Haiti and his mother a black Puerto Rican — Basquiat rebelled against middle-class values, dropped out of school at 17, and took to the streets. He first burst onto the New York art scene as the anonymous author of witty graffiti in Lower Manhattan signed SAMO (a dual reference to the derogatory name *Sambo* for African Americans and to “same old shit”). (p. 947)

Holliday (2004) proffers that Warhol mentored some young gay artists such as Basquiat and Haring: “He was never political, and more a voyeuristic dandy than an engaged homosexual. Nevertheless, he supported the careers of gay artists such as Keith Haring and Jean-Michel Basquiat” (p. 341). The text describes that Kehinde Wiley among many other African American artists have bemoaned the fact that there has been an almost complete lack of black artists in the history of Western art until recent times:

Los Angeles native Kehinde Wiley (b. 1977) set out to correct that discriminatory imbalance. Wiley earned his MFA at Yale University and is currently artist-in-residence at the Studio Museum in Harlem, where he has achieved renown for his large-scale
portraits of young urban African American men. Wiley's trademark paintings, however, are re-workings of historically important portraits in which he substitutes figures of young black men in contemporary dress in order to situate them in what he calls "the field of power." (p. 947)

The text discusses that in Kehinde Wiley’s *Napoleon Leading the Army over the Alps* (Fig. 31-9) he has created a painting based on Jacques-Louis David’s painting *Napoleon Leading the Army over the Alps* (Fig. 27-1A) with the same subject and title:

To evoke the era of the original, Wiley presented his portrait of an African American Napoleon on horseback in a gilt wood frame. Although in many details an accurate reproduction of David’s canvas, Wiley’s version is not a slavish copy. His heroic narrative unfolds against a vibrantly colored ornate wall-paper-like background instead of a dramatic sky — a distinctly modernist reminder to the viewer that this is a painting and not a window onto an Alpine landscape. (pp. 947-948)

Smith (2008) maintains that the gay artist Kehinde Wiley has been able to draw out the veiled or embedded homoeroticism in these iconic Western masterpieces. By replacing the main subjects of these masterworks with African American men in their contemporary attire mimicking similar postures and utilizing similar accoutrements he has been able to subtly uncover the homoerotic qualities hidden in these works of art:

Their silken running suits, carefully creased jeans and bling reflected the sartorial codes of hip-hop, but their poses and props (thrones, scepters, rearing horses, religious attributes) were lifted from the portraits of Velazquez, David and Gainsborough or Renaissance images of saints. The substitution of black for white faces and low for high culture created all kinds of mind-bending twists and turns, especially since Mr. Wiley,
who is gay, often brought out the homoeroticism implicit in much European portraiture and used it to undercut the machismo bluster of his subjects. (p. E23)

The text discusses that Jenny Saville’s paintings are reminiscent of the figural art of Lucian Freud and Egon Schiele:

Her best-known works are over-life-size self-portraits in which she exaggerates the girth of her body and delights in depicting heavy folds of flesh with visible veins in minute detail and from a sharply foreshortened angle, which further distorts the body’s proportions. …

Saville’s paintings are a commentary on the contemporary obsession with the lithe bodies of fashion models. (p. 957)

Schwabsky (2005) asserts that Saville has been interested in painting transvestitism and capturing on canvas bodies under reconstruction and transformation:

“That body couldn’t have existed thirty years ago,” she points out. “It’s possible because of silicone implants.” The transvestite body she wants to depict is at once artificial and organic, “like contemporary architecture.” In past paintings, she’s painted women who seem bruised or bloody; one thinks of imagery from forensic photography. For Saville, there is a close connection: "I like bodies in a state of transformation, whether through injury or surgery. Even as a child, if I was on the school playground and I saw a girl fall and skin her knee, I would look at it and be fascinated." (2005, p. 107)

The text explains that Keith Haring (1958-1990) like Basquiat first became well known as a graffiti artist in New York City’s subway system:

The authorities would constantly remove his chalk figures, which he drew on blank black posters awaiting advertisers, and arrested Haring whenever they spotted him at work.
Haring quickly gained a wide and appreciative audience for his linear cartoon-inspired fantasies, and began to sell paintings to avid collectors. Haring, like Andy Warhol (Figs. 30-25 and 30-25A), was thoroughly in tune with pop culture and displayed a genius for marketing himself and his work. (p. 969)

Weinberg claims that Haring employed his highly recognizable and expressive graphic style of art in response to the AIDS crisis. He also utilized his art to promote anti-drug campaigns and gay causes such as National Coming Out Day. Originally, Haring’s work was not focused on gay politics and identity:

Despite the overtly homosexual content of Haring’s work, he and his circle of artists in the East Village scene were initially hostile to a politics and lifestyle that focused on sexual orientation. However, any ambivalence Haring might have felt about earlier forms of gay politics and self-representation fell away with the explosive rise of the epidemic. Haring produced a wide range of images for the AIDS movement, in addition to designing logos for such causes as National Coming Out Day. Even as he struggled with his illness, he maintained his frenetic schedule of flying around the world, donating his time and art to causes that affected the welfare of children. Right to the end, he refused to desexualize his imagery. (2005, p. 173)

The text posits that in Keith Haring’s Tuttomondo (Fig. 31-42) a huge mural painting for the church of Saint Anthony in Pisa, Italy it was to be Haring’s last major art commission:

Tuttomondo (Everybody) encapsulates Haring's style — bright single-color cavorting figures with black outlines against a matte background. The motifs include a winged man, a figure with a television head, a mother cradling a baby, and a dancing dog. It is a
hymn to the joy of life (compare Fig. 29-2A). Haring died of AIDS the next year. He was 31 years old. (p. 969)

Katz and Ward maintain that in the early 1980s at the beginning of the AIDS crisis gay artists began to die in overwhelming numbers:

In the midst of the AIDS crisis, the English poet Thom Gunn said he never thought there was a "gay community ... until the thing was vanishing." In 1990, 18,447 people died of HIV/AIDS. On February 16 of that year, at age thirty-one, the artist Keith Haring joined those who passed away. Haring had vaulted into public prominence as a graffiti artist whose comical and enigmatic cartoons started appearing randomly in New York City's subway system and led him to mainstream fame in the art world. (2010, pp. 222-223)

Chapter 32 - South and Southeast Asia, 1200 to 1980. Sexual orientation is ignored throughout the discussion in the text. Same-sex expression in the arts and culture of South and Southeast Asia are excluded from the discussion in the text. Also ignored in the text is a discussion on the likely homophile perspectives depicted in the following work of art: Walking Buddha, from Sukhothai, Thailand (Fig. 32-12). The Gardner’s text explains that the Arabs brought Islam to India:

Arab armies first appeared in South Asia — at Sindh in present-day Pakistan — in 712, more than 800 years before the founding of the Mughal Empire. With the Arabs came Islam, the new religion that had already spread with astonishing speed from the Arabian peninsula to Syria, Iraq, Iran, Egypt, North Africa, and even Southern Spain (…). At first, the Muslims (…) established trading settlements in South Asia but did not press deeper into the subcontinent. At the Battle of Tarain in 1192, however, Muhammad of Ghor (Afghanistan) defeated the armies of a confederation of independent states. The Ghorids
and other Islamic rulers gradually transformed South Asian society, religion, art, and architecture. (p. 976)

Lingananda (1990) proffers that during the Medieval Period in India, the Muslims brought the practice of pederasty to South Asia. In the subsequent Colonial period under British rule, Indian society eventually adopted their negative views towards homosexuality:

Indian medieval history (twelfth-eIGHteenth centuries) saw the North Indian cultural heartland dominated by Islamic conquerors, who did not succeed in converting most of the Hindu masses but did leave an indelible imprint on Indian life. Enough of their subjects became Muslims for large areas of India to become primarily Islamic in character (becoming the nations of Pakistan and Bangladesh in 1947 and 1971). The Muslims brought with them the institution of pederasty, and forced withdrawal of women from public life. The free and open Indian attitude toward (heterosexual) sex which had characterized the ancient period now gave way to Islamic semiprurience. At the same time, the Hindu (and later the Buddhist) religion saw the rise of Tantrism, with its hospitality toward sex as a means of liberation and its explicit endorsement of cross-gender-role-playing. …The British, who came first as traders and stayed to conquer the subcontinent (eighteenth and nineteenth centuries), were scandalized by the sexual customs of the Indians, but in keeping with their policy of minimizing interference in the local mores, they did little about them. The educational system they established, however, eventually created a new Indian elite which enthusiastically absorbed British ideas, including the more prurient attitudes of the Victorians toward sex. This elite, in turn, imposed their new ant-sexuality on the Indian middle class. (p. 587)
The text discusses that the Western colonization by the British inculcated an admiration for Western art and culture in Indian society. The Maharajas in particular adopted the ways of the British aristocracy, which is revealed in their portraits as evidenced in *Maharajah Jaswant Singh of Marwar* (Fig. 32-10):

With British rulers and modern railways also came British, or, more generally, European ideas, but Western culture and religion never supplanted India’s own rich traditions. Many Indians, however, readily took to the trappings of European society. When Jaswant Singh, the ruler of Jodhpur (r. 1873-1895) in Rajasthan, sat for his portrait (Fig. 32-10) around 1880, he chose to sit in an ordinary chair, rather than on a throne, with his arm resting on a simple table with a bouquet and a book on it. In other words, he posed as if he were an ordinary British gentleman in his sitting room. (p. 983)

Lingananda argues that the British kept extensive records on the sexual proclivities of the Maharajas of India, which included acts of sodomy. These files were destroyed in 1947:

Tipu Sultan, the late eighteenth-century “Tiger of Mysore,” is today revered in India as one of the fiercest opponents of British expansion (he fought three wars with them and frequently defeated them in battle), but British accounts claimed that Tipu raped European boy captives. …

Other nineteenth-century princes whom the British described as known sodomites included Wajid Ali Shah (the Maharaja of Oudh, also known as a transvestite), Runjeet Singh (the Lion of Lahore), and Suraj-ud-Dowlah, defeated by Clive in 1757 at the epochal Battle of Plassey.

Regarding the twentieth-century princes, British files, now apparently destroyed, contained a number of revelations. According to them, Hari Singh, the maharajah of
Kashmir, after being blackmailed in London between the world wars in a heterosexual context, abandoned females in favor of males. Hari Singh became an important historical figure when, in 1947, he opted to take his overwhelmingly Muslim state into India rather than Pakistan, touching off a territorial dispute which led to two wars and remains unresolved. (p. 588)

The text discusses that modern art in 20th-century India is as multidimensional as modern art is in other parts of the world:

Many traditional artists work at the village level, making images of deities for local use out of inexpensive materials, such as clay, plaster, and papier-mâché. …

Many contemporary artists, in contrast, create works for the international market. Although many of them received their training in South or Southeast Asia or Japan, others attended schools in Europe or the United States, and some, for example, Shahzia Sikander (Fig. 31-5), now work outside their home countries. (p. 983)

Lingananda claims that lesbianism is not mentioned in Indian law which largely reflects its invisibility in Indian society. He contends that the harems of the various native Indian princes were known to have been hotbeds of situational female homosexuality. However, he claims that the forces of modernization are beginning to make considerable social changes in contemporary Indian society:

Urbanization is starting to loosen the grip of family and caste and beginning to provide anonymity which seems necessary for homosexuals to develop independent lives. Whether Western notions of homosexuality take root in India (apart from the small English-educated professional class) remains to be seen. (p. 592)
The text discusses that in Thailand the dominant religion has been Buddhism since the 13th century. The Buddhist kingdoms of Sukhothai and Ayuthaya came to power in the 13th and early 14th centuries. Art historians and scholars regard the Sukhothai period as the golden age of Thai art:

Sukhothai’s crowning artistic achievement was the development of a type of walking-Buddha statue (Fig. 32-12) displaying a distinctively Thai approach to body form. …The Sukhothai artists intended the body type to suggest a supernatural being and to express the Buddha’s beauty and perfection. Although images in stone exist, the Sukhothai artists handles bronze best, a material well suited to their conception of the Buddha’s body as elastic. The Sukhothai walking-Buddha statuary type is unique in Buddhist art. (pp. 984-985)

Puterbaugh (1990b) points out that Thailand’s climate of personal sexual freedom and its strong toleration of people’s unconventional practices has made it one of the few countries where homosexuality is not denounced:

Thailand remains well over ninety percent Buddhist. Thai Buddha figures are frequently effeminate, especially the so-called “Walking Buddha.”…

Thai society lacks Western concepts of homosexuality as a distinct identity, though this situation may be changing. Traditionally, the Thai conceptualization of male homosexuality is similar to the Mediterranean model: the penetrator is considered a “complete male,” and any normal male may find himself in this role; his opposite is the “katoey,” a term which embraces transvestism, transsexuality, hermaphroditism, and effeminacy. The katoey is expected to remain sexually passive and submissive, and to have no interest in women. (p. 1289)
Jackson (2000) contends that although homosexuality and cross-dressing behaviors are not condemned in contemporary Thailand, they are considered inferior to heterosexuality. He argues that homoerotic and transgender desires can be explained in terms of the karmic consequences of having committed adultery in a former life:

That is, within traditional discourses homosexuality results from heterosexual sin rather than itself being sinful, with condescending pity rather than condemnation being the prevailing religious attitude toward gay men and *kathoey*.

Current Thai law criminalizes neither cross-gender nor homosexual behavior. In modernizing the criminal code along European lines in the early 1900s, King Chulalongkorn did criminalize both male and female homosexuality as being “against human nature,” but the irrelevance of this law in the Thai context is indicated by the fact that it never once led to a prosecution and the antihomosexual clause was abolished after a review of the criminal code in 1956. (p. 872)

Chapter 33 - China and Korea, 1279-1980. Sexual orientation is ignored throughout the discussion in the text. Same-sex expression in the arts and culture of China and Korea are excluded from the discussion in the text. The Gardner’s text notes that the Mongols changed the entire political landscape of China in the 13th century, and by 1279 the grandson of Kublai Khan had installed himself as the new emperor of China under the new Yuan Dynasty. Following the Yuan, the Ming emperors ruled China whose major building project was the imperial palace complex in Beijing, *The Forbidden City*:

In 1210, the Mongols invaded northern China from Central Asia, opening a new chapter in the history of art of that ancient land. Under the dynamic leadership of Genghis Khan (1167-1230), the Mongol armies pushed into China with extraordinary speed. By 1215,
the Mongols had destroyed the Jin dynasty's capital at Beijing and taken control of
northern China. Two decades later, they attacked the Song dynasty in southern China. It
was not until 1279, however, that the last Song emperor fell at the hands of Genghis
Khan's grandson, Kublai Khan (1215-1294). Kublai proclaimed himself emperor (r.
1279-1294) of the new Yuan Dynasty.

The Ming court’s lavish appetite for luxury goods to use and display in the
imperial palace gave new impetus to brilliant technical achievement in the decorative
arts. (pp. 990-994)

Hinsch (1990) claims that homosexuality had reached a high degree of representation in
literature, erotic art, and scholarship throughout society by the Ming dynasty (1368-1644):

The rise of literacy and inexpensive printing generated demand for popular literature such
as *Golden Lotus (Jin ping mei)*, depicting in colloquial language all forms of sexual
conduct, and for erotic prints which presented homosexuality visually. A thirst for
knowledge of homosexual history led to the compilation of the anonymous collection

*Records of the Cut Sleeve (Duan xiu pian)* which contains vignettes of homosexual
encounters culled from nearly two millennia of sources. This anthology is the first history
of Chinese homosexuality, perhaps the first comprehensive homosexual history in any
culture, and still serves as our primary guide to China's male homosexual past. (p. 218)

Hinsch also posits that female homosexuality was essentially invisible in the male dominated
culture and society of China. In fact, most reliable accounts of lesbianism only date back as far
as the Ming Dynasty:

Since literature and scholarship were usually written by men and for men, aspects of
female sexuality unrelated to male concerns were almost always ignored.
Sex manuals of the period include instructions integrating lesbian acts with heterosexual intercourse as a way of varying the sex lives of men with multiple concubines. And Ming erotic prints pictorially represent lesbian intercourse. (p. 219).

Ng (2000) asserts that writing a lesbian history in China before the twentieth century is extremely difficult because women did not receive the same formal education as men. With some noteworthy exceptions, most women were culturally discouraged to read or write. Therefore, Chinese women, for the most part, were unable to leave behind written histories of their lives and thought:

There is no lesbian counterpart to the richly documented male homosexual tradition in China; however, Ko’s (1994) study of erotically evocative poems about female bodies written by several seventeenth-century women poets suggests the existence of a female homoerotic sensibility. The poets were married women of the gentry class, and many of their objects of desire were courtesans and entertainers. This tradition continued into the nineteenth century, as evidenced by the poetry of Wu Zao (ca. 1800s). (p. 162)

The text explains that during the 20th century enormous social and political changes drastically transformed Chinese society. Some works of contemporary Chinese artists are discussed in Chapter 31 within the milieu of contemporary art worldwide:

The overthrow of the Qing dynasty and the establishment of the Republic of China under the Nationalist Party in 1912 did not bring an end to the traditional themes and modes of Chinese art. But the triumph of Marxism in 1949, when the communist took control of China and founded the People’s Republic, inspired a social reality that broke drastically with the past. The intended purpose of Communist art was to serve the people in the struggle to liberate and elevate the masses. (p. 1001)
Hinsch (2000) maintains that the 20th century brought a new era in China for homosexuals. By the start of the Communist era in 1949 China’s relative tolerant climate for homosexuality had changed to outright hostility:

The uncritical acceptance of Western science, which regarded homosexuality as pathological, added to the Chinese rejection of same-sex love. The end result is a contemporary China in which the native homosexual tradition has been virtually forgotten and homosexuality is ironically seen as a recent importation from the decadent West. ... The rising conflict between the new Western-style gay life and traditional Chinese patrilineal values continues to intensify. (pp. 187-188)

The text discusses that Korea essentially mirrored the changes that occurred in China from the 12th to the 20th centuries: “The great political, social, religious, and artistic changes that took place in China from the Mongol era to the time of the People’s Republic find parallels elsewhere in East Asia, especially Korea” (p. 1001). Houser (1990c) argues that the civilization of Korea received major influences from China, including Buddhism, and Confucianism; in turn, the Koreans transmitted them to Japan. He contends that Old Korea included shamanistic practices that involved cross-dressing behaviors by both the female and male shamans: “This practice was styled “change of sex” by some anthropologists, “change of dress” by others, but it possesses some mystical significance and is far more than a simple change of garments” (p. 667). Houser continues that before the introduction of Buddhism elite youth known as hwarang and renowned for their beauty appear to have been involved in shamanistic practices during the Kogoryu period:

During the Silla period (from ca. A.D. 350 onwards) the hwarang were turned into a military elite formed by austere training. After their period of service, many became
officials and landowners. Although full information is not available, they seem to have been bound by homoerotic loyalties, recalling the Sacred Band of Thebes, the Ottoman Janissaries, and the Japanese Samurai.

Even as late as the period just before the Japanese conquest in 1895, the palace rejoiced in handsome pages. The Buddhist priesthood was said to be given to pederasty.

The Gardner’s text discusses that Japan annexed Korea in 1910 and it remained part of Japan until 1945. Modern Korea emerged from the chaos of World War II and its aftermath:

The Western Allies and the Soviet Union took control of the peninsula nation at the end of World War II. Korea was divided into the Democratic People’s republic of Korea (North Korea) and the Republic of Korea (South Korea) in 1948. South Korea soon emerged as a fully industrialized nation, and its artists have had a wide exposure to art styles from around the globe. … Contemporary Korean artists are examined in Chapter 31. (p. 1002)

Houser posits that the authoritarian regime of the early 1980s responded to the AIDS crisis by using it as an excuse to “harass gay bars, and to stifle an emerging gay movement” (1990c, pp. 667-668). Han (2000) contends that it wasn’t until June 1997 that the “first public gay and lesbian rights rally took place in Chongno in Seoul” (p. 428).

Chapter 34 - Japan, 1336 to 1980. Sexual orientation is ignored throughout the discussion in the text. Same-sex expression in the arts and culture of Japan are excluded from the discussion in the text. The Gardner’s text notes that the tradition of landscape painting long admired in China and Korea found a home in Japan, particularly with the emergence and enormous popularity of woodblock prints in the 18th century: “Although inspired in part by Dutch
landscape engravings imported into Japan at a time when the ruling Tokugawa government was pursuing an isolationist policy (see page 1012), Japanese printmakers radically transformed the compositions and coloration of their Western models” (p. 1005). The text continues to note that during the Edo period, woodblock prints with ukiyo-e (pictures of the floating world) themes became immensely popular:

Sold in small shops and on the street, an ordinary print went for the price of a bowl of noodles. People with very modest incomes could therefore collect prints in albums or paste them on their walls. A highly efficient production system made this wide distribution of Japanese graphic art possible.

Ukiyo-e artists were generally painters who did not themselves manufacture the prints that made them so famous both in their own time and today. As the designers, they sold drawings to publishers, who in turn oversaw their printing. …

The popularity of ukiyo-e prints extended to the Western world as well. Their affordability and the ease with which they could be transported facilitated dissemination of the prints, especially throughout Europe. (p. 1016)

The text explains that ukiyo-e refers to the “pictures of the floating world,” these inexpensive and popular woodblock prints captured the urbane counterculture that flourished in cities such as Osaka, Kyoto, and Edo in the 17th and 18th centuries and beautifully conveyed the impermanence of human life and the fleetingness of the material world:

The growing urbanization in cities such as Osaka, Kyoto, and Edo led to an increase in the pursuit of sensual pleasure and entertainment in the brash popular theaters and the pleasure houses found in such locales as Edo’s Yoshiwara brothel district. The Togugawa tried to hold such activities in check, but their efforts were largely in vain, in part because
of demographics. The population of Edo during this period included significant numbers of merchants and samurai (whose families remained in their home territories), and both groups were eager to enjoy secular city life. Those of lesser means could partake in these pleasures and amusements vicariously. Rapid developments in the printing industry led to the availability of numerous books and printed images (see Japanese Woodblock Prints,” page 1016), and these could convey the city’s delights for a fraction of the cost of direct participation. (p. 1015)

Schalow (1990) points out that the depictions of homoerotic themes were not unusual in Japanese woodblock prints and in the many publications of this era:

Many woodblock prints surviving from the seventeenth century depict men and boys in sexual embrace. Besides stories of homosexual love, there were also guides to the Kabuki theatre that had a frankly homoerotic appeal, and many etiquette books were published that advised men and boys how to dress, groom, and attract male lovers. (p. 635)

Lane (1978) maintains that the practice of pederasty and its visual depictions in woodblock prints were particularly commonplace in Kabuki theatre beginning in the early 17th century. He contends that Kabuki was named for O-Kuni, a young Shintō priestess who formed a small troupe in Kyōto that performed popular dances and mimes. Eventually the courtesans of Kyōto took up this form of theatre for displaying their various charismas through elaborate geisha dances. The courtesans’ performances not only violated the boundaries of social decorum of the day, but it also created public disturbances between rival males, and the Tokugawa authorities in around 1629 banned all female performers from the stage:

This prohibition was to persist for fully two and a half centuries and proved a necessarily crucial factor in the development of the Japanese theater. Kabuki was by now a vital part
of public amusement, however, and the government ban against actresses was
circumvented at first by having handsome boys take all their parts, as in Shakespeare’s
London. The authorities soon found that they had only exchanged one vice for another.
Certain practices, rather widespread among the Buddhist priests and among the samurai
during the campaigns, now found their natural center in the “Young Lads’ Kabuki,”
which became a bed of commercialized pederasty. (pp. 26-28)
The text discusses that Japan was managed by shoguns who were powerful military governors
who managed the country on the Japanese emperor’s behalf; however, the emperor and his
imperial family in Kyoto actually were figure heads and reigned in name only. All governing
authority really rested with the ruling shogun:
The Japanese shogunate was a political and economic arrangement in which daimyo
(local lords), the leaders of powerful warrior bands composed of samurai (warriors),
pledged allegiance to the shogun. These local lords had considerable power over affairs
in their domains. …
The rise of the Ashikaga clan marked the beginning of the Muromachi period
(1336-1573), named after the district in Kyoto in which the Aishikaga shoguns
maintained their headquarters. During the Muromachi period, Zen Buddhism (see “Zen
Buddhism,” page 1007) rose to prominence alongside the older traditions, such as Pure
Land and Esoteric Buddhism. (pp. 1006-1007)
Schalow asserts that same-sex love was an important part of life in the Buddhist monasteries and
in the lives of the governing shoguns. A number of shoguns were famous for their love of
handsome boys:
One legend states that male homosexuality was introduced to Japan from China in the ninth century by Kukai (774-835), the revered founder of Esoteric Buddhism in Japan. Certainly, homosexual love seems to have been an important element of life in many of Japan's Buddhist's temples and monasteries. The Zen temples of the Five Mountains (Gozan) are said to have asserted their control over the Ashikaga shoguns during the fourteenth century in part by making handsome boys available to them whenever the shoguns visited. ...

Japan was finally unified under Tokugawa Ieyasu (1543-1616) in 1603, and he and his descendants ushered in a 250-year period of peace. The Tokugawa shoguns most famous for their love of boys were Ieyasu’s grandson, the third shogun Iemitsu (1604-1651) and Iemitsu’s son, the fifth shogun Tsunayoshi (1646-1709). Tsunayoshi caused considerable scandal by giving fiefs and promotions to his male lovers and was rumored to have had a harem of boys recruited from throughout Japan whence he summoned his favorites to his chamber at night. His taste for young men was apparently shared among the upper level leadership of the day, but his behavior drew criticism from contemporaries for its excess. (1990, pp. 635-636)

Lunsing (2000) indicates that during the later part of the Muromachi period, known as the Sengoku period or the Warring States period (1467-1573) the warrior class was known to have developed pederastic relationships:

In this period what came eventually to be called wakushudō or shudō (the way of the youth) developed. Love relationships between samurai and younger men came to be much idealized, which is attributed to a low regard in which women were held combined with the fact that warriors were away from their wives for prolonged periods during long
campaigns. Many famous warriors and shoguns are known to have engaged in relationships with young men. In Japanese history homosexuality was seen more as an activity people could choose to engage in than a characteristic of particular individuals (p. 493).

Schalow also argues that lesbianism was virtually invisible in Japanese society primarily because of the lower status accorded to them compared to that of men:

The history of female homosexuality is much more obscure, largely because women's sexuality was not taken seriously except in relation to men. ... In the seventeenth century, Ihara Saikaku wrote in Life of an Amorous Woman of an affair the heroine had with the mistress of an all-female household. Though such literary depictions are rare, pictorial representations of two or more women engaged in sex are much more common from the seventeenth century, when erotic woodblock prints became popular. It is not known whether these pictures catered to a male or female audience. (1990, p. 636)

The text discusses that the Meiji period began when the Edo period ended in 1868. The increasing influence of Westernization in all areas of Japanese society caused concern in some quarters about the loss of a distinctive Japanese identity in its arts and culture:

The Edo period and the rule of the shoguns ended in 1868, when rebellious samurai from provinces far removed from Edo toppled the Tokugawa. Facilitating this revolution was the shogunate’s inability to handle the increasing pressure from western nations for Japan to throw open its doors to the outside world. Although the rebellion restored direct sovereignty to the imperial throne, real power rested with the emperor’s cabinet. As a symbol of imperial authority, however, the official name of this new period was Meiji (“Enlightened Rule”; 1868-1912), after the emperor’s chosen regnal name. (p. 1018)
Dynes and Donaldson point out that this Westernization brought a more hostile view towards homosexuality in Japan as compared to the tolerant attitudes that prevailed for 250 years under the xenophobic Tokugawa Shogunate:

After the Meiji Restoration (1868), when Japan undertook a vigorous modernization campaign, the country’s rulers imported European attitudes of disapproval of homosexuality, even outlawing the behavior in 1873, though with a penalty of only ninety days imprisonment. After 1883 the ban applied only to sex with boys under sixteen. The new rulers suppressed pederasty along with the samurai, so that it dropped out of public sight by 1910. Nevertheless, the schools and universities remained centers of homosexual activity. The major lasting effect of the Meiji repression seems to have been the creation of conditions more favorable to a separate homosexual identity and the growth of androphilia.

Literary depictions of lesbianism have been rare, though not uncommon in woodblock prints from the seventeenth century onwards. (1992, p. xiv)

The text discusses that during the Showa period (1926-1989) Japan took a more active role in world affairs:

Japan became increasingly prominent on the world stage in economics, politics, and culture, and played a leading role in World War II. The most tragic consequences of that conflict for Japan were the widespread devastation and loss of life resulting from the atomic bombings of Hiroshima and Nagasaki in 1945. During the succeeding occupation period, the United States imposed new democratic institutions on Japan, with the emperor serving as a ceremonial head of state. Japan’s economy rebounded with remarkable speed, and its gross national product became one of the largest in the world. During the
past several decades, Japanese artists have also made a mark in the international art world. As they did in earlier times with the art and culture of China and Korea, many Japanese painters, sculptors, and architects internalized Western styles and techniques and incorporated them as part of Japan’s own vital culture. Others, however, shunned Western art forms and worked in more traditional modes. (p. 1019)

Lunsing claims that homosexuality during the post-war period in Japan was still regarded in a negative light: “Homosexuality was still viewed in the framework of prostitution and crime until from about 1990, when gay and lesbian people began coming out and gaining in media interest” (2000, p. 494).

Chapter 35 - Native Arts of the Americas 1300 to 1980. Sexual orientation is ignored throughout the discussion in the text. Same-sex expression in the arts and culture of the Native Arts of the Americas are excluded from the discussion in the text. The text lacks a more in depth discussion regarding the androgynous natures of the Aztec deities. The Gardner’s text describes that Spain after Christopher Columbus arrived in the New World in 1492 sent many expeditions to North and South America seeking wealth but with very little success. Prompted by the prospects of finding more gold and other precious artifacts on the Yucatan peninsula, Hernán Cortés led an expedition to further explore this area of the New World. He succeeded in making contact with the great Aztec emperor Moctezuma II (r. 1502-1521) at Tenochtitlán:

In only two years, with the help of guns, horses, native allies revolting against their Aztec overlords, and perhaps also a smallpox epidemic that had swept across the Caribbean and already thinned the Aztec ranks. Cortés managed to overthrow the vast and rich Aztec Empire. His victory in 1521 opened the door to hordes of Spanish conquistadors seeking
their fortunes and to missionaries eager for new converts to Christianity. The ensuing
clash of cultures led to a century of turmoil throughout New Spain. (p. 1024)

Murray and Taylor (1990) maintain that the Aztecs permitted the cultures they conquered to
continue their own customs; however, with their predominance politically in Mesoamerica, they
demanded a heavy toll in raw materials, finished products, slaves, and sacrificial victims. Some
of these accepted custom or practices included homosexuality:

In some Mesoamerican cultures it appears that homosexuality was quite prominent.

When Bernal Diaz del Castillo reached Vera Cruz with Cortez, he wrote of the native
priests: “the sons of chiefs, they did not take women, but followed the bad practices of
sodomy” (Idell, p. 87). When the conquistadors reached Cempoala, near the present city
of Vera Cruz, Cortes felt compelled to make a speech in which he stated, “Give up your
sodomy and all your other evil practices, for so commands Our Lord God…” (Diaz del
Castillo in Idell, p. 8). (p. 804)

Murray and Taylor cite a persistent tale from this period that recounts how the last great emperor
of the Aztecs was lured from his throne by his love for a handsome page supposedly introduced
to him through someone in Cortés’ entourage visiting his court in Tenochtitlán:

There is an interesting legend in Mexico that says the Spaniards were more easily able to
capture the Aztec emperor Montezuma because they sent a blond page to seduce the
ruler; and when the emperor had fallen thoroughly in love, threatened to separate the two
if the emperor did not place himself in the hands of the Spaniards. While the Spaniards'
allies, the Tlaxcalans, asserted the story was true, the Spaniards denied it. (p. 805)

In Coatlicue, from Tenochtitlán, Mexico City, Mexico, Aztec (Fig. 35-6) the text describes the
androgynous nature of this Aztec deity:
From the beheaded goddesses neck writhe the two serpents whose heads meet to form a tusked mask. Coatlicue wears a necklace of severed human hands and excised human hearts. The pendant of the necklace is a skull. Entwined snakes form her skirt. From between her legs emerges another serpent, symbolic perhaps of both menses and the male member. Like most Aztec deities, Coatlicue has both masculine and feminine traits. (p. 1028)

Murray and Taylor point out that at the time of the conquest, homosexuality played an important role in much of the religious life in Mesoamerica. Religious rituals were at times very erotic. In fact, not only did the Aztecs exhibit an intense duality in their attitude toward sexual behavior, but their deities displayed multiple dualistic aspects such as male and female and creator and destroyer. One deity was transformed from the goddess of procreative love to the goddess of non-procreative love as a result of her abduction and rape by the war god Tezcatlipoca:

Xochiquetzal was both male and female at the same time and in her male aspect (called Xochipilli), s/he was worshipped as the deity of male homosexuality and male prostitution. In Xochiquetzal’s positive aspect, s/he was the deity of loving relationships and the god/dess of artistic creativity; it was said that non-reproductive love was like a piece of art—beautiful and one-of-a-kind. But in her dualistic opposite, as the deity of sexual destruction, s/he incited lust and rape, and inflicted people with venereal disease and piles. (p. 804)

The text explains that in South America by the 15th century the Inka Empire with its capital in Cuzco in present-day Peru was the dominant power in the region that extended from Chile to Ecuador:
The Inka were a small highland group who established themselves in the Cuzco Valley around 1000. In the 15th century, however, they rapidly extended their power until their empire stretched from modern Quito, Ecuador, to central Chile. At the time of the Spanish conquest, the Inka empire, although barely a century old, was the largest in the world. Expertise in mining and metalwork enabled the Inka to accumulate enormous wealth and to amass the fabled troves of gold and silver the Spanish coveted. …

The Inka aimed at imposing not only political and economic control but also their art style throughout their realm, subjugated local traditions to those of the empire. Control extended even to clothing, which communicated the social status of the person wearing the garment. The Inka wove bands of small squares of various repeated abstract designs into their fabrics. Scholars believe the patterns had political meaning, connoting membership in particular social groups. The Inka ruler’s tunics displayed a full range of abstract motifs, perhaps to indicate control over all groups. Those the Inka conquered had to wear their characteristic local dress at all times, a practice reflected in the distinctive and varied clothing of today’s indigenous Andean peoples. (pp. 1029-1030)

Murray (2000) asserts that evidence of homosexuality in the Andean cultures again comes from Chronicles written by the Spanish conquistador Pedro Cieza de Léon as well as from some surviving homoerotic ceramic pieces. Cieza quotes the accounts of Father Domingo de Santo Tomás punishing male temple prostitutes in Chincha (south of modern Lima near Pisco on the coast and in Conchucos (near Huánuco in a highland valley) during the years of the Spanish conquest for cross-dressing and same-sex behaviors that were encouraged through religious ritual and practices. These cultures were conquered by the Inkas less than half a century before
the arrival of the Spanish conquistadors, consequently, it demonstrates that the practice of sodomy was not necessarily discouraged when they joined the Inka Empire:

It is true that as a general thing among the mountaineers and the Yungas [i.e., Chima] the devil has introduced this vice under a cloak of sanctity, and in each important temple or house of worship they have a man or two, or more, depending on the idol, who go dressed in women’s attire from the time they are children, and speak like them, and in manner of dress, and everything else imitate women. With these, almost like a rite and ceremony on feast [days] and holidays, they have carnal, foul intercourse, especially the chiefs and headmen. I know this because I have punished two, …When I spoke to them of the evil they were doing, and upbraided them for the repulsiveness of their sin, they answered me that it was not their fault because from childhood they have been put there by the caciques [chiefs] to serve them in tis cursed and abominable vice, and to act as priests and guard the temple of their idols.  (p. 297)

The text discusses that the North American native art and cultures of special interest to study come from the American Southwest, the Northwest Coast, and the Great Plains:

In North America during the centuries preceding the arrival of Europeans, power was much more widely dispersed and the native art and architecture more varied than in Mesoamerica and Andean South America. …

Whether secular and decorative or spiritual and highly symbolic, the diverse styles and forms of Native American art in the United States and Canada have traditionally reflected the indigenous peoples’ reliance on and reverence toward the environment they considered it their privilege to inhabit. (p. 1032)
Williams (1990c) contends that the North American native cultures allowed a certain amount of fluidity for individuals to follow their own sexual tastes in regard to their attractions to specific individuals of either sex. Homosexuality was not condemned. In fact, in many tribes besides the traditional two gender role options, they offered an alternative and/or special gender role for a feminine male called berdache and for a masculine female called Amazon. Typically, a feminine male berdache would marry a man, and a masculine female Amazon would marry a woman:

Like many societies around the world that accepted homosexual behavior as a common and normal activity, North American Indian aboriginal cultures often incorporated same-sex activity into their way of life. …

In general, North American Indian religions emphasized the freedom of individuals to follow their own inclinations, as evidence of guidance from their personal spirit guardian, and to share generously what they had with others. …

Accordingly, the husband of a berdache was not defined as a berdache, merely because he had sex with a male. The community defined him on the basis of his gender role as a “mam,” being a hunter and/or warrior, rather than on his sexual behavior. Likewise, the wife of an Amazon was not defined as a lesbian, but continued to be defined as a woman because she continued to do women’s labor roles of plant-gathering, farming, cooking, and craftwork. …

This view changed drastically, however, after the arrival of the Europeans. Bringing with them their homophobic Christian religion, Spanish conquerors in Florida, California, and the Southwest, as well as in Latin America emphasized the Indians’ acceptance of “sodomy” as a major justification for European conquest and plunder of the New World. Likewise, the English settlers brought a similar condemnation, and the
United States and Canadian governments followed a policy of suppressing Indian peoples’ sexuality as well as their native religions. The berdache and Amazon traditions went underground, and sex became a secret matter as it was persecuted by reservation officials and Christian missionaries. (pp. 593-595)

Chapter 36 - Oceania Before 1980. Sexual orientation is ignored throughout the discussion in the text. Same-sex expression in the arts and cultures of Oceania are excluded from the discussion in the text. The text lacks a more in depth discussion regarding the same-sex practices and its visual expression in the initiation rites and rituals of the island cultures of Melanesia. The Gardner’s text explains that throughout Oceania artworks cannot be divorced from their cultural contexts without losing a large part of their essential meanings and purposes:

The number and variety of preserved Oceanic artworks are extraordinary, especially in light of the relatively sparse population of this vast region encompassing some 25,000 islands. But in Oceania, as in many non-Western cultures worldwide, artists did not create “artworks” purely for display as aesthetic objects. The art objects Pacific Islanders have produced over the centuries always played important functional roles in religious and communal life. Oceanic art thus cannot be understood apart from its cultural context. One of the major venues for the display of art in many Oceanic societies was the men’s communal house, which itself should be considered a “work of art.” (p. 1043)

Herdt (2000) points out that the same-sex ritualized practices in Melanesian cultures which had been originally equated with sodomy, homosexuality, and ritualized homosexuality has now been theorized and often referred to as boy-inseminating practices by Oceania scholars:

As evidence mounted and theory changed, however, an awareness of the pejorative meanings of the early categories, together with an understanding of the differences
between “homosexual” as a nineteenth-century identity category and the Melanesian practices, gradually led to a divergent cultural formulation: boy-inseminating practices. The stipulated purposes of these social practices was to “grow” and “masculinize” the younger male, preparing him for social and reproductive competence, and thus implicating desires, ontologies, and roles within the same institutional package. (p. 585)

The text discusses that Oceania comprises the areas of Melanesia, Micronesia, and Polynesia, which were divided into these regions because of their overall geographical, ethnic, and linguistic differences as proposed by the French explorer Jules Sébastien César Dumont d’Urville in 1831. Melanesia includes the continent-nation of Australia, New Guinea, New Ireland, New Britain, New Caledonia, the Admiralty Islands, and the Solomon Islands, along with other smaller island groups. Micronesia includes the Caroline, Mariana, Gilbert, and Marshall Islands in the western Pacific. Polynesia includes most of the eastern Pacific from the Hawaiian Islands in the north, Rapa Nui (Easter Island) in the east, and Aotearoa (New Zealand) in the southwest. Most of the chapter focuses on Oceanic art from the arrival of the Europeans in the 16th century until 1980:

Although documentary evidence is lacking about Oceanic cultures before the arrival of the seafaring Europeans in the early 16th century, archaeologists have determined humans have inhabited the islands for tens of thousands of years. The archaeological evidence indicates different parts of the Pacific experienced distinct migratory waves. …

These island groups came to Western attention as a result of the extensive exploration and colonization that began in the 16th century and reached its peak in the 19th century. Virtually all of the major Western nations ─ including Great Britain, France, Spain, Holland, Germany, and the United States ─ established a presence in the Pacific.
Much of the history of Oceania in the 20th century revolved around indigenous peoples’ struggles for independence from these colonial powers. …

Traditionally, the transmission of information from one generation to the next in Pacific societies was largely oral, rather than written, and little archival evidence exists. Nonetheless, archaeologists, linguists, anthropologists, ethnologists, and art historians continue to make progress in illuminating the Oceanic past. (pp. 1044-1045)

Murray (1990c) maintains that the Melanesians are culturally related to the aborigines of Australia. He contends that age-defined patterns of ritualized homosexuality in the Pacific cultures are described in many written accounts and languages:

Voluminous descriptions of homosexuality in Pacific cultures exist in several languages. To start arbitrarily from the south, Gilbert Herdt (1984) noted explicit reference to ritualized homosexual practices of Australian aborigines, especially those of Kimberly and Central Desert. Intriguing, though suspect, are early Western Australian reports that, until pledged young wives attained the marriage age, their brothers would be used as their surrogates. … Moreover, the partners in New Guinea seem to show less tendency to pair off. Nevertheless, in both areas, homosexuality is clearly age-defined — it is not just that the insertees are younger, but that the insertors are young men in transit to marriage, marriage being a hallmark of adult status. …

A number of Melanesian tribes "share the belief that boys do not become physically mature men as a result of natural processes. Growth and attainment of physiological maturation is contingent on the cultural process of initiation, and this entails insemination because it is semen which ensures growth and development. (p. 937)
The text describes that women's roles in Oceania were quite vital, particularly regarding as significant creators of artworks:

Given the prominence of men's houses and the importance of male initiation in so many Oceanic societies, women might appear to be peripheral members of these cultures. Much of the extant material culture — ancestor masks, shields, clubs — seems to corroborate this. In reality, however, women play crucial roles in most Pacific cultures. In addition to their significant contributions through exchange and ritual activities to the maintenance and perpetuation of the social network upon which the stability of village life depends, women are important producers of art. (p. 1051)

Elliston (2000) maintains that there is some evidence of lesbianism in the Pacific Islands, particularly in Polynesian societies; however, as in ritualized homosexual practices they should not be necessarily confused with identity categories:

Unlike the situation in the United States and Europe, “lesbian” is not meaningful as an identity category in most Pacific societies. (The exception is the organized lesbian communities in urban areas of Aotearoa/New Zealand and the Hawaiian Islands, both sites of particularly destructive colonial interventions.) The phrase “forms of lesbianism” used in this entry foregrounds the complexity of forms through which female-female sexual relationships are socially structured and understood. The different forms of lesbianism found across the Pacific are meaningful in relation to specific cultural ideas and practices; in particular, personhood, epistemology, and cosmology, as well as kinship, gender, and exchange. (p. 563)

Herdt contends that same-sex practices in the Pacific Islands, particularly Melanesia, should not be strictly reduced to the sexual act; neither should we eliminate the erotic element nor propose
that this practice is solely used for reproducing the social order of gender and power in these societies:

Homosexuality in Melanesia was a traditional form of social economy, the desires, ontologies, and passions of which are every bit as complex and variegated as the system of age-structured same-gender relations that occurred in Homeric Greece or later in Feudal Japan. In these places, the body fluids and honor and spirit of the partners were constantly implicated in a ritual and warrior complex of sufficient antiquity and cultural totalism that we are justified in thinking of these as parallel ritual traditions and desires. (2000, p. 586)

Chapter 37 - Africa, 1800 to 1980. Sexual orientation is ignored throughout the discussion in the text. Same-sex expression in the arts and cultures of Africa are excluded from the discussion in the text. The Gardner’s text lacks a more in depth discussion regarding the same-sex practices in the initiation rites and rituals of the African masquerades as depicted in the photograph of the Senufo masqueraders (Fig. 37-17). The text notes that rock paintings are among one of the most ancient art forms in Africa. This tradition continued through to the 19th century:

Many examples have been found in South Africa. Some of the most interesting are those produced by the peoples scholars refer to as San, who occupied parts of southwestern Africa in present-day Namibia and Botswana at the time of the earliest European colonization. The San were hunter and gatherers, and their art often centered on the animals they pursued. (p. 1063)

Epprecht (2000) asserts that the earliest depictions of homosexual practices in sub-Saharan Africa come from these hunter/gatherer people called the San (Bushmen): “One of the many
paintings they left behind on rock faces shows a group of men apparently engaged in anal or intracrural (between-the-thighs) intercourse. This dates from at least 2,000 years ago” (p. 16).

The text explains that the art of masquerade has been not only been an expressive art form, but a highly important cultural practice for societies today, but even more so in colonial times and earlier:

Thus, masks and masquerades are mediators — between men and women, youths and elders, initiated and uninitiated, powers of nature and those of human agency, and even life and death. For many groups in West and Central Africa, masking plays (or once played) an active role in the socialization process, especially for men, who control most masks. Maskers carry boys (and, more rarely, girls) away from their mothers to bush initiation camps, put them through ordeals and schooling, and welcome back to society as men months or even years later. (p. 1073)

Epprecht posits that the political economy of heterosexuality discouraged same-sex relationships as a life choice in sub-Saharan African societies. Instead, the homosocial nature of these societies encouraged certain homosexual practices:

Homosociality meant that boys and girls, as well as men and women, conducted their daily lives in largely separate spheres. They typically had different crops, separate fields, separate huts, and their own institutions, games, duties, rituals, and so on. As a result, erotic touching between same-sex friends of the same age was considered quite normal and in no way threatening to future heterosexual relations. Indeed, homosexual sex play was often regarded as appropriate “training” for future heterosexual marriage, preferable to heterosexual mixing that could result in illegitimate pregnancies and political complications.
Homosociality was especially pronounced in pastoral, hunting, or militarized societies. In these, men in groups could be away from home for long periods of time. (2000, p. 16)

The text points out that African masquerades along with their masking societies developed elaborate rituals that embodied and conjured spirits from both nature and their ancestors. Also, these masking societies developed judicial and regulatory powers:

Societies empowered maskers to levy fines and to apprehend witches (usually defined as socially destructive people) and criminals, and to judge and punish them. Normally, however — especially today — masks are less threatening and more secular and educational and serve as diversions from the humdrum of daily life. Masked dancers usually embody either ancestors, seen as briefly returning to the human realm, or various nature spirits called upon for their special powers. (p. 1073)

Epprecht contends that in some cases the idea of heterosexual sex was so repugnant that individuals chose not to conform to the social and economic pressures to marry. Instead their disregard for the community’s traditional norms was normally explained by spirit possession:

A woman possessed of a male spirit could legitimately marry another woman, could remain unattached, and could dress and behave as a man. Similarly, a man possessed by a female spirit did not attract condemnation but could be an accepted part of the community.

A man so possessed could in some cases win considerable respect if his ability to commune with powerful ancestors was thought to be effective. The first Portuguese to visit Angola found that such transvested “sodomites” were an apparently respected caste of *jin bandaa* or *quimbanda* (medicine men). (2000, p. 17)
The text discusses that the effects of colonialism, capitalism, Christianity, Islam, and Western education models have greatly affected the arts of Africa in the past two centuries:

Many figures and masks earlier commissioned for shrines or as incarnations of ancestors or spirits are now made mostly for sale to outsiders, essentially as tourist arts. They are also sold in art galleries abroad as collector’s items for display. …Nonetheless, despite the growing importance of urbanism, most African people still live in rural communities. Traditional values, although under pressure, hold considerable force in villages especially, and some people adhere to spiritual beliefs that uphold traditional art forms. African art remains as varied as the vast continent itself and continues to evolve. (p. 1078)

Epprecht asserts that by the turn of the 19th century, colonial rule had negatively affected many of the practices of African sexuality, particularly homosexuality:

Colonial rule put an end to many of the taboos, military traditions, and grand polygyny that once favored homosexual “play” in some societies. Christian ideologies and colonial laws meanwhile offered new injunctions against “unnatural acts,” turning what had formerly been play into a crime punishable by death, a hundred lashes, or five years in prison. Colonial rule also weakened old men’s monopoly on marriageable women. Young men and women were able to gain independent access to cash and hence to abscond from parental control or pay their own bride-price. In some of the new urban centers, a culture of conspicuous heterosexual consumption emerged in response to this new freedom and against the other “emasculating” tendencies of colonial racism. (2000, p. 17)
Heteronormative Qualities

*Gardner's Art through the Ages* exhibited heteronormative qualities in its written text and images. The way society perpetuates heterosexuality as the norm through an influential AP art history text is an important aspect of the findings of this section of the study. This privileging serves to marginalize gay and lesbian artists and works of art that depict various same-sex perspectives and desires in the Gardner’s text. The text was examined for evidence of heteronormative qualities in its text and images by counting the pages that mentioned heteronormative words, phrases, or sentences. Terms such as wife, husband, king and queen, emperor and empress, imperial couples, and mother and child are some of the many examples in the text that connote heteronormative qualities. Additionally, works of art were visually analyzed for heteronormative characteristics and counted. Their accompanying credits were examined for evidence of heteronormative phrasing and counted as well. Examples of works of art that signify heteronormative qualities would be depictions of an imperial family such as the Procession of the Imperial Family (Fig. 7-31) or a memento of a marriage such as Piero Della Francesca’s double portrait of a count and his beloved second wife titled *Battista Sforza and Frederico da Montefeltro* (Fig. 21-43).

Approximately 27.98% of the text pages are devoted to heteronormative qualities in its hybrid text of paper and digital components. Out of 1,508 pages of hybrid written text, 422 pages presented information with heteronormative qualities. In terms of illustrated works of art, 18.86% of the images displayed a certain degree of heteronormative qualities. Out of 1,644 illustrated works of art, 310 works of art depicted some aspect of heterosexuality. The text presented 26.09% of its known artists in creating works of art that visually depicted or expressed heteronormative elements. Out of 621 known artists included in the hybrid text and images, 162
artists were categorized as creating works of art that exhibited some manifestation of heteronormativity. A number of artists who have been identified as homosexual or strongly suspected of same-sex behavior or affinities were also represented in the text as creating works of art that promote or depict heteronormative qualities. The associated page numbers and illustrated images where heteronormative qualities have been found are reflected in Table 5. The table is divided by chapters.
Table 5
Heteronormative Page and Image Counts and Percentages by Chapter
Chapter
Number

2
3
4
5

Pages of Heteronormative Text

32, 35, 41, 43, 44, 45
57, 64, 65, 69, 72, 74, 76, 77, 78
86, 89, 99
107, 113, 120, 126, 128, 142, 143, 144, 145, 153, 157, 158,
159
167, 169, 170, 171, 172, 176
181, 185, 186, 187, 192, 193, 195, 196, 197, 198, 199, 200,
215, 216, 217, 219, 222, 223, 224, 225

% of
Pages in
Chapter
25%
33%
20%
25%

Heteronormative Images

% of
Images
in
Chapter
11%
17%
3%
11%

2-5, 2-14, 2-18, 2-19
3-11A, 3-12, 3-20, 3-28, 3-31, 3-32, 3-33, 3-34
4-22A
5-9, 5-20A, 5-30, 5-33, 5-57, 5-58, 5-60, 5-62, 5-80,
5-83, 5-83A
6
57% 6-5, 6-7, 6-7A, 6-8, 6-9, 6-15, 6-15A
35%
7
43% 7-2, 7-7, 7-8, 7-9, 7-11, 7-18, 7-20, 7-23, 7-24, 7-25, 7- 24%
25A, 7-27, 7-28, 7-29, 7-30, 7-31, 7-44A, 7-57, 7-60,
7-63, 7-64, 7-64A, 7-71
8
236, 237, 238, 240, 244, 245, 246, 249, 251, 252
55% 8-4, 8-6, 8-13, 8-14, 8-21, 8-21A, 8-25
22%
9
254, 255, 264, 265, 266, 273, 274, 278, 280
43% 9-1, 9-12, 9-13, 9-14, 9-25, 9-26A. 9-26B, 9-32, 9-35A 20%
10
302, 303, 304
13% 10-29, 10-31, 10-32
8%
11
312, 326, 327, 328, 329
23% 11-24, 11-24A, 11-27, 11-29
10%
12
348, 352, 353, 354, 355, 356
19% 12-17, 12-28
4%
13
367, 368, 369, 370, 372, 376, 379, 380, 381, 383, 384, 385,
61% 13-6, 13-7, 13-16, 13-17, 13-23, 13-24, 13-26, 13-33,
27%
386, 387, 388, 389, 392, 393, 394, 396
13-48, 13-50
14
400, 401, 402, 403, 406, 407, 410, 411, 412, 415, 418, 419,
64% 14-1, 14-2, 14-3, 14-4, 14-9,14-10, 14-14, 14-19, 1427%
420
19A
15
422, 423, 430, 431, 435, 436, 437, 440
31% 15-1, 15-9, 15-19, 15-20, 15-26
12%
16
452, 454, 455, 456, 462, 463, 468, 469, 471, 472
38% 16-7, 16-16, 16-25, 16-28
11%
17
484, 485, 486, 487
25% 17-13, 17-14
9%
18
500, 502, 503
10% 18-12, 18-14
5%
19
520, 521, 529, 530, 531, 532
43% 19-1, 19-11, 19-12, 19-14
24%
20
534, 535, 536, 537, 538, 539, 540, 541, 542, 545, 546, 547,
548, 549, 552, 556
11A, 20-12, 20-13, 20-14A, 20-17
21
558, 559, 566, 567, 568, 571, 572, 573. 574, 575, 577, 578,
65% 21-1, 21-9, 21-10, 21-16, 21-18, 21-20, 21-21, 21-24,
35%
579, 580, 581, 584, 586, 587, 588, 590, 591, 592, 594, 595
22
598, 599, 601, 602, 603, 604, 605, 606, 608, 609, 610, 614,
48% 22-1, 22-2, 22-3, 22-5, 22-7, 22-8, 22-8A, 22-11, 2225%
615, 617, 618, 621, 624, 625, 626, 627, 628, 629, 630, 631,
17, 22-18, 22-18A, 22-20, 22-26, 22-27, 22-32, 22-33,
632, 633, 634, 635, 638, and 639
23
644, 645, 647, 648, 650, 651, 653, 656, 657, 659, 660, 661,
44%
662, 663, 664, 665, 666
24
674, 675, 679, 680, 683, 684, 685, 686, 687, 689, 690, 691, 692 58% 24-6A, 24-7, 24-8, 24-15, 24-16, 24-19, 24-22, 2426%
25A, 24-28A, 24-30
25
28%
26
729, 732, 733, 734, 735, 738, 739, 740, 741, 745, 746, 747, 748 57% 26-7, 26-7A, 26-9, 26-11, 26-13, 26-14, 26-15A, 2628%
17, 26-18, 26-23A, 26-24, 26-25
27
757, 758, 759, 760, 761, 762, 764, 765, 766, 767, 768, 776,
31%
779, 780, 781, 782. 784. 785, 786, 787
28
799, 800, 805, 806, 809, 812, 813, 820, 821, 822, 823, 824,
53% 28-1, 28-7, 28-7A, 28-8, 28-13, 28-16, 28-16A, 28-24, 29%
825, 826
28-33
29
837, 840, 842, 843, 845, 858, 862, 867, 868, 869, 873, 890,
25% 29-2, 29-2A, 29-6, 29-9, 29-9A, 29-12, 29-28, 29-34,
13%
893, 894
29-40, 29-43, 29-49, 29-71, 29-76
30
904, 905, 918, 919, 920
12% 30-29
1%
31
949, 968
6% 31-11
2%
32
980, 981
29% 32-6, 32-7, 32-7A, 32-8
24%
33
988, 990, 992
56% 33-1, 33-2, 33-5
13%
34
1013, 1014, 1018
22% 34-9, 34-14
9%
35
1024, 1035, 1036, 1037
25% 35-14, 35-14A
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1042, 1043, 1047, 1048, 1050, 1051, 1052, 1053, 1055, 1057,
67% 36-1, 36-4, 36-5, 36-10, 36-11, 36-13, 36-15, 36-19,
41%
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36-19A
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1060, 1061, 1066, 1067, 1068, 1069, 1070, 1071, 1072, 1073,
85% 37-1, 37-8, 37-10, 37-11, 37-13, 37-14, 37-16, 37-17A, 52%
1074, 1075, 1076, 1077, 1078
TOTALS Total Heteronormative Page Count: 422
27.98% Total Heteronormative Images: 310
18.86%

339


Chapter 2 - Mesopotamia and Persia. Heteronormative qualities are exhibited in its written text and images. The following heteronormative findings are culled from the text:

The community, rather than the family, assumed functions such as defense against enemies and the caprices of nature. Whether ruled by a single person or a council chosen from among the leading families, these communities gained permanent identities as discrete cities; Warka Vase (Fig. 2-5): Some art historians interpret the scene as a symbolic marriage between the priest-king and the goddess; In the third millennium BCE, the leading families of Ur buried their dead in vaulted chambers beneath the earth. Scholars still debate whether these deceased individuals were true kings and queens or simply aristocrats, priests and priestesses, but the Sumerians laid them to rest in regal fashion; Votive disk of Enheduanna (Fig. 2-14): The reverse bears a cuneiform inscription identifying Enheduanna as the “wife of Nanna” and “daughter of Sargon king of the world.” Hammurabi's Stele (Fig. 2-18): Hammurabi’s laws governed all aspects of Babylonian life, from commerce and property to murder and theft to marital infidelity, inheritances, and the treatment of slaves. … If a married woman dies before bearing any son, her dowry shall be repaid to her father, but if she gave birth to sons, the dowry shall belong to them. … If a man is guilty of incest with his daughter, he shall be exiled; Statue of Queen Napir-Asu (Fig. 2-19): In the ruins of Susa, archaeologists discovered a life-size bronze-and-copper statue (...) of Queen Napir-Asu, wife of one the most powerful Elamite kings, Utash-Napirisha (r. ca. 1345-ca. 1305 BCE0. … The figure presents a portrait of the ideal queen. The hands crossed over the belly may allude to fertility and the queen's role in assuring peaceful dynastic succession. (pp. 32, 35, 41, 43, 44, & 45)
Chapter 3 - Egypt under the Pharaohs. Heteronormative qualities are exhibited in its written text and images. The following heteronormative findings are selected from the text:

According to one version of the myth, the creator masturbated and produced Shu and Tefnut, the primary male & female forces in universe. They coupled to give birth to Geb (Earth) and Nut (Sky); Rahotep & Nofret (Fig. 3-11A): The preserved paint on these portraits of a pharaoh’s son and his wife gives them immediacy and sensuality, but the coloring detracts from their function as timeless and immutable images; Menkaure and Khamerernebty (Fig. 3-12): The double portrait of Menkaure and his wife displays the conventional postures used for statues designed as substitute homes for the ka. The frozen gestures signify the couple are married; In 1479 BCE, Thutmose II, the fourth pharaoh of the 18th Dynasty (r. 1492-1479 BCE), died. His principal wife (and half sister), Queen Hatshepsut (r. 1473-1458 BCE), had not given birth to any sons who survived, so the title of king went to Thutmose III, son of Thutmose II by a minor wife; King and queen of Punt and attendants (Fig. 3-20): Leading the procession are two figures that art historians traditionally identify as the king and queen of Punt; Ramses, like other pharaohs, had many wives, and he fathered scores of sons. The pharaoh honored the most important members of his family with immense monuments of their own. At Abu Simbel, for example, north of his temple, Ramses ordered the construction of a grand temple for his principal wife, Nefertari; Nebamun hunting fowl (Fig. 3-28): Nebamun's wife and daughter accompany him on this hunt and hold the lotuses they have gathered; Thutmose, Nefertiti (Fig. 3-31): A painted limestone bust (…) of Akhenaton’s queen, Nefertiti (her name means “the beautiful one has come”), also breaks with the past; Tiye (Fig. 3-32): In contrast, the miniature head (…) of Queen Tiye, mother of Akhenaton, is a moving
portrait of old age. Although not of royal birth, Tiye was the daughter of a high-ranking official and became chief wife of Amenhotep III. …Tiye, for example, regularly appeared in art beside her husband during his reign, and she apparently played an important role in his administration as well as her son’s; Akhenaton, Nefertiti, and Three Daughters (Fig. 3-33): A sunken relief stele (…), perhaps from a private shrine, provides a rare look at this royal family. … The pharaoh, his wife, and three of their daughters bask in the life-giving rays of Aton, the sun disk. … This kind of intimate portrayal of the pharaoh and his family is unprecedented in Egyptian art; Innermost coffin of Tutankhamen (Fig. 3-34): The most figure of the Post-Amarna period is Tutankhamen (r. 1333-1323 BCE), who was probably Akhenaton’s son by a minor wife. (pp. 57, 64, 65, 69, 72, 74, 76, 77, and 78)

Chapter 4 - The prehistoric Aegean. An examination of Gardner’s Art through the Ages reveals the following heteronormative findings selected from the text:

The Greeks had come far and wide, from the mainland and the islands (…), to seek revenge against Paris, the Trojan prince who had abducted Helen, wife of King Menelaus of Sparta; The rebuilt palaces were large, comfortable, and handsome, with residential suites for the king and his family and courtyards for pageants, ceremonies, and games; At that time, elite families buried their dead outside the citadel walls in beehive-shaped tombs covered by enormous earthen mounds; Grave Circle A (Fig. 4-22A): It predates the Lion Gate and the walls of Mycenae by some three centuries, and encloses six deep shafts that served as tombs for the kings and their families. (pp. 86, 89, and 99)
Chapter 5 - Ancient Greece. Heteronormative qualities can be found in the written text and images of the Gardner’s text concerning the ancient Greeks. The following heteronormative findings are gleaned from the text:

Earth and Heaven mated to produce 12 Titans, including Ocean (Okeanos/Oceanus) and his youngest brother Kronos (Saturn). Kronos castrated his father in order to rule in his place, Kronos married his sister Rhea, and then swallowed all his children as they were born, lest one of them seek in turn to usurp him; Hera (Juno) Wife and sister of Zeus, Hera was the goddess of marriage; Ares (Mars) God war, Ares was the son of Zeus and Hera and the lover of Aphrodite. His Roman counterpart, Mars, was the father of the twin founders of Rome, Romulus and Remus; Kroisos (Fig. 5-9): Sometime around 530 BCE, a young man named Kroisos died a hero’s death in battle, and his family erected a kouros statue (…) over his grave at Anavysos; Exekias, Achilles killing Penthesilea (Fig. 5-20A): Exekias used nearly the full surface of this amphora to represent the dramatic moment when Achilles tragically falls in love with the Amazon queen Penthesilea as he thrusts his spear into her chest; Chariot race of Pelops and Oinomaos (Fig. 5-30): Oinomaos had one daughter, Hippodameia, and a prophecy foretold that he would die if she married. Consequently, Oinomaos challenged any suitor to make his daughter Hippodameia his bride to a chariot race from Olympia to Corinth. If the suitor won he also won the hand of the king's daughter. But if he lost Oinomaos killed him. The outcome of each race was predetermined, because Oinomaos possessed the divine horses of his father Ares. To ensure his victory when all others had failed, Pelops resorted to bribing the king’s groom, Myrtilos, to rig the royal chariot so that it would collapse during the race. Oinomaos was killed and Pelops won his bride, but he drowned Myrtilos.
rather than pay his debt to him. Before he died, Myrtilos brought a curse on Pelops and his descendants; Athena, Herakles, and Atlas (Fig. 5-33): Herakles was the son of Zeus and Alkmene, a mortal woman. Zeus’s jealous wife Hera hated Herakles and sent to serpents to attack him in his cradle, but the infant strangled them. Later, Hera caused the hero to go mad and to kill his wife and children; Grave Stele of Hesego (Fig. 5-57):

Indeed, even the jewelry box carries a deeper significance, for it probably represents the dowry Proxenos would have provided to his daughter's husband when she left her father’s home to enter her husband’s home. In the patriarchal society of ancient Greece, the dominant position of men is manifest even when only women are depicted; Achilles Painter, Warrior taking leave of his wife (Fig. 5-58): The Achilles Painter (…) selected a scene appropriate for the funerary purpose of the lekythos. A youthful warrior takes leave of his wife; Phiale Painter, Hermes bringing the infant Dionysos to Papposilenos (Fig. 5-60): The subject is Hermes handling over his half brother, the infant Dionysos, to Papposilenos (“grandpa-satyr”). The other figures represent the nymphs in the shady glens of Nysa, where Zeus had sent Dionysos, one of his numerous natural sons, to be raised, safe from the possible wrath of his wife Hera; Praxiteles, Aphrodite of Knidos (Fig. 5-62): It made Knidos famous, and many people sailed there just to see the statue in its round temple (…), where “it was possible to view the goddess from every side.” According to Pliny, some visitors "were overcome with love for the statue." The Aphrodite of Knidos caused such a sensation in its time because Praxiteles took the unprecedented step of representing the goddess of love completely nude; Hellenistic period opened with the death of Alexander the Great in 323 BCE and lasted until the double suicide of Queen Cleopatra of Egypt and her Roman consort Mark Antony in 30
BCE; Epigonos, Gallic chieftain killing himself and his wife (Fig. 5-80): In what was probably the centerpiece of the group, a heroic Gallic chieftain (...) defiantly drives a sword into his own chest just below the collarbone, preferring suicide to surrender. He already has taken the life of his wife, who, if captured, would have been sold as a slave; Alexandros of Antioch-on-the-Meander, Aphrodite (*Venus de Milo*) (Fig. 5-83): The sculptor intentionally designed the work to tease the spectator, instilling this partially draped Aphrodite with a sexuality absent from Praxiteles’ entirely nude image of the goddess. Other Hellenistic sculptors (Fig. 5-83A), especially when creating works for private patrons, went even further in depicting the goddess of love as an object of sexual desire; Aphrodite, Eros, and Pan (Fig. 5-83A): In this playful and irreverent group, an erotic parody of Praxiteles’ *Aphrodite of Knidos* (Fig. 5-62), the goddess, aided by her son Eros, resists the advances of the lecherous semihuman, semigoat god Pan. (pp. 107, 113, 120, 126, 128, 142, 143, 144, 145, 153, 157, 158, and 159)

Chapter 6 - The Etruscans. Heteronormative qualities are exhibited in its written text and images. The following heteronormative findings are selected from the text:

Regolini-Galassi Tomb: About 650-640 BCE, a wealthy Etruscan family in Cerveteri stocked the Regolini-Galassi tomb with bronze cauldrons and gold jewelry produced in Etruria but of Orientalizing style; Sarcophagus with reclining couple (Fig. 6-5): Another Archaic Etruscan terracotta masterwork is the sarcophagus (...) from a Cerveteri tomb in the form of a husband and wife reclining on a banqueting couch. …The image of a husband and wife sharing the same banqueting couch is uniquely Etruscan; Interior of the Tomb of the Shields and Chairs (Figs. 6-7 & 6-7A) and Interior of the Tomb of the Reliefs (Fig. 6-8): Like the much earlier Tomb of the Shields and Chairs, it
accommodated several generations of a single family; Interior of the Tomb of the Leopards (Fig. 6-9): The paintings in the Tomb of the Leopards, named after the guardian beasts in the rear pediment, depict banqueting couples, servants, and musicians. The men have dark skin, the women fair skin; Sarcophagus of Lars Pulena (Fig. 6-15): Above, the deceased reclines on a couch, as do the couple on the Cerveteri sarcophagus, but he is not at a festive banquet, and his wife is not present; Sarcophagus of Ramtha Visnai and Arnth Tetnies (6-15A): The sarcophagus lid illustrated here, carved in the local volcanic stone called nenfro, shows a man and woman embracing in bed with a sheet (perhaps the man’s mantle) covering them. The accompanying inscription characteristically names both the husband and the wife, Arnth Tetnies and Ramtha Visnai respectively (…). The scenes in relief on the sides of the sarcophagus suggest this is the wife’s coffin and her husband died earlier. The couple appears together again at the center of the front of the sarcophagus. Arnth grasps Ramtha’s right wrist, a variation on the clasped-hands motif signifying marriage (…), and she places her left arm around his neck. To either side are four attendants, who carry seats, musical instruments, and other objects. The scene probably represents the husband greeting his widow and leading her to the Underworld where they will be reunited in the afterlife. The equal number of attendants indicates husband and wife are of equal stature. (pp. 167, 169, 170, 171, 172, and 176)

Chapter 7 - The Roman Empire. Heteronormative qualities are exhibited in Gardner’s chapter on the Roman Empire in its written text and images. The following heteronormative findings are culled from the text:
Man with portrait busts of his ancestors (Fig. 7-7): In Republican Rome, ancestor portraits separated the old patrician families not only from the plebian middle and lower classes of working citizens and former slaves but also from the newly wealthy and powerful of more modest origins. …Reflecting the importance patricians placed on genealogy, this toga-clad man proudly displays the portrait busts of his father and grandfather; Head of an old man (Fig. 7-8): Veristic (superrealistic) portraits of old men from distinguished families were the norm during the Republic. …Scholars debate whether the Republican veristic portraits were truly blunt records of individual features or exaggerated types designed to make a statement about personality: serious, experienced, determined, loyal to family and state — the most admired virtues during the Republic; Portrait of a Roman general (Fig. 7-9): The incorporation of references to Greek art in these portrait statues evoked the notion of patrician cultural supremacy; Funerary relief with portraits of the Gessii (Fig. 7-11): As was the custom, the ex-slaves bear their patron’s name, but whether they are sister and brother, wife and husband, or unrelated is unclear; Nonelite Portraiture: In stark contrast to the patrician tradition of displaying portraits in homes and public places, slaves and former slaves could not possess any family portraits, because, under Roman law, their parents and grandparents were not people but property; Dionysiac mystery frieze (Fig. 7-18): In these rites young woman, emulating Ariadne, daughter of King Minos (…), united in marriage with Dionysos; Gardenscape (Fig. 7-20): The ultimate example of a Second Style picture-window mural (…) comes from the villa of the emperor Augustus's wife Livia (…) at Primaporta; Fourth Style wall paintings in the Ixion Room (Fig. 7-23): Ixion had attempted to seduce Hera, and Zeus punished him by binding him to a perpetually spinning wheel; Neptune
and Amphitrite (Fig. 7-24): The statuesque figures of the sea god and his wife appropriately presided over the flowing water of the fountain in the courtyard in front of them; Portrait of a husband and wife (Fig. 7-25): The double portrait of a husband and wife illustrated here (…) originally formed part of a Fourth Style wall of an exedra opening onto the atrium of a Pompeian house. The man, who may be the lawyer Ternetius Neo, holds a scroll and the woman holds a *stylus* (writing instrument) and wax writing tablet, standard attributes in Roman marriage portraits. …These portraits were the Roman equivalent of modern wedding photographs of a bride and groom posing in rented formal garments never worn by them before or afterward; Woman with stylus and writing tablet (“Sappho”) (7-25A): This Pompeian, who wears her hair in curls over her forehead and ears, poses as a cultured woman with a stylus and writing tablet. A portrait of her husband holding a scroll was on the same wall. …In fact, a tondo portrait of a man with a scroll was a pendant image on the same wall as the “Sappho” tondo before excavators cut both portraits out of the wall and transferred them to the Archaeological Museum in Naples. The man and “Sappho” were undoubtedly husband and wife. The repetition of these standard types on the walls of Pompeian houses underscores the role playing that was an essential ingredient of ancient Roman portraiture in both public and private contexts; Role Playing in Roman Portraiture: In every town throughout the vast Roman Empire, portraits of the emperors and empresses and their families were on display — in forums, basilicas, baths, and markets; atop triumphal arches — anywhere a statue could be placed. …The type chosen depended on the position the person held in Roman society or the various fictitious guises members of the imperial family assumed. …Role playing was not the exclusive prerogative of emperors and princes but extended to their wives,
daughters, sisters, and mothers. …In fact, it was common for imperial women to appear on Roman coins as goddesses or as embodiments of feminine virtue. Faustina the Younger, for example, the wife of Marcus Aurelius and mother of 13 children, appears as Venus and Fecundity, among many other roles. Julia Domna (…), Septimus Severus’s wife, is Juno, Venus, Peace, or Victory in some portraits; Portrait of Augustus as general (Fig. 7-27): The portrait (…) of the emperor found at his wife Livia’s villa at Primaporta (…) portrays Augustus as general, standing like Polykleitos’s Doryphoros (…) but with his right arm raised to address his troops in the manner of the orator Aule Metele (…). …-and the Cupid at Augustus’s feet proclaims his divine descent. Caesar’s family, the Julians, traced their ancestry back to Venus. Cupid was the goddess’s son; Portrait bust of Livia (Fig. 7-28): A marble portrait (…) of Livia shows the imperial women of the Augustan age shared the emperor’s eternal youthfulness. …Livia outlived Augustus by 15 years, dying at age 87; Ara Pacis Augustae (Fig. 7-29) and Female personification (Fig. 7-30) and Procession of the imperial family (Fig. 7-31): Augustus was concerned about a decline in the birthrate among the Roman nobility, and he enacted a series of laws designed to promote marriage, marital fidelity, and raising children. Altar of peace served as a moral exemplar. The emperor used relief sculpture as well as portraiture to further his political and social agendas; Forum of Augustus (7-2 no. 10): The porticos contained dozen of portrait statues, including all the major figures of the Julian family going back to Aeneas. Augustus’s forum became a kind of public atrium filled with imagines. His family history thus became part of Roman state's official history; Funerary relief of a circus official (Fig. 7-44A): There, the recently deceased official and his wife clasp right hands, the standard gesture in Roman art signifying a man and woman are married. She is
of smaller stature—and therefore less important than her husband in this context, for it is his career in the circus commemorated on his tomb. She is of smaller stature—and therefore less important than her husband in this context, for it is his career in the circus commemorated on his tomb. The woman stands on a base, indicating she is not a living person but a statue. The handshake between man and statue is the artist’s shorthand way of informing the viewer that the wife predeceased her husband, that her death had not broken their marriage bond, and that because the husband has now died, the two will be reunited in the afterlife; Apotheosis of Antoninus Pius and Faustina (Fig. 7-57): Its pedestal has a relief on one side illustrating the apotheosis of Antoninus and his wife, Faustina the Elder (...). Faustina had died 20 years before Antoninus Pius. By depicting the two as ascending together, the artist wished to suggest Antoninus had been faithful to his wife for two decades and now they would be reunited in the afterlife—a common conceit in Roman middle-class funerary art (...); Sarcophagus with the myth of Orestes (Fig. 7-60): At the center of the Cleveland sarcophagus, Orestes slays his mother, Clytaemnestra, and her lover, Aegisthus, to avenge their murder of his father Agamemnon; Painted portrait of Septimius Severus and his family (Fig. 7-63): It shows Severus with his wife, Julia Domna, the daughter of a Syrian priest, and their two sons, Caracalla and Geta; Bust of Caracalla (Fig. 7-64) and Caracalla (Fig. 7-64A): When Caracalla (r. 211-217 CE) succeeded his father as emperor, he had his younger brother murdered and ordered the Senate to damn Geta’s memory. (Caracalla also ordered the death of his wife, Plautilla.); Sarcophagus of a philosopher (Fig. 7-71): The two women may be the deceased's wife and daughter, two sisters, or some other combination of family members. Diocletian and the Tetrarchy: The other three tetrarchs were a
corresponding Augustus of the West, and Eastern and Western Caesars (whose allegiance
to the two Augusti was cemented by marriage to their daughters). (pp. 181, 185, 186,
187, 192, 193, 195, 196, 197, 198, 199, 200, 215, 216, 217, 219, 222, 223, 224, and 225)
Chapter 8 - Late Antiquity. Heteronormative qualities are exhibited in the written text and
images of the Gardner’s chapter on Late Antiquity. The following heteronormative findings are
selected from the text:

Ark of the Covenant and two menorahs (Fig. 8-4): Where Jewish families buried their
dead beginning in the second century; The Good Shepherd, The story of Jonah, and
orants (Fig. 8-6): A man, a woman, and at least one child occupy the compartments
between the Jonah lunettes. … Together they make up a cross-section of the Christian
family seeking a heavenly afterlife, although they may be generic portraits of the owners
of the cubiculum; Jewish Subjects in Christian Art: Adam and Eve. Eve, the first woman,
tempted by a serpent, ate the forbidden fruit of the tree of knowledge, and fed some to
Adam, the first man; Sacrifice of Isaac. God instructed Abraham, the father of the
Hebrew nation, to sacrifice Isaac, his only son with his wife Sarah; The Life of Jesus in
Art: Nativity, Annunciation to the Shepherds, and Adoration of the Shepherds. Mary and
her husband Joseph marvel at the newborn in a stable or, in Byzantine art, in a cave;
Adoration of the Magi. They travel 12 days to find the holy family and present precious
gifts to the infant Jesus; Presentation in the Temple. Mary and Joseph bring their firstborn
son to the temple in Jerusalem; Massacre of the Innocents and Flight into Egypt. But an
angel warns the holy family and they escape to Egypt; Dispute in the Temple. Joseph and
Mary travel to Jerusalem for the feast of Passover, Detail of the mosaic in the ambulatory
vault of Santa Costanza (Fig. 8-13): And the identification of the pair as Constantina and
her husband are uncertain; The Parting of Abraham and Lot (Fig. 8-14): Abraham’s nephew, Lot leads his family and followers to the right, toward the city of Sodom, while Abraham heads for Canaan; Rebecca and Eliezer at the Well (Fig. 8-21): When Isaac, Abraham's son, was 40 years old, his parents sent their servant Eliezer to find a wife for him; Story of Jacob (Fig. 8-21A): On folio 12, the manuscript painter represented several episodes of the story of Jacob, which the viewer “reads” as events unfold along a winding path beginning at the upper left, where Jacob leads his two wives and his 11 sons toward a bridge. The sons have more heads than bodies—a common way of suggesting a crowd in Late Antique art; Ivory Carving: Diptychs fashioned from ivory generally were reserved for ceremonial and official purposes—for example, to announce the election of a consul or a marriage between two wealthy families or to commemorate the death of an elevated member of society; Woman sacrificing at an altar, right leaf of the diptych of the Nicomachi and the Symmachi (Fig. 8-25): Although Constantine endorsed Christianity and dedicated his New Rome in the East to the Christian God, not everyone converted to the new religion, even after Theodosius banned all ancient cults and closed all temples in 391. An ivory plaque probably produced in Rome around 400, strikingly exhibits the endurance of the traditional Roman gods and of the classical style on the eve of Alaric's sack of the eternal city. The ivory, one of a pair of leaves of a diptych, may commemorate either the marriage of members of two powerful Roman families of the senatorial class, the Nicomachi and the Symmachi, or the passing within a decade of two prominent male members of two families. (pp. 236, 237, 238, 240, 244, 245, 246, 249, 251, and 252)
Chapter 9 - Byzantium. Heteronormative qualities are exhibited in Gardner’s chapter on Byzantium in its written text and images. The following heteronormative findings are taken from the text:

Interior of San Vitale (Fig. 9-1): Justinian's counterpart on the opposite wall of apse is his empress, Theodora, with her corresponding retinue; Choir and Apse of san Vitale with mosaic of Christ between two angels (Fig. 9-12): Sarah, Abraham's wife, was 90 years old and childless when three angels visited Abraham. They announced Sarah would bear a son, and she miraculously gave birth to Isaac; Justinian, Bishop Maximianus, and attendants (Fig. 9-13) and Theodora and attendants (Fig. 9-14): the most distinctive elements of the mosaic program of San Vitale are the facing panels in the choir depicting Justinian (…) and Theodora (…). …Justinian’s counterpart on the opposite wall is the powerful Empress Theodora. Neither she nor Justinian ever visited Ravenna. San Vitale’s mosaics are proxies for the absent sovereigns; The fact she is outside the sanctuary in a courtyard with a fountain and only about to enter attests that, in the ceremonial protocol, her rank not quite equal to her consort's; Born to the Purple: Empress Zoe: The most influential Byzantine empress of the 11th century was Zoe Porphyrogenita (“born to the purple”), the elder daughter of Constantine VIII (r. 1025-1028). Born around 978, Zoe was not permitted to marry until just before her father’s death, and she remained childless throughout her life. In 1028, Zoe married Romanos III Argyros (r. 1028-1034), Constantine’s chosen successor, but she soon fell in love with another member of the court, with whom she may have plotted the drowning of Romanos in his bath. In any case, Zoe married Michael IV (r. 1034-1041) the same day., even though by law widows were supposed to wait a full year before remarrying. Toward the end of Michael’s reign,
the couple adopted a son, Michael V (r. 1042), who succeeded his father and banished his adoptive mother to a convent. With the support of her subjects, Zoe returned to Constantinople, deposed the emperor, and ruled briefly in 1042 in her own name before marrying Constantine IX Monomachos (r. 1042-10540, who outlived her for four years. Thus four successive emperors of Byzantium owed their coronations to Zoe; Christ between Constantine IX Monomachos and the empress Zoe (Fig. 9-25): A mosaic portrait of Zoe and her last husband flanking the enthroned Christ (…) adorns the east wall of the south gallery of Hagia Sophia. … Many scholars believe that the mosaic dates to the reign of Romanos and bore his portrait, and that Zoe twice asked the imperial artists to update the mosaic with new portraits and labels upon each of her subsequent marriages. … Zoe, who was the wife of three emperors, here appears with the enthroned Christ and her third husband. Constantine IX’s portrait may have replaced successive portraits of Zoe’s previous two husbands. …Like the much earlier imperial portraits (Figs. 9-13 and 9-14) in San Vitale at Ravenna, the emperor and empress are haloed, but no longer is there a separation between the human and the divine, as in the sixth-century apse. Other Middle Byzantine mosaics depict the imperial couple flanking the Virgin; Saint Mark’s, Venice: The marriage of Anna, the sister of Basil II (r. 976-1025), to the Russian prince Vladimir (r. 980-1015) in 989, marked the introduction of Orthodox Christianity to Russia, Empress Irene, detail of the Pala d’Oro (Fig. 9-26A): One of the plaques of the jeweled gold altar frontal in Saint Mark’s portrays the wafer-thin figure of the Byzantine empress Irene, possibly a gift to Venice from her husband Alexius I Comnenus …Preserved, however, is the portrait of Alexius’s wife, Empress Irene. The regally attired and haloed gold-and-enamel Irene is a frontal, wafer-thin, weightless
figure, a stylistic cousin to the mosaic saints and apostles of the later Norman cathedral (Fig. 9-27) at Monreale in Sicily, despite the enormous differences in scale and technique. The portrayal of the empress (and the emperor?) suggests the Pala d’Oro in its 1105 form was an imperial gift to the Venetian church. The inclusion of Irene’s haloed portrait in the pictorial program of Saint Mark’s carried on a tradition dating to the sixth-century mosaic of Theodora (Fig. 9-14) at Ravenna. The portrayal of haloed imperial couples (Fig. 9-25) in churches is well documented in Constantinople in the Middle Byzantine period. The Pala d’Oro Irene once again testifies to the important role the Byzantine empresses played in both life and art (see “Empress Zoe,” Chapter 9, page 273), as well as to continuing commercial, political, and artistic exchanges between Italy and Byzantium. Archangel Michael icon, from Constantinople (Fig. 9-26B): Probably made for the private devotions of the imperial family in Constantinople, this icon depicting the archangel Michael was part of the booty the Crusaders brought to Venice after 1204. … A product of the imperial workshop in Constantinople, this icon, which dates to the late 10th or early 11th century, probably came from the emperor’s palace and facilitated the private devotions of the imperial family; Anastasis (Fig. 9-32): in this late Byzantine funerary chapel, Christ, a white apparition surrounded by a luminous mandorla, raises Adam and Eve from their tombs as John the Baptist and Kings David and Solomon look on. … Christ trampling Satan and all the locks and keys of his prison house of Hell, raises Adam and Eve from their tombs; Large sakkos of Photius (Fig. 9-35A): Also portrayed are the Grand Prince of Moscow, Vasily Dimitrievich, and his wife Sophia Vitovtovna (labeled in Russian), as well as the future emperor John VIII Palaeologus (r. 1425–1448) and his wife Anna Vasilyevna (named in Greek). Beside
John is Photius, “Metropolitan of Kiev and all Russia.” Needleworkers most likely embroidered the sakkos between the time of John’s marriage in 1416 and Anna Vasilyevna’s death in 1418. The couple probably sent the sakkos to Photius as a gift. In 15th-century Russia, as in sixth-century Ravenna (Fig. 9-13 and Fig. 9-14) and 11th-century Constantinople (Fig. 9-25), the rulers of Byzantium, as the vicars of God on earth, joined the clergy in celebration of the liturgy of the Orthodox Church. (pp. 254, 255, 264, 265, 266, 273, 274, 278, and 280)

Chapter 10 - The Islamic World. The Gardner’s chapter on the Islamic World illustrated some heteronormative qualities in its written text and images. The following heteronormative findings are selected from the text:

Bihzad, Seduction of Yosuf (The Seduction of Joseph) (Fig. 10-29): One page (…) represents a story in the Bible and the Koran about the seduction of Yusuf (Joseph) by Potiphar's wife, Zulayhka; Muhammad Ibn Al-Zayn, basin (Baptistère de Saint Louis) (Fig. 10-31): Nonetheless, the Baptistère, taken to France long ago, was used in baptismal rites of newborns of the French royal family as early as the 17th century; Canteen with episodes from the life of Jesus (Fig. 10-32): Featuring scenes from the life of Christ (see “Christian Patronage of Islamic Art,” above). (pp. 302, 303, and 304)

Chapter 11 - Early Medieval Europe. Gardner’s chapter on Early Medieval Europe exhibited some heteronormative qualities in its written text and images. The following heteronormative findings are culled from the text:

Medieval Books: The Pentateuch contains the five books of the Jewish Torah, beginning with the story of Adam and Eve (Genesis). The Gospels (“good news”) are the New Testament works of Saints Matthew, Mark, Luke, and John (see “Te Four Evangelists,”
page 314) and tell the story of the life of Christ (see “The Life of Jesus in Art,” Chapter 8, pages 240-241); Doors with relief panels (Genesis, left door; life of Christ, right door (Fig. 11-24) and Column Saint Michael's, Hildesheim (Fig. 11-24A): The panels of the left door illustrate highlights from Genesis, beginning with the Creation of Eve (at the top) and ending with the murder of Adam and Eve’s son Abel by his brother, Cain (at the bottom). The right door recounts the life of Jesus (reading from the bottom up), starting with the Annunciation and terminating with the appearance to Mary Magdalene of Christ after his resurrection. … (Reliefs depicting additional episodes from Jesus’ life decorate a bronze column (…) that Bernward also commissioned for Saint Michael’s); Magdeburg Ivories: Most of the plaques depicts scenes from the life of Jesus; Theophanu, a Byzantine Princess in Ottonian Germany: In 951, he defeated a Roman noble who had taken prisoner Adelaide, the widow of the Lombard king Lothar, Otto then married Adelaide. … Looking eastward, in 972 he arranged the marriage of his son (and co-emperor since 967), Otto II to Theophanu (ca. 955-991), probably the niece of Emperor Nikephoros II Phokas (r. 963-969). Otto was 17 years old, his bride 16. They wed in Saint Peter’s in Rome, with Pope John XIII (r. 965-972) presiding; Christ Blessing Otto II and Theophanu (Fig. 11-27): Commemorating the marriage of Otto II and Theophanu. …One surviving ivory panel (…) commemorates the marriage between Otto II and Theophanu. It shows Christ, central and the largest figure, extending both arms to bless the crowned emperor and empress; Otto II and Theophanu: On April 14, 972, Otto I arranged the marriage of his son Otto II to the Byzantine princess Theophanu (…). The wedding secured the important political alliance between the Ottonian and Byzantine empires. Because the couple married in Rome with the pope administering the vows, the
wedding simultaneously reaffirmed the close relationship between the Ottonians and the papacy. The marriage on a unique ivory plaque (…), also enhanced the already strong artistic and cultural ties between Germany and Constantinople; Otto III enthroned, folio 24 recto of the Gospel Book of Otto III (Fig. 11-29): This folio page shows Otto III enthroned, son of Otto II and Theophanu, enthroned and holding the scepter and cross-inscribed orb that signify his universal authority, conforming to a Christian imperial iconographic tradition that began with Constantine (…). …Emperor Otto III, descended from both German and Byzantine imperial lines, appears on this Gospel book enthroned and holding the scepter and cross-inscribed orb signifying his universal authority. (pp. 312, 326, 327, 328, and 329)

Chapter 12 - Romanesque Europe. Gardner’s chapter on Romanesque Europe exhibited heteronormative qualities in its written text and images. The following heteronormative findings are selected from the text:

Nave of the Abbey Church of Saint-Savin (Fig. 12-17): The subjects of Saint-Savin’s nave paintings all come from the Pentateuch, but New Testament themes appear in the transept, ambulatory, and chapels; Romanesque Countesses, Queens, and Nuns: More famous and more powerful was Eleanor of Aquitaine (1122-1204) wife of Henry II of England. She married Henry after the annulment of her marriage to Louis VII, King of France. She was queen of France for 15 years and queen of England for 35 years. During that time she bore three daughters and five sons. Two became kings — Richard I (the Lion Hearted) and John; Rainer of Huy, Baptism of Christ, baptismal font from Notre-Dame-des-Fonts (Fig. 12-24): Rainer even represented one figure (…) in a three-quarter view from the rear, a popular motif in classical art, and some of the figures, including
Christ are naked. Nudity is very rare in the art of the Middle Ages, Adam and Eve (…) are exceptions, but medieval artists usually depicted the first man and woman as embarrassed by their nudity, opposite of the high value the classical world placed on the beauty of the human body; Saint Alexander: Head of reliquary of Saint Alexander (Fig. 12-25): Made in 1145 for Abbot Wibald of Stavelot in Belgium, Saint Alexander's reliquary takes the form of an almost life-size head, fashioned in beaten (repoussé) silver with bronze gilding for the hair. The idealized head resembles portraits of youthful Roman emperors such as Augustus (I-10) and Constantine (7-77), and the Romanesque metalworker may have used an ancient sculpture as a model. Abbot Wibald himself epitomizes the well-traveled 12-th-century clergyman. … Frederick Barbarossa (Holy Roman Emperor, r. 1152-1190) sent him to Constantinople to arrange Frederick's wedding to the niece of the Byzantine emperor Manuel Comnenus. (two centuries before, another German emperor, Otto II, married the Byzantine princess Theophanu, which also served to promote Byzantine style in the Holy Roman Empire; Wiligelmo, Creation and Temptation of Adam and Eve, detail of frieze (Fig. 12-28): Carved around 1110, it represents scenes from Genesis set against an architectural backdrop of a type common on Roman and Early Christian sarcophagi, which were plentiful in the region. (pp. 348, 352, 353, 354, 355, and 356)

Chapter 13 - Gothic Europe. Gardner’s chapter on Gothic Europe illustrated heteronormative qualities in its written text and images. The following heteronormative findings are selected from the text:

Abbot Suger and the Rebuilding of Saint-Denis: When the later, accompanied by his Queen, Eleanor of Aquitaine, left to join the Second Crusade (1147-1149), Suger served
as regent of France. …Suger died before he could remodel the nave, but he attended the dedication of the new choir, ambulatory, and radiating chapels on June 11, 1144. Also in attendance were King Louis VII of France, Queen Eleanor of Aquitaine (…), and five archbishops; Little of the sculpture Abbot Suger commissioned for west façade (…) of the abbey church did survived the French Revolution of the late 18th century (…), …but Suger's sculptors introduced figures of Old Testament kings, queens, and prophets attached to columns on the jambs of all three doorways; Royal Portal, west facade, Chartres Cathedral (Fig. 13-6): The west entrance, the Royal portal (…)—so named because of the figures of kings and queens flanking its three doorways. … To unite the three doorways iconographically and visually, the sculptors carved episodes from the lives of the Virgin (Notre dame) and Christ on the capitals; Old Testament kings and queens, jamb statues, Royal Portal, Chartres Cathedral (Fig. 13-7): Jamb Statues: Statues of the Old Testament kings and queens occupy the jambs flanking each doorway of the Royal Portal (…). They are the royal ancestors of Christ and, both figuratively and literally, support the New Testament figures above the doorways. They wear 12th-century clothes, and medieval observers may have regarded them as images of the kings and queens of France (This was the motivation for vandalizing the comparable figures of Saint-Denis during the French Revolution.); Paris, Schoolmen, and Scholasticism: A few years before the formal consecration of the altar of the Cathedral of Notre-Dame (Fig. 13-11) in Paris, Philip II Augustus (r. 1180-1223) succeeded to the throne. … Renowned as the “maker of Paris,” he gave the city its walls, paved its streets, and built the palace of the Louvre to house the royal family; Virgin and Child and angels (Fig. 13-16): The central section with a red background, which depicts the Virgin Mary enthroned with the
Christ child in her lap, dates to about 1170. …Mary is here the beautiful young queen of Heaven, haloed, crowned, and accompanied by the dove of the Holy Spirit; Rose window and lancets, north transept, Chartres Cathedral (Fig. 13-17): Isaiah (11:1-3) had prophesied the Messiah would come from the family of the patriarch Jesse, father of David. The genealogical “tree of Jesse” is a familiar motif in medieval art; Beau Dieu: Compared with the kings and queens (…) of the Royal Portal, the Beau Dieu is almost independent of its architectural setting; Gaucher De Reims and Bernard De Soissons, west façade of Reims Cathedral (Fig. 13-23): The statues and reliefs of the west façade celebrate the Virgin Mary. Above the central gable, Mary is crowned as queen of Heaven. On the Trumeau, she is the youthful mother of God above reliefs depicting original sin. (Many medieval theologians considered Mary the new Eve.) The jamb statues to her left and right relate episodes from the infancy cycle (…), including Annunciation and Visitation (Fig. 13-24). Annunciation and Visitation, jamb statues on the right side of the central doorway of the west façade (Fig. 13-24): Like a courtier, Gabriel exudes charm. Mary, in contrast, is serious and introspective and does not respond overtly to the news the angel has brought; Virgin and Child (Virgin of Paris) (Fig. 13-26): The sculptor portrayed Mary in an exaggerated S-curve posture typical of Late Gothic sculpture. She is the worldly queen and wears a heavy gem-encrusted crown. The princely Christ Child reaches toward his young mother. The tender, anecdotal characterization of mother and son seen here is a later manifestation of the humanization of the portrayal of religious figures in Gothic sculpture that began at Chartres and developed especially in Germany (…). House of Jacques Coeur: He was the treasurer of King Charles VII (r. 1422-1461) of France and a friend of Pope Nicholas V (r. 1447-
1455). In 1451, however, his enemies framed him on an absurd charge of having poisoned Agnes Sorel (1421-1450), the king's mistress; Book Illumination and Luxury Arts: The owners of these new for-profit secular businesses sold their products to the royal family, scholars, and prosperous merchants; Blanche of Castille, Louis IX, and two monks, dedication page (folio 8 recto) of a moralized Bible (Fig. 13-33): One book the royal family commissioned is a moralized Bible now in the Pierpont Morgan Library. Louis’s mother, Blanche of Castille, ordered the bible during her regency (1226-1234) for her teenage son; Abraham and the three angels (Fig. 13-34): In the other scene, he entertains them while his wife Sarah peers at them from a tent; Pucelle, Hours of Jeanne d’Evreux (Fig. 13-36A): In this manuscript and the Book of Hours which he illuminated for Queen Jeanne d’Everuex, wife of Charles IV (r. 1322-1328), Pucelle outdid Honoré and other French artists by placing his fully modelled figures in three-dimensional settings rendered in convincing perspective; Virgin of Jeanne d’Evreux (Fig. 13-37): The royal family also patronized goldsmiths, silversmiths, and other artists specializing in the production of luxury works in metal and enamel for churches, palaces, and private homes. …The French queen donated the image of the Virgin and Child to the royal abbey church of Saint-Denis in 1339. …The Christ Child, also without a care in the world, playfully reaches for his mother; Castle of Love, lid of a jewelry box (Fig. 13-38): Victorious knight receives his prize (a bouquet of roses) from a chastely dressed maiden on horseback; Nicholas of Verdun, Sacrifice of Isaac (Fig. 13-44): In the central section of the triptych, the Old Testament counterpart of Christ’s Crucifixion is Abraham’s Sacrifice of Isaac (…), a parallel already established in Early Christian times (…);

Klosterneuburg Altar (Fig. 13-44A): The central row of enamels depicts New Testament
episodes, and the upper and lower registers contain Old Testament scenes; Nicholas of Verdun, *Shrine of the Three Kings* (Fig. 13-45): The shape resembles that of a basilican church. Repoussé figures of the Virgin Mary, the three magi, Old Testament prophets, and New Testament apostles in arcuated frames are variations of those on the Klosterneuburg pulpit; Naumburg Master, Ekkehard and Uta, statues in the west choir, Naumburg Cathedral (Fig. 13-48): Ekkehard II of Meissen and his wife, Uta; Röttgen Pietà (Fig. 13-50): The sculptor of the Röttgen Pietà (named after a collector) portrayed Christ as a stunted, distorted human wreck, stiffened in death and covered in streams of blood gushing from a huge wound. The Virgin, who cradles him as if he were a child in her lap, is the very image of maternal anguish, her oversized face twisted in an expression of unbearable grief. (pp. 367, 368, 369, 370, 372, 376, 379, 380, 381, 383, 384, 385, 386, 387, 388, 389, 392, 393, 394, and 396)

Chapter 14 - Late Medieval Italy. In its written text and images, the Gardner’s chapter on Late Medieval Italy depicted heteronormative qualities. The following heteronormative findings are selected from the text:

Giotto Di Bondone, interior of the Arena Chapel (Fig. 14-1): In 38 framed panels, Giotto presented the most poignant incidents from the lives of the Virgin and her parents, Joachim and Anna; Nicola Pisano, pulpit of the baptistery (Fig. 14-2) and *Annunciation, Nativity, and Adoration of the Shepherds*, relief panel on the baptistery pulpit (Fig. 14-3) and *Annunciation, Nativity, and Adoration of the Shepherds*, relief panel on the baptistery pulpit (Fig. 14-4): One of these panels (…) depicts scenes from the infancy cycle of Christ (…), including *Annunciation* (top left), *Nativity*, center and lower half), and *Adoration of the Shepherds* (top right). Mary appears twice, and her size varies. The
focus of the composition is the reclining Virgin of Nativity; 14th Century: The most devastating natural disaster in European history, the plague eliminated between 25 and 50 percent of the continent's population in about five years. …Another significant development in 14th-century Italy was the blossoming of a vernacular (commonly spoken) literature, which dramatically affected Italy's intellectual and cultural life. …Dante Alighieri (1265-1321, author of The Divine Comedy), the poet and scholar Francesco Petrarch (1304-1374), and Giovanni Boccaccio (1313-1375, author of Decameron) were most responsible for establishing this vernacular literature.

Renaissance Humanism: A revived interest in classical cultures — indeed, the veneration of classical antiquity as a model — was central to this rebirth. Petrarch wrote a book on illustrious men, and his colleague Boccaccio complemented it with 106 biographies of famous women — from Eve to Joanna, queen of Naples; Artists' Guilds, Artistic Commissions, and Artists' Contracts: Monastic orders, confraternities, and the popes were also major art patrons. In addition, wealthy families and individuals — for example, the Paduan Banker Enrico Scrovegni (Fig. 14-1) — commissioned artworks for a wide variety of reasons. Duccio Di Buoninsegna, Virgin and Child Enthroned with Saints and Life of Jesus (Figs. 14-9 &14-10): the main panel on the front of the altarpiece represents the Virgin enthroned as queen of heaven amid choruses of angels and saints. …In contrast to the main panel, the predella and the back (…) of Maestà present an extensive series of narrative panels beginning with Annunciation and culminating with Christ's Resurrection and other episodes following his Crucifixion; Pietro Lorenzetti, Birth of the Virgin (Fig. 14-14): Saint Anne (…), — props herself up wearily as the midwives wash the child and the women bring gifts. She is the center of an episode occurring in an
upper-class Italian house of the period. A number of carefully observed details and the scene at left, where Joachim eagerly awaits news of the delivery, create the illusion that the viewer has opened the walls of saint Anne’s house and peered inside; Andrea Pisano, south doors of the Baptistery of San Giovannii (Fig. 14-19): Andrea designed 28 bronze panels for the doors, each cast separately, of which 20 depict episodes from the life of Saint John the Baptist, to whom the Florentines dedicated their baptistery; Andrea Orcagna, tabernacle, with inset painting by Bernardo Daddi, *Madonna and Child Enthroned with Saints* (Fig. 14-19A): Commissioned after the Black Death to house a miracle-working painting of the Virgin and Child, the tabernacle in Or San Michele is a colossal version of a late medieval gem-encrusted reliquary; Venice: Venice was a tight corporation of ruling families that for centuries, provided stable rule and fostered economic growth. (pp. 400, 401, 402, 403, 406, 407, 410, 411, 412, 415, 418, 419, and 420)

Chapter 15 - South and Southeast Asia before 1200. In its written text and images, Gardner’s chapter on South and Southeast Asia Before 1200 exhibited the following heteronormative qualities which have been culled from the text:

*The Life and Death of the Buddha* (Fig. 15-1): When he was 29, the prince rode out of the palace, abandoned his wife and family, and encountered for himself the pain of old age, sickness, and death; Depicted in chronological order from left to right, are the Buddha’s birth at Lumbini, the enlightenment at Bodh Gaya, the first sermon at Sarnat, and the Buddha’s death at Kushinagara. At left, Queen Maya gives birth to Prince Siddhartha, who emerges from her right hip; Interior of the chaitya hall (Fig. 15-9): Elaborate capitals atop the rock-cut pillars depict men and women riding on elephants
Outside amorous couples (*mithunas*) flank the entrance. As do the yakshis at Sanchi, thee auspicious figures symbolize the creative life force. Hinduism and Hindu Iconography: Devi is the Great Goddess who takes many forms and has many names. Hindus worship her alone or as a consort of male gods (Parvati or Uma, wife of Shiva; Lakshmi, wife of Vishnu) as well as Radha, lover of Krishna; Vishnu Temple (Fig. 15-19) and Vishnu Asleep on the Serpent Ananta (Fig. 15-20): Sculpted guardians and *mithunas* protect the doorway of Deogarh, because it is the transition point between the dangerous outside and the sacred. While Lakshmi massages her husband's legs (he has cramps as he gives birth), the four-armed Vishnu dreams the universe into reality. Mithuna reliefs (Fig. 15-26): Especially, pairs of men and women (*mithunas*) embracing or engaged in sexual intercourse in an extraordinary range of positions. The use of semi-nude yakshis and amorous couples as motifs on religious buildings in India has a very long history, going back to the earliest architectural traditions, both Hindu and Buddhist (…). The erotic sculptures of Khajuraho suggest fertility and the propagation of life and serve as auspicious protectors of the sacred precinct. (pp. 422, 423, 430, 431, 435, 436, 437, and 440)

Chapter 16 - China and Korea to 1279. An examination of the text of this period of time in *Gardner's Art through the Ages* revealed the following heteronormative findings:

Shang Dynasty and Sanxingdui: The tomb of Fu Hao, the wife of Wu Ding (r. 1215-1190 BCE) contained an ivory beaker inlaid with turquoise and more than a thousand jade and bronze objects. In some cases families set up shrines for ancestor worship above the burial sites; Chinese Jade: In one Han Dynasty tomb, for example, archaeologists discovered the bodies of a prince and princess dressed in suits composed of more than
2000 jade pieces sewn together by gold wire; Han Dynasty: The archer Yi (?) and a reception in a mansion (Fig. 16-7): The most important stone sculptures of this period are the pictorial narratives on the walls of the Wu family shrines in a cemetery at Jiaxiang an Shandong Province. The shrines which date between 147 and 168 CE document the emergence under the Han Dynasty of private, nonartistocratic families as patrons of religious and mythological art having political overtones; Attributed to Yan Liben, *Emperor Xuan and Attendants* (Fig. 16-16): Born into an aristocratic family and the son of a famous artist, Yan was prime minister under the emperor Gaozong as well a celebrated painter; Daoism and Confucianism: Historically, Daoist principles encouraged retreat from society in favor of personal cultivation in nature and the achievement of a perfect balance between yang, active masculine energy, and yin, passive feminine energy. …Although the term *junzi* originally assumed noble birth, in Confucian thought anyone can become a junzi by cultivating the virtues Confucius espoused, especially empathy for suffering, pursuit of morality and justice, respect for ancient ceremonies and adherence to traditional social relationships such as those between parent and child, elder and younger sibling, husband and wife, and ruler and subject; Southern Song Period: During the reign of Ningzong (r. 1194-1224), members of the court, including Ningzong himself and Empress Yang, frequently added brief poems to the paintings created under their direction. Some painters belonged to families that had worked for the Song emperors for several generations; Ma Yuan: The most famous Song painter came from the Ma family which began working for the Song dynasty during the Northern Song period; Liang Kai, *Sixth Chan Patriarch Chopping Bamboo* (Fig. 16-25): In fact, this scene specifically depicts the patriarch’s “Chan moment,” when the sound of the blade striking the bamboo
resonated within his spiritually attuned mind to propel him through the final doorway to enlightenment; Shakyamuni Buddha (Fig. 16-28): Scant surviving records suggest it was built under the supervision of Kim Tae-song, a member of the royal family who served as prime minister. He initiated construction in 742 to honor his parents in his previous life. (pp. 452, 454, 455, 456, 462, 463, 468, 469, 471, and 472)

Chapter 17 - Japan before 1333. An examination of the text of this period of time in *Gardner’s Art through the Ages* revealed the following heteronormative findings:

Phoenix Hall (Fig. 17-13): In eastern Asia, people believed these birds alighted on lands properly ruled. Here, they represent imperial might, sometimes associated especially with the empress. The authority of the Fujiwara family derived primarily from the marriage of daughters to the imperial line; *Tale of Genji*: Japan’s most admired literary classic is *Tale of Genji*, written around 1000 by Murasaki Shikubu (usually referred to as Lady Murasaki; ca. 978-ca. 1025), a lady-in-waiting at the court. Recounting the lives and loves of Prince Genji and his descendants, *Tale of Genji* provides readers with a view of Heian court culture; *Genji Visits Murasaki*, from the Minori chapter, *Tale of Genji* (Fig. 17-14): In the scene illustrated here (…), Genji meets with his greatest love near the time of her death; Kamakura: In the late 12th century, a series of civil wars between rival warrior families led to the end of the Japanese imperial court as a major political and social force. The victors, headed by the Minamoto family, established their *shogunate* (military government) at Kamakura in eastern Japan. The imperial court remained in Kyoto as the theoretical source of political authority, but real power resided with the *shoguns*; Heian and Kamakura Artistic Workshops: Until the late Heian period, major artistic commissions came almost exclusively from the imperial court or the great
temples. As shogun warrior families gained wealth and power, they too became great art patrons — in many cases closely following established preferences in subject and style. … Artists for the most part did not work independently but rather were affiliated with workshops. Indeed, until recently hierarchically organized male workshops produced most Japanese art. Membership in these workshops was often based on familial relationships. … Outsiders of considerable skill sometimes joined workshops, often through marriage or adoption. The eldest son usually inherited the master's position, after rigorous training in the necessary skills from a very young age. Therefore, one meaning for the term art school in Japan is a network of workshops, tracing their origins to the same master, a kind of artistic clan. (pp. 484, 485, 486, and 487)

Chapter 18 - Native Arts of the Americas before 1300. An examination of the text of this period of time in *Gardner’s Art through the Ages* revealed the following heteronormative findings:

**Jaina:** As did their West Mexican predecessors (…), the Maya excelled at modelling small-scale figures in clay. The extant examples are remarkably lifelike and display an almost unlimited variety of postures and gestures, made possible by the malleable nature of the medium. The figures, often cast in molds, also represent a wider range of human types and activities that is commonly depicted in Mayan stele. Ballplayers (…), women weaving, older men, dwarfs, supernatural beings, and amorous couples, as well as elaborately attired rulers and warriors, are the most common subjects. Presentation of captives to Lord Chan Muwan (Fig. 18-12): All the scenes at Bonampak relate to the events and ceremonies welcoming a new royal heir (shown as a toddler in some scenes). They include presentations, preparations for a royal fete, dancing, battle, and the taking
and sacrificing of prisoners. On all occasions of state, public bloodletting was an integral part of Mayan ritual. The ruler, his consort, and certain members of the nobility drew blood from their bodies and sought union with the supernatural world. The slaughter of captives taken in war regularly accompanied this ceremony. ... Also, present is Chan Muwan's wife (third from right). Shield Jaguar and Lady Xoc (Fig. 18-14): Lintel 24 (...) depicts the ruler Itzamna Bahlam II (r. 681-742 CE), known as Shield Jaguar, and his principal wife, Lady Xoc. She is magnificently dressed in an elaborate woven garment, headdress, and jewels. With a barbed cord she pierces her tongue in a bloodletting ceremony (...) that, according to accompanying inscriptions, celebrated the birth of a son to one of the ruler's other wives as well as an alignment between the planets Saturn and Jupiter. (pp. 500, 502, and 503)

Chapter 19- Africa before 1800. An examination of the text of this period of time in *Gardner's Art through the Ages* revealed the following heteronormative findings:

Sacred Kingship in Benin: Benin kingship was hereditary and considered sacred, and the purpose of the finest preserved Benin artworks was to honor the ruling oba, his family, and his ancestors; Altar to the Hand (ikegobo) (Fig. 19-1): 18th century cast-brass royal shrine illustrated here (...), on which the oba appears twice, underscores the centrality of the sacred king in Benin culture. Called an ikegobo and about a foot and a half tall, it is a portable altar to the hand, which symbolized personal achievement in Benin society, both on the battlefield and in peacetime; Dejenne Terracottas: Unfortunately, as is true of the Nok terracottas, the vast surviving Dejenne sculptures came from illegal excavations, and all contextual information about them has been destroyed. The subject matter includes male and female couples, people with what some scholars interpret as lesions and
swellings and snake-entwined figures; Walls and tower, Great Enclosure, Great Zimbabwe (Fig. 19-11): Thirty-foot high stone walls and conical towers surrounded the royal residence. … Most scholars agree Great Zimbabwe was a royal residence with special areas for the ruler, his wives, and nobles; Monolith with bird and crocodile, from Great Zimbabwe (Fig. 19-12): The eighth monolith found in an area now considered the ancestral shrine of the ruler's first wife, stands several feet tall. …The crocodile on the front of the monolith may represent the wife's elder male ancestors. Master of the Symbolic Execution, saltcellar (Fig. 19-14): Two male figures and two female figures sit between these rods, grasping them. (pp. 520, 521, 529, 530, 531, and 532)
Sluter's workshop produced statues of the duke and his wife kneeling before the Virgin and Child. Consistent with Philip’s desire to make the Chartreuse de Champmol an enduring monument to his glory, the duke and his wife Margaret de Mâle appear as kneeling, praying jamb figures presented to the Virgin on the trumeau by their patron saints, John the Baptist and Catherine of Alexandria; Melchior Broederlam, Retable de Champmol (Fig. 20-3): The painted wings (…) depict Annunciation and Visitation on the left panel and Presentation into the Temple and Flight into Egypt on the right panel; Hubert and Jan Van Eyck, Ghent Altarpiece (closed) (Fig. 20-4) and Hubert and Jan Van Eyck, Ghent Altarpiece (open), (Fig. 20-5): This retable is one of the largest (nearly 12 feet tall) of the 15th century. Jodocus Vyd, diplomat retainer of Philip the Good, and his wife, Isabel Borluut, commissioned this polyptych as the centerpiece of the chapel Vyd built in the church originally dedicated to St John the Baptist (since 1540, St. Bavo Cathedral). Two of the exterior panels (…) depict the donors. The husband and wife, painted illusionistically rendered niches, kneel with their hands clasped in prayer. The Annunciation appears on the upper register. Adam and Eve appear in the far panels; Jan Van Eyck, Giovanni Arnolfini and His Wife (Fig. 20-6): Van Eyck depicted the Lucca financier (who had established himself in Bruges as an agent of the Medici family), in his home. Arnolfini holds the hand of his second wife, whose name is not known. According to the traditional interpretation of the painting, Van Eyck recorded the couple taking their wedding vows. As in the Mérode Altarpiece (…), almost every object portrayed carries meaning. The little dog symbolizes fidelity (…). Behind the pair, the curtains of the marriage bed have been opened. The bedpost’s finial (crowning ornament) is a tiny statue of Saint Margaret, patron saint of childbirth. (The bride is not yet
pregnant, although the fashionable costume she wears makes her appear so.)… Husbands customarily presented brides with clogs and the solitary lit candle on the chandelier was part of Flemish marriage practices. …Van Eyck’s placement of the two figures suggests conventional gender roles—the woman stands near the bed and well into the room, whereas the man stands near the open window, symbolic of the outside world. …He also augmented the scene’s credibility by including the convex mirror (…) because viewers can see not only the principals, Arnolfini and his wife, but also two persons who look into the room through the door. (…) One of these must be the artist himself, as the florid inscription above the mirror, Johannes de Eyck fuit hic ("Jan van Eyck was here"), announces he was present. The picture's purpose, then, would have been to record and sanctify this marriage. Most scholars now reject this traditional reading of the painting, however. The room is a public reception area, not a bedchamber, and it has been suggested that Arnolfini is conferring legal privileges on his wife to conduct business in his absence; Man in a Red Turban: Sometimes, royalty, nobility, and the very rich would send artists to paint the likeness of a prospective bride or groom. For example, when young King Charles VI of France sought a bride, he dispatched a painter to three different royal courts to make portraits of the candidates; The Artist's Profession in Flanders: Sometimes an artist seeking admission to a guild would marry the widow of a member. A woman could inherit her husband's workshop but not run it. … Flemish women interested in pursuing art as a career, for example, Caterina van Hemessen (…), most often received tutoring from fathers and husbands who were professionals and whom the women assisted in all the technical procedures of the craft; Rogier Van der Weyden, Saint Luke Drawing the Virgin (Fig. 20-9): The carved armrest of the Virgin's bench depicts Adam
and Eve, and the Serpent, reminding the viewer that Mary is the new Eve and Christ the new Adam who will redeem humanity from original sin; Petrus Christus, *A Goldsmith in His Shop* (Fig. 20-10): According to the traditional interpretation, *A Goldsmith in His Shop* portrays Saint Eligius (...) sitting in his stall, showing an elegantly attired couple a selection of rings. The bride's betrothal girdle lies on the table as a symbol of chastity, and the woman reaches for the ring the goldsmith weighs. … Although the couple's presence suggests a marriage portrait, the patrons were probably not the couple portrayed but rather the goldsmith's guild in Bruges; Dirk Bouts, *Wrongful Beheading of the Count* (left) and *Justice of Otto III* (right), ca. 1470-1475, Oil on wood (20-11A): According to the legend, Otto's wife falsely accused a count of attempting to seduce her. Otto, solely on the basis of the empress's accusation, ordered the execution of the count. The count's widow, seeking to clear her husband's name, offered to undergo a trial by fire to prove his innocence. She prevailed, and Otto realizing his error had the empress burned at the stake; Hugo Van der Goes, *Portinari Altarpiece* (open) (Fig. 20-12): Hugo painted the triptych for Tommaso Portinari, an Italian shipowner and agent for the powerful Medici family of Florence. Portinari appears on the wings of the altarpiece with his family and their patron saints. The subject of the central panel is *Adoration of the Shepherds*. … The Virgin, Joseph, and the angels seem to brood on the suffering to come rather than to meditate on the miracle of Jesus’ birth; Hans Memling, *Virgin with Saints and Angels*, center panel of the St John Altarpiece (Fig. 20-13): This gathering celebrates the *mystic marriage* of saint Catherine of Alexandria one of many virgin saints believed to have entered into a spiritual marriage with Christ. As one of the most revered virgins of Christ, Saint Catherine provided a model of devotion that resonated with women viewers.
(especially nuns); Hans Memling, *Tommaso Portinari and Maria Baroncelli* (Fig. 20-14A): The pair of portraits illustrated here depicts Tommaso Portinari, who managed the Bruges branch of the Medici bank, and his wife Maria Baroncelli. It most likely dates to around 1470, the year of their wedding. (Portinari later commissioned another Flemish artist, Hugo van der Goes, to paint a triptych (...) for the church of Sant’Egidio in Florence in which he and Maria appear as donors.) Maria Baroncelli was the daughter of another Florentine banker. At the time of their marriage, Tommaso was 38 and Maria only 14. Memling portrayed both the bride and groom in three-quarter views against a dark background with their hands brought together in prayer. He brilliantly succeeded in recording his subjects’ features and their quiet reverence and dignity. This is a portrait of Christian piety as well as of two individuals. Although the newlyweds face inward, they do not look directly into each other’s eyes. An inventory of Portinari’s collection at the time of his death establishes that the couple’s gaze was originally directed at a missing central panel representing the Madonna and Child (...); Jean Fouquet, *Melum Diptych*. Left wing: Étienne Chevalier and Saint Stephen. Right wing: Virgin and Child (Fig. 20-17): The integration of sacred and secular (especially the political or personal), prevalent in other northern European artworks, also emerges here, which complicates the reading of this diptych. Agnes Sorel (1421-1450), mistress of King Charles VII, was Fouquet's model for the Virgin Mary, whose left breast is exposed and who does not look at the viewer. Chevalier commissioned this painting after Sorel's death, probably by poisoning while pregnant with the king's child. Thus in addition to the religious interpretation of this diptych, there is surely a personal and political narrative here as well; Martin Schongauer: After Charles the Bold's death in 1477, bringing to an end the Burgundian
dream of forming a strong middle kingdom between France and the Holy Roman Empire, at the Battle of Nancy, the French monarchy reabsorbed the southern Burgundian lands, and the Netherlands passed to the Holy Roman Empire by virtue of the dynastic marriage of Charles's daughter, Mary of Burgundy to Maximilian of Habsburg, inaugurating a new political and artistic era in northern Europe. (pp. 534, 535, 536, 537, 538, 539, 540, 541, 542, 545, 546, 547, 548, 549, 552, and 556)

Chapter 21 - The Renaissance in Quattrocento Italy. The following heteronormative qualities are exhibited in the written text and images from this period:

Sandro Botticelli, *Primavera* (Fig. 21-1): Botticelli painted *Primavera* (Spring …) for Lorenzo di Pierfrancesco de' Medici (1463-1503), one of Lorenzo the Magnificent's cousins. …At the right, the blue ice-cold Zephyrus, the west wind, is about to carry off and marry the nymph Chloris, whom he transforms into Flora, goddess of spring, appropriately shown wearing a rich floral gown. …The sensuality of the representation, the appearance of Venus in springtime, and the abduction and marriage of Chloris all suggest the occasion for the painting was young Lorenzo's wedding in May 1482. But the painting also sums up the Neo-Platonists’ view that earthly love is compatible with Christian theology. In their reinterpretation of classical mythology, Venus as the source of love provokes desire through Cupid. Desire can lead either to lust and violence (Zephyr) or, through reason and faith (Mercury), to the love of God. *Primavera*, read from right to left, served to urge the newlyweds to seek God through love; Lorenzo Ghiberti, east doors (*Gates of Paradise*) (Fig. 21-9) and Lorenzo Ghiberti, *Isaac and His Sons* (Fig. 21-10): Each panel contains a relief set in plain molding and depicts an episode from the Old Testament. …In *Isaac and His Sons*, the women on the left
Foreground attend the birth of Esau and Jacob in the left background. In the central foreground, Isaac sends Esau with his dogs to hunt game. In the right foreground, Isaac blesses the kneeling Jacob as Rebecca looks on; Donatello, Gattamelata (equestrian statue of Erasmo da Narni) (Fig. 21-16): Although Gattamelata's family paid for the general's portrait (...), the Venetian senate formally authorized its placement in the square in front of the Church of Saint Antonio in Padua. Gentile Da Fabriano, Adoration of the Magi (Fig. 21-18): The leading Quattrocento master of the International Style was Gentile Da Fabriano (ca. 1370-1427), who in 1423 painted Adoration of the Magi (...) as the altarpiece for the family chapel of Palla Strozzi (1372-1462) in the church of Santa Trinità in Florence. At the beginning of the 15th century, the Strozzi family was the wealthiest in the city. ...The painting presents all the pomp and ceremony of chivalric etiquette in a religious scene centered on the Madonna and Child; Brancacci Chapel: The frescoes Masaccio painted in the family chapel that Felice Brancacci (1382-1447) sponsored in Santa Maria del Carmine in Florence provide excellent examples of his innovations; Masaccio, Expulsion of Adam and Eve from Eden (Fig. 21-20): Adam’s feet, clearly in contact with the ground, mark the human presence on earth, and the cry issuing from Eve’s mouth voices her anguish. The angel does not force them physically from Eden. Rather they stumble on blindly, the angel’s will and their own despair driving them; Masaccio, Holy Trinity (Fig. 21-21): Masaccio also included portraits of the donors of the painting, Lorenzo Lenzi and his wife, who kneel just in front of the pilasters framing the chapel’s entrance; Fra Filippo Lippi: Fra Filippo was unsuited for monastic life. He indulged in misdemeanors ranging from forgery and embezzlement to the abduction of a pretty nun, Lucretia, who became his mistress and the mother of his
son, the painter Filippino Lippi (1457-1504); Fra Filippo Lippi, *Madonna and Child with Angels* (Fig. 21-24): The Madonna is a beautiful young mother, albeit with a transparent halo, in an elegantly furnished Florentine home, and neither she nor the Christ Child, whom two angels hold up, has a solemn expression. …Significantly, all figures reflect the use of live models (Perhaps Lucretia for the Madonna); Domenico Ghirlandaio:

Although projects undertaken with church, civic, and Medici patronage were significant sources of income for Florentine artists, other wealthy families also offered attractive commissions. Toward the end of the 15th century, Domenico Ghirlandaio (1449-1494) received the contract for an important project for Giovanni Tornabuoni, one of the wealthiest Florentines of his day, Tornabuoni asked Ghirlandaio to paint a cycle of frescoes depicting scenes from the lives of the Virgin and Saint John the Baptist for the choir of Santa Maria Novella (…); Domenico Ghirlandaio, *Birth of the Virgin* (Fig. 21-26): In *Birth of the Virgin* (…), Mary’s mother, Saint Anne, reclines in a palatial Renaissance room embellished with fine wood inlay and sculpture, while midwives prepare the infant’s bath. From the left comes a solemn procession of women led by a young Tornabuoni family member, probably Ludovica, Giovanni’s only daughter; Domenico Ghirlandaio, *Giovanna Tornabuoni (?)* (Fig. 21-27): His 1488 panel painting of an aristocratic young woman is probably a portrait of Giovanna Tornabuoni a member of the powerful Albizzi family and wife of Lorenzo Tornabuoni, one of Lorenzo Medici’s cousins. …In the background an epitaph (Giovanna Tornabuoni died in childbirth in 1488 at age 20); Sandro Botticelli, *Birth of Venus* (Fig. 21-29): In Botticelli’s lyrical painting of Poliziano’s retelling of the Greek myth, Zephyrus, carrying Chloris, blows Venus, born of the sea foam and carried on a cockle shell, to her sacred island, Cyprus; Italian
Renaissance Family Chapel Endowments: During the 14th through 16th centuries in Italy, wealthy families regularly endowed chapels adjacent to major churches. These family chapels were usually on either side of the choir near the altar at the church’s east end. Particularly wealthy families sponsored chapels in the form of separate buildings constructed adjacent to churches. … Other powerful banking families — the Baroncelli, Bardi, and Peruzzi — each sponsored chapels in the Florentine church of Santa Croce. The Pazzi family commissioned a chapel (Figs. 21-34 to 21-36) adjacent to Santa Croce, and the Brancacci family sponsored the decorative program (Figs. 21-19 and 21-20) of their chapel in Santa Maria del Carmine. These families endowed chapels to ensure the well-being of the souls of individual family members and ancestors. Filippo Brunelleschi, facade of the Pazzi Chapel (Fig. 21-34): The Pazzi family erected this chapel as a gift to the Franciscan church of Santa Croce; Michelozzo Di Bartolommeo, east facade of the Palazzo Medici-Riccardi (Fig. 21-37): When the Medici returned to Florence in 1434 after a brief exile imposed upon them by other elite families who resented the Medici’s consolidation of power, Cosimo, aware of the importance of public perception, attempted to maintain power from behind the scenes. … Riccardi family bought the Medici palazzo in the 18th century (hence the name Palazzo Medici-Riccardi). Michelozzo Di Bartolommeo, interior court of the Palazzo Medici-Riccardi (Fig. 21-38): The Palazzo Medici’s internal court surrounded by an arcade was the first of its kind and influenced a long line of descendants in Renaissance domestic architecture; Alberti and Rossellino, Palazzo Rucellai (Fig. 21-39) and Alberti, west facade of Santa Maria Novella (Fig. 21-40): Rucellai family also commissioned Alberti to design the façade (…) of the 13th-century Gothic church of Santa Maria Novella in Florence. Girolamo Savonarola:
Savonarola's condemnation of humanism as heretical nonsense, and his banishing of the Medici, Tornabuoni, and other wealthy families from Florence, deprived local artists of some of their major patrons, at least in the short term. There were however, commissions aplenty for artists elsewhere in Italy; Piero Della Francesca, *Brera Altarpiece* (Fig. 21-43A): Piero della Francesca painted the altarpiece now in the collection of the Brera Pinacoteca (Picture Gallery) in Milan for Federico da Montefeltro of Urbino. Federico, clad in armor, kneels piously at the feet of the enthroned Madonna. Directly behind him stands Saint John the Evangelist, his patron saint. Where the viewer would expect to see Federico’s wife, Battista Sforza (on the lower left, kneeling and facing her husband; …), no figure is present. Battista had died in 1472, shortly before Federico commissioned this painting. Thus, her absence clearly announces his loss. Piero further called attention to it by depicting John the Baptist, Battista’s patron saint, at the far left. The ostrich egg suspended from a shell over Mary’s head was common over altars dedicated to the Virgin. Piero Della Francesca, *Battista Sforza and Frederico da Montefeltro* (Fig. 21-43): A double portrait (…) of the count and his second wife, Battista Sforza (1446-1472). …Frederico married Battista Sforza in 1460 when she was 14 years old. The daughter of Alessandro Sforza (1409-1473), lord of Pesaro and brother to the Duke of Milan, Battista was a well-educated humanist who proved to be an excellent administrator of Frederico's territories during his frequent military campaigns. She gave birth to eight daughters in 11 years and finally on January 25, 1472, to the male heir for which the couple had prayed. When the countess died of pneumonia five months later at age 26, Frederico went into mourning for virtually the rest of his life. He never remarried. Frederico commissioned Piero della Francesca to paint their double portrait shortly after Battista's death to pay
tribute to her and to have a memento of their marriage; Andrea Mantegna, Interior of the Camera Picta (Painted Chamber) (Fig. 21-48): One of the most spectacular rooms in the Palazzo Ducale (ducal palace) is the duke’s bedchamber and audience hall, the so-called Camera degli Sposi (Room of the Newly-Weds), originally the Camera Picta (...).

Andrea Mantegna (ca. 1431-1506) of Padua took almost nine years to complete the extensive fresco program aggrandized Ludovico Gonzaga and his family. Mantegna, Saint James Led to Martyrdom (Fig. 21-49A): When he was only 18, he received a contract from Imperatrice Ovetari, the widow of Antonio di Biagio degli Ovetari, to paint a mural cycle for her late husband’s burial chapel in the Chiesa degli Eremitani (Church of the Hermits) in Padua depicting events from the life of Saint James, one of the saints to whom the church was dedicated. (pp. 558, 559, 566, 567, 568, 571, 572, 573, 574, 575, 577, 578, 579, 580, 581, 584, 586, 587, 588, 590, 591, 592, 594, and 595)

Chapter 22 - Renaissance and Mannerism in Cinquecento Italy. An examination of Gardner’s Art through the Ages reveals the following heteronormative findings in the text:

Interior of the Sistine Chapel (looking west), Vatican City, Rome, built 1473; ceiling and altar wall frescoes by Michelangelo Buonarroti (Fig. 22-1): Michelangelo's retelling of the biblical narrative often departed from traditional iconography. In one panel he combined Temptation and Expulsion, suggesting God's swift punishment for original sin. Leonardo in Milan: Around 1481, Leonardo left Florence after offering his services to Ludovico Sforza (1451-1508), the son and heir apparent of the ruler of Milan; Leonardo Da Vinci, Madonna of the Rocks (Fig. 22-2): Leonardo used gestures and a pyramidal composition to unite the Virgin, John the Baptist, the Christ Child, and an angel in this work, in which the figures share the same light-infused environment; Leonardo Da
Vinci, cartoon for *Madonna and Child with Saint Anne and the Infant Saint John* (Fig. 22-3): Here, the glowing light falls gently on the majestic forms in a scene of tranquil grandeur and balance; Leonardo Da Vinci, *Mona Lisa* (Fig. 22-5): The sitter's identity is still the subject of scholarly debate, but in his biography of Leonardo, Giorgio Vasari asserted she was Lisa di Antonio Maria Gheradini, the wife of Francisco del Giocondo, a wealthy Florentine—hence, "Mona (an Italian contraction of ma donna, "my lady") Lisa."

Raphael, *Marriage of the Virgin* (Fig. 22-7): According to the *Golden Legend* (a 13th-century collection of stories about the lives of the saints), Joseph competed with other suitors for Mary's hand. The high priest was to give the Virgin to whichever suitor presented to him a rod that had miraculously bloomed. Raphael depicted Joseph with his flowering rod in his left hand. In his right hand, Joseph holds the wedding ring he is about to place on Mary's finger. Other virgins congregate at the left, and the unsuccessful suitors stand on the right. One of them breaks his rod in half over his knee in frustration, giving Raphael an opportunity to demonstrate his mastery of foreshortening; Raphael, *Madonna in the Meadow* (Fig. 22-8): Emulating Leonardo’s pyramidal composition (…) but rejecting his dusky modeling and mystery, Raphael set his Madonna in a well-lit landscape and imbued her with grace, dignity, and beauty; Andrea Del Sarto, *Madonna of the Harpies* (Fig. 22-8A): Painted for the high altar of the church of San Francesco in Florence, it represents the Virgin standing like a monumental statue on a pedestal decorated with *harpies* (mythological creatures of the Underworld). Two angels steady Mary’s legs as she holds the Christ Child. To her right and left are Saint Francis and Saint John the Evangelist, respectively, who look at the spectator rather than at Mary and Jesus; Raphael, *Galatea, Sala di Galatea* (Fig. 22-11): In Raphael's fresco, Galatea flees on a
shell drawn by leaping dolphins to escape her uncouth lover, the cyclops Polyphemus (painted on another wall by a different artist). The painting is an exultant song in praise of human beauty and zestful love; Michelangelo Buonarroti, Ceiling of the Sistine Chapel (Fig. 22-17) and Michelangelo Buonarroti, *Creation of Adam*, detail of the ceiling of the Sistine Chapel (Fig. 22-18) and Michelangelo Buonarroti, *Fall of Man*, detail of the ceiling of the Sistine Chapel (Fig. 22-18A): In depicting the most august and solemn themes of all, the creation, fall, and redemption of humanity —subjects most likely selected by Julius II with input from Michelangelo and Cardinal Marco Vigerio della Rovere (1446-1516)—Michelangelo spread a colossal compositional scheme across the vast surface. He succeeded in weaving together more than 300 figures in an ultimate grand drama of the human race. ... Beneath the sheltering left arm is a woman, apprehensively curious but as yet uncreated. Scholars traditionally believed she represented Eve, but many now think she is the Virgin Mary (with the Christ Child at her knee). If the second identification is correct, it suggests Michelangelo incorporated into his fresco one of the essential tenets of Christian faith—the belief that Adam’s original sin eventually led to the sacrifice of Christ, which in turn made possible the redemption of all human kind; (Fig. 22-18A): In one of the most powerful sections of the Sistine Chapel ceiling (Fig. 22-17, *fourth from the top*), Michelangelo told the story of the *Fall of Man*, combining in a single frame two scenes always depicted separately by earlier artists: *Temptation of Adam and Eve* (Fig. 11-25) and *Expulsion from the Garden of Eden* (Fig. 21-20). Dividing the two episodes is a large oak tree, an allusion to his patron’s coat of arms (Pope Julius II was Cardinal della Rovere, whose family name means “of the oak”). The angel to the right of the tree, who extends his arm to prod a resistant Adam out of
Paradise, completes the shape of a cross with the tree’s trunk and serpent’s left arm, so that the tree also serves to foreshadow Christ’s sacrifice on the cross to redeem humankind from the original sin of Adam and Eve. Michelangelo combined temptation and expulsion in one panel (Adam and Eve). Michelangelo Buonarroti, Pietà (Fig. 22-20): Includes a self-portrait of Michelangelo as Nicodemus supporting the lifeless body of the savior. The Virgin is now a subsidiary figure, half hidden by her son, whose left leg originally rested on her thigh, a position, suggesting sexual union —which elicited harsh criticism—a possible reason Michelangelo smashed the statue. The undersized Mary Magdalene is in a kneeling position, and her hand does not make contact with Christ’s flesh, underscoring the sacred nature of the Savior’s body. Forming the apex of the composition is the hooded Nicodemus, a self-portrait of Michelangelo. This late work is therefore very personal in nature. The sculptor placed himself in direct contact with Christ, without the intercession of priests or saints, a heretical concept during the Counter-Reformation and another possible explanation why Michelangelo never completed the statue; Antonio Da Sangallo The Younger, Palazzo Farnese, Rome, 1517-1546; completed by Michelangelo, 1546-1550 (Fig. 22-26) and Antonio Da Sangallo The Younger, courtyard of the Palazzo Farnese, Rome, ca. 1517-1546. Third story and attic by Michelangelo, 1546-1550 (Fig. 22-27): Antonio, the youngest of a family of architects, went to Rome around 1503 and became Bramante's draftsman and assistant. He is the perfect example of the professional architect. Indeed, his family constituted an architectural firm, often planning and drafting for other architects; Venetian Painting: Giovanni Bellini: Trained in the International style by his father Jacopo, a student of Gentile da Fabriano (...), Giovanni Bellini (ca. 1430-1516) worked in the family shop
and did not develop his own style until after his father's death in 1470; Giovanni Bellini, *Madonna and Child with saints (San Zaccaria Altarpiece)* (Fig. 22-32): The Virgin Mary sits enthroned, holding the Christ Child, with saints flanking her; Giovanni Bellini and Titian, *Feast of the Gods* (Fig. 22-33): The ancient literary source was the Roman poet Ovid's *Fasti* (…), which describes the gods banqueting. Satyrs attend the gods, nymphs bring jugs of wine, and couples engage in love play. At the far right, Priapus lifts the dress of the sleeping nymph with exposed breast; Giorgione Da Castelfranco, *The Tempest* (Fig. 22-34): Pushed off to both sides are the few human figures depicted—a young woman nursing a baby in the right foreground and a man carrying a halberd (a combination spear and battle-ax—but he is not a soldier) on the left; Titian, *Pastoral Symphony* (Fig. 22-35): As in Giorgione's *Tempest*, the theme is as enigmatic as the lighting. …The two women accompanying the young men may be thought of as their invisible inspiration, their muses. One turns to lift water from the sacred well of poetic inspiration. The voluptuous bodies of the women, softly modulated by the smoky shadow, became the standard in Venetian art. The fullness of their figures contributes to their effect as poetic personifications of nature’s abundance. Titian, *Madonna of the Pesaro Family* (Fig. 22-37): He dedicated a family chapel in Santa Maria Gloriosa and donated Titian’s altarpiece in gratitude. In a stately sunlit setting Mary receives the commander, who kneels dutifully at the foot of her throne. …Saint Peter appears on the steps of the throne, and Saint Francis introduces other Pesaro family members (all male—Italian depictions of donors in this era typically excluded women and children), who kneel solemnly in the right foreground; Titian, *Meeting of Bacchus and Ariadne* (Fig. 22-38): Based on an ancient Latin poem by Catullus, in which Bacchus, accompanied by a
boisterous group, arrives on the island of Naxos in a leopard-drawn chariot, to save Ariadne. Titian, *Venus of Urbino* (Fig. 22-39): In 1538, at the height of his powers, Titian painted the so-called Venus of Urbino (…) for Guidobaldo II, who became the duke of Urbino the following year (r. 1539-1574). The title (given to the painting later) elevates to the status of classical mythology what is probably a representation of a sensual Italian woman in her bedchamber; Women in the Renaissance: Lavinia Fontana, *Portrait of a Noblewoman* (Fig. 22-40A): Lavinia Fontana of Bologna was the first woman in Italy to enjoy a prosperous career as a painter. The daughter of Prospero Fontana, a successful Bolognese painter who also worked in Rome and Florence, Lavinia trained in her father’s studio, as was typical for aspiring women artists during the Renaissance. …The costume is the kind a bride wore on the occasion of her marriage. The clothes and jewels constituted part of the bride’s dowry. The pelt suspended from her belt is that of a marten (an animal similar to a mink), a Renaissance symbol of fertility, highly appropriate for a marriage portrait, as was also her pet dog. …Among the problem researchers face in their quest to clarify women’s activities as patrons is that women often wielded their influence and decision-making power behind the scenes. Many of them acquired their positions through marriage. Their power was thus indirect and provisional, based on their husbands’ wealth and status. …Titian, *Isabella D'Este* (Fig. 22-40): One of the most important Renaissance patrons, male or female, was Isabella d'Este (1474-1539), the marquis of Mantua. The daughter of Ercole d'Este, duke of Ferrara (r. 1471-1505), and brought up in the princely and cultured court there Isabella married Francisco Gonzaga, marquis of Mantua (1466-1519), in 1490. The marriage gave Isabella access to a position and wealth necessary to pursue her interest in becoming a major art patron. ...
One was Caterina Sforza (1462-1509), daughter of Galeazzo Maria Sforza (heir to the duchy of Milan), who married Girolamo Riario (1443-1488) in 1484. The death of her husband, lord of Imola and count of Forli, gave Sforza, who survived him by two decades, access to power denied most women. … Another female art patron was Lucrezia Tornabuoni (1425-1482), who married Piero di Cosimo de' Medici, one of many Medici, both men and women, who earned reputations as unparalleled art patrons; Isabella D'Este: At 16, she married Francesco Gonzaga, marquis of Mantua, and through her patronage of art and music was instrumental in developing the Mantuan court into an important cultural center. Titian and Palma Il Giovane, Pietà (Fig. 22-41): The Virgin cradles her son’s body, while Mary Magdalene runs forward with her right arm raised in a gesture of extreme distress; Jacopo Da Pontormo, Entombment of Christ (Fig. 22-42): As a result the Virgin Mary falls back (away from the viewer) as she releases her dead son’s hand. …This emptiness accentuates the grouping of hands, filling the hole, calling attention to the void —symbolic of loss and grief; Parmigianino, Madonna with the Long Neck (Fig. 22-44): In Parmigianino’s hands, this traditional, usually sedate, religious subject became a picture of exquisite grace and precious sweetness. The Madonna’s small oval head, her long and slender neck, the otherworldly attenuation and delicacy of her hand, and the sinuous, swaying elongation of her frame —all are marks of aristocratic, sumptuous courtly taste of Mannerist artists and patrons alike; Bronzino, Venus, Cupid, Folly, and Time (Fig. 22-45): In this painting, which Cosimo commissioned as a gift for King Francis I of France (…), Bronzino demonstrated the Mannerists’ fondness for learned allegories that often had lascivious undertones, a shift from the simple and monumental statements and form of the High Renaissance. Bronzino depicted Cupid
—here an adolescent who has reached puberty, not an infant—fondling his mother, Venus, while Folly prepares to shower them with rose petals. Time, who appears in the upper right corner, draws back the curtain to reveal the playful incest in progress. …The picture seems to suggest that love—accompanied by envy and plagued by inconstancy—is foolish and that lovers will discover its folly in time; Eleanor of Toledo: In 1540, Cosimo I de’ Medici married Eleanora of Toledo (1519-1562), daughter of Charles V’s viceroy in Naples, and thereby cemented an important alliance with the Spanish court; Eleanor of Toledo and Giovanni de’ Medici (Fig. 22-46): Several years later Cosimo asked Bronzino to paint Eleanora and their second son, Giovanni (…), who then was about three years old. Bronzino painted dozens of portraits of members of the Medici family, but never portrayed Eleanora with any of her daughters (she and Cosimo had three daughters as well as eight sons). This painting should be seen as a formal dynastic portrait intended to present the duke’s wife as the mother of one of his heirs. …Eleanor’s figure takes up most of the panel’s surface, and Bronzino further underscored her primacy by lightening the blue background around her head, creating a halolike frame for her face and perhaps associating the mother and son with the Madonna and Christ Child; Sofonisba Anguissola, Portrait of the Artist’s Sisters and Brother (Fig. 22-47): Like many of the other works she produced before emigrating to Spain in 1559, the portrait illustrated here (…) represents members of her family; Benvenuto Cellini, Saltcellar of Francis I (Fig. 22-52): Neptune and Tellus are depicted (or, as Cellini named them, Sea—the source of salt—and Land) recline atop an ebony base decorated with relief figures of Dawn, Day, Twilight, Night, and the four winds—some based on Michelangelo's statues in the Medici Chapel in San Lorenzo. Giovanni Da Bologna, Abduction of the
Sabine Women (Fig. 22-53): Drawn from the legendary history of early Rome, the group of figures received its current title—relating how the Romans abducted wives for themselves from the neighboring Sabines—only after its exhibition. (pp. 598, 599, 601, 602, 603, 604, 605, 606, 608, 609, 610, 614, 615, 617, 618, 621, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 638, and 639)

Chapter 23 - High Renaissance and Mannerism in Northern Europe and Spain. The following heteronormative qualities are exhibited in the written text and images of Gardner’s Art through the Ages:

Hieronymus Bosch, Garden of Earthly Delights (Fig. 23-1): This suggests the triptych was a secular commission, and some scholars have proposed that given the work's central themes of sex and procreation, the painting may commemorate a wedding. Marriage was a familiar theme in Netherlandish painting (...). Any similarity to earlier paintings ends there, however. Whereas Jan van Eyck and Petrus Christus grounded their depictions of betrothed couples in 15th-century life and custom, Bosch's imagery portrays a visionary world of fantasy and intrigue—a painted world without close parallel until the advent of Surrealism more than 400 years later (...). In the left panel, God (in the form of Christ) presents Eve to Adam in a landscape, presumably the Garden of Eden. ...The central panel is a continuation of Paradise, a sunlit landscape filled with nude people, all in the prime of youth, blithely cavorting amid bizarre creatures and unidentifiable objects. The youths play with abandon. ...The numerous fruits and birds (fertility symbols) in the scene suggest procreation, and, indeed many of the figures pair off as couples. In contrast to the orgiastic overtones of the central panel is the terrifying image of Hell in the right wing. ... Scholars have traditionally interpreted Bosch's triptych as a warning of the fate
awaiting the sinful, decadent, and immoral, but as a secular work, *Garden of Earthly Delights* may have been intended for a learned audience fascinated by alchemy, the study of seemingly magical chemical changes; Matthias Grünewald, *Isenheim Altarpiece* (Fig. 23-2): Grunewald painted the exterior panels of the first pair (visible when the altarpiece is closed, (...) between 1510 and 1515: *Crucifixion* in the center, *Saint Sebastian* on the left, *Saint Anthony Abbot* on the right, and *Lamentation* in the predella. When these exterior wings are open, four additional scenes (not illustrated) — *Annunciation, Angelic Concert, Madonna and Child*, and *Resurrection* — appear; Albrecht Dürer, *Fall of Man (Adam and Eve)* (Fig. 23-5): His wife, who served as his manager, and is mother also sold his prints at markets. Clearly outlined against the dark background of a northern European forest, the two idealized figures of Adam and Eve stand in poses reminiscent of specific classical statues probably known to Dürer through graphic representations. Lucas Cranach the Elder, *Law and Gospel* (Fig. 23-8): At the far left are Adam and Eve, whose original sin necessitated Christ's sacrifice; Hans Holbein the Younger, *Henry VIII* (Fig. 23-11A): Henry VIII was one of the most combative and authoritarian monarchs in European history. A man of imposing size in both height and girth, he took one wife after another in a series of stormy and mostly childless marriages, beheaded Sir Thomas More and suppressed all opposition at home, and broke with the Catholic Church to head the Church of England. (He was excommunicated in 1533; Jean Clouet, *Francis I* (Fig. 23-12): Legend has it that Francis (known as the merry monarch) was a great lover and the hero of hundreds of gallant deeds. Appropriately, he appears suave and confident, with his hand resting on the pommel of a dagger. ...Francis and his court favored art that was at once elegant, erotic, and unorthodox. Appropriately, Mannerism appealed to them
most, and Francis thus brought Benvenuto Cellini to France with the promise of a lucrative retainer. He put two prominent Florentine Mannerists—Rosso Fiorentino and Francesco Primaticcio—in charge of decorating the new royal palace at Fontainebleau; Jan Gossaert, *Neptune and Amphitrite* (Fig. 23-15): Gossaert depicted the sea god with his traditional attribute, the trident, and wearing a laurel wreath and an ornate conch shell in place of Dürer's fig leaf. Amphitrite is fleshy and, like Neptune, stands in a contrapposto stance; Jan Gossaert, *Saint Luke Drawing the Virgin Mary* (Fig. 23-15A): But, in striking contrast to Rogier van der Weyden’s painting (…) of the same theme, in which the artist and his models occupy a room in a Flemish home, Gossaert’s Saint Luke draws the Virgin and Child (with the aid of an angel, who guides his hand) in an Italian palace featuring classical piers, columns, and arches decorated with reliefs modeled on Roman architectural friezes. The Madonna is not really posing for the artist, however. Gossaert presented her as a miraculous apparition floating on clouds and accompanied by putti, two of which hold her crown over her head. Quinten Massys, *Money-Changer and His Wife* (Fig. 23-16): But *Money-Changer and His Wife* is also a commentary on Netherlandish values and mores. The painting highlights the financial transactions that were an increasingly prominent part of 16th-century life in the Netherlands and that distracted Christians from their religious duties. The banker’s wife, for example, shows more interest in watching her husband weigh money than in reading her prayer book. ...Nonetheless, the couple in this painting has tipped the balance in favor of the pursuit of wealth; Pieter Aertsen, *Butcher's Stall* (Fig. 23-17): Aertsen embedded strategically placed religious images in his paintings. In the background, Joseph leads a donkey carrying Mary and the Christ Child. The Holy family stops to offer alms to a beggar and
his son, while the people behind the Holy Family wend their way toward a church;

Caterina Van Hemessen: Caterina was typical in having been trained by her father, Jan Sanders van Hemessen (ca. 1500-1556), a well-known painter; Attributed to Levina Teerlinc, *Elizabeth I as a Princess* (Fig. 23-19): Teerlinc's considerable skill is evident in a life-size portrait attributed to her, which depicts Elizabeth I as a composed, youthful princess. Daughter of Henry VIII and Anne Boleyn, Elizabeth was probably in her late 20's when she posed for this portrait. …Politically powerful women such as Margaret of Austria (regent of the Netherlands during the 16th century; 1480-1530) and Mary of Hungary (queen consort of Hungary; 1505-1558) were avid collectors and patrons, and contributed significantly to the thriving state of the arts; Pieter Bruegel the Elder, *Netherlandish Proverbs* (Fig. 23-21): Bruegel's *Netherlandish Proverbs* depicts a Netherlandish village populated by a wide range of people (nobility, peasants, and clerics). …By illustrating more than a hundred proverbs in this one painting, the artist indulged his Netherlandish audience's obsession with proverbs and passion for detailed and clever imagery; Pieter Bruegel the Elder, *Hunters in the Snow* (Fig. 23-22): The weary hunters return with their hounds, women build fires, skaters skim the frozen pond, and the town and its church huddle in their mantle of snow; Spain: Spain's ascent to power in Europe began in the mid-15th century with the marriage of Isabella of Castille (1451-1504) and Ferdinand of Aragon (1452-1516) in 1469. Portal, Colegio de San Gregorio, Valladolid, Spain, ca. 1498 (Fig. 23-23): In the center, the branches of a huge pomegranate tree (symbolizing Granada, the Moorish capital of Spain the Hapsburgs captured in 1492; …) wreath the coat of arms of King Ferdinand and Queen Isabella; El Greco, *Burial of Count Orgaz* (Fig. 23-25): In the carefully individualized features of
these figures (who include El Greco himself in a self-portrait, and his young son, Jorge
Manuel, as well as the priest who commissioned the painting and the Spanish king Philip
II), El Greco demonstrated he was also a great portraitist. (pp. 644, 645, 647, 648, 650,
651, 653, 656, 657, 659, 660, 661, 662, 663, 664, 665, and 666)

Chapter 24 - The Baroque in Italy and Spain. The following heteronormative findings are
noted from the text of *Gardner’s Art through the Ages*:

Gianlorenzo Bernini, *Apollo and Daphne* (Fig. 24-6A): Apollo, smitten by Cupid’s
arrow, pursued the beautiful Daphne, daughter of the river god Peneus, who cried out to
her father to transform her body into a form that would no longer be an object for
Apollo’s lust. Peneus changed Daphne into a laurel tree, which then became sacred to
Apollo. From this story Bernini chose to depict the very moment of transformation.
Apollo has just caught up with Daphne and reaches out to possess her—but her hair and
hands have already begun to take the form of branches and leaves and her legs the bark of
the laurel tree; Gianlorenzo Bernini, *Ecstasy of Saint Teresa* (Fig. 24-7) and Gianlorenzo
Bernini, Cornaro chapel (Fig. 24-8): The marble sculpture that serves as the chapel's
focus depicts Saint Teresa of Avila (1515-1582), a nun of the Carmelite order and one of
the great mystical saints of the Spanish Counter-Reformation. Her conversion occurred
after the death of her father, when she fell into a series of trances, saw visions, and heard
voices. Feeling a persistent pain, she attributed it to the fire-tipped arrow of divine love
an angel had thrust repeatedly into her heart. In her writings, Saint Teresa described this
experience as making her swoon in delightful anguish. …On either side of the chapel,
sculpted portraits of members of the family of Cardinal Federico Cornaro (1579-1673)
watch the heavenly drama unfold from choice balcony seats. Bernini depicted the saint in
ecstasy, unmistakably a mingling of spiritual and physical passion swooning back on a cloud, while the smiling angel aims his arrow; Annibale Carracci: A native of Bologna, Annibale Carracci (1560-1609) received much of his training at an art academy founded there by several members of his family, among them his cousin Ludovico Carracci (1555-1619) and brother Agostino Carracci (1557-1602); Annibale Carracci, *Flight into Egypt* (Fig. 24-15): Here the pastoral setting takes precedence over the narrative of Mary, the Christ Child, and Joseph wending their way slowly to Egypt; Annibale Carracci, *Loves of the Gods* (Fig. 24-16): Cardinal Odoardo Farnese (1573-1626), a wealthy descendant of Pope Paul III, who built the palace in the 16th century, commissioned Annibale to decorate the ceiling of the palace's gallery to celebrate the wedding of the cardinal's brother. Appropriately, the title of the frescoes iconographic program is *Loves of the Gods* —interpretations of the varieties of earthly and divine love in classical mythology; Artemisia Gentileschi, *Judith Slaying Holofernes* (Fig. 24-19): The story from the book of Judith, relates the delivery from Israel from the Assyrians. Having succumbed to Judith, the Assyrian General Holofernes invited her to his tent for the night. When he fell asleep, Judith cut off his head; The Letters of Artemisia Gentileschi: As did other women who could not become apprentices in all-male studios(…), she learned her craft from her father; Guido Reni: Guido Reni (1575-1642), known to many admirers as “the divine Guido,” trained in the Bolognese art academy founded by the Carracci family; Pietro Da Cortona, *Triumph of the Barberini* (Fig. 24-22): In this dramatic ceiling fresco Divine Providence appears in a halo of radiant light directing Immortality, holding a crown of stars, to bestow eternal life on the family of Pope Urban VIII; Spain: The Habsburg kings had built a dynastic state encompassing Portugal, part of Italy, the Netherlands, and
extensive areas of the New World. …The military campaigns Philip III (r. 1598-1621) and his son Philip IV (r. 1621-1665) waged during the Thirty Years’ War were costly and led to higher taxes; Bartolomé Esteban Murillo, *Immaculate Conception* (Fig. 24-25A):

His most famous works, however, depict the *Virgin of the Immaculate Conception*, an immensely popular theme in fervently Catholic Spain. For centuries the Spanish Church had lobbied the popes in Rome to certify that the Virgin, like Christ, had been conceived without sin, a position supported by the Franciscan order. The Dominicans, on the other hand, insisted the Virgin had not been miraculously conceived but was purified while in her mother’s womb. Many Spanish painters received commissions to paint the *Immaculate Conception* in accord with the standard Counter-Reformation iconography.

The Virgin, wearing a white gown and a blue cloak, rises heavenward on clouds, riding on a crescent moon (as described in the Apocalypse) and accompanied by angels carrying attributes referring to her purity (roses, lilies, a mirror) and her suffering (palm fronds);

Diego Velázquez, *Christ on the Cross* (Fig: 24-28A): One of Velázquez’s rare religious works, *Christ on the Cross* is not a narrative but a devotional picture for Benedictine nuns. Christ, in a serene contrapposto pose, bleeds but does not suffer. …Because of his appointment as the court painter of Philip IV (…), which required the artist to produce almost exclusively portraits of the king, his family, and his retinue, Velázquez, unlike all of his contemporaries, painted few religious subjects during his career. In fact, after 1630, he painted only two. One is the hauntingly beautiful *Christ on the Cross*, painted for the Benedictine convent of San Plácido in Madrid, founded in 1623 by Jerónimo de Villanueva (1594–1653), one of the most powerful men in Philip’s court. Villanueva undoubtedly also commissioned Velázquez to create this painting. Velázquez and Philip
IV: Velazquez also painted dozens of portraits of Philip IV (...) and his family and retinue; Diego Velázquez, *Las Meninas* (The Maids of Honor) (Fig. 24-30): Alternately, Velázquez may be painting a portrait of King Philip IV and Queen Mariana, whose reflections appear in the mirror on the far wall. (pp. 674, 675, 679, 680, 683, 684, 685, 686, 687, 689, 690, 691, and 692)

Chapter 25 - The Baroque in Northern Europe. Heteronormative qualities are exhibited in the written text and images of the Gardner’s text as noted:

Peter Paul Rubens, *Garden of Love* (Fig. 25-2A): In this painting made for his own pleasure, Rubens pays tribute to his new wife, Hélène Fourment, whom he depicted seated amid cupids near an Italian Mannerist pavilion in a garden of love. One of these “private paintings” is *Garden of Love*, which Rubens painted shortly after his second marriage at age 53 to Hélène Fourment. The large canvas, set in a garden similar to Rubens’s own, appears to be a tribute to his new wife and to the pleasures of marital love.

The painting, called *Conversation of Young Women* in one inventory, depicts a central group of richly attired, beautiful seated and standing young women surrounded by cupids in a garden with a few male companions. One young woman enters from the left, pushed from behind by a bow-carrying cupid. Several of the women resemble Rubens’s new wife, and the seated lady with her hands crossed in her lap gazing at the viewer is a portrait of Hélène Fourment. Venus herself, the goddess of love, is present in the form of a statue (loosely based on a popular Hellenistic type representing Aphrodite crouching) at the upper right. She squeezes her breasts to produce the streams of water spilling over her knees and into a fountain. One torch-bearing cupid flies into a grotto featuring a pavilion resembling Italian Mannerist buildings of the previous century, especially in the use of
banded columns, as in Sansovino’s Mint (Fig. 22-30A, *left*) in Venice. At the upper left, a band of cupids flies into the garden of love. The leader of the group carries Venus’s doves and a yoke, a symbol of marriage; Marie De' Medici: Among Rubens's royal patrons was Marie de' Medici, a member of the famous Florentine house and widow of Henry IV (r. 1589-1610), the first Bourbon king of France. Peter Paul Rubens, *Arrival of Marie de' Medici at Marseilles* (Fig. 25-3): An allegorical personification of France, draped in a cloak decorated with fleur-de-lis (the floral symbol of French royalty; …), welcomes her. The sea and sky rejoice at the queen’s safe arrival. Neptune and the Nereids (daughters of the sea god Nereus) salute her; Peter Paul Rubens, *Consequences of War* (Fig. 25-4): The principal figure is Mars,...He pays little heed to Venus, his mistress, who accompanied by Amors and Cupids, strives with caresses and embraces to hold him. Gerrit Van Honthorst, *Supper Party* (Fig. 25-8): Supper Party may also have served as a Calvinist warning against the sins of gluttony and lust. The woman feeding the glutton is, in all likelihood, a prostitute with her aged procuress at her side. Or perhaps the painting represents the loose companions of the Prodigal Son —panderers and prostitutes drinking, singing, laughing, and strumming; Middle-Class Patronage and the Art Market in the Dutch Republic: Tavern debts, in particular, could be settled with paintings, which may explain why many art dealers (such as Jan Vermeer and his father before him) were also innkeepers; Frans Hals, *The Woman Regents of the Old Men's Home at Haarlem* (Fig. 25-10): Although Dutch women had primary responsibility for the welfare of the family and the orderly operation of the home, they also populated the labor force in the cities. Among the more prominent roles educated Dutch women played in public life were as regents of orphanages, hospitals, old age homes, and prisons. Judith
Leyster, *Self-Portrait* (Fig. 25-11): Although presenting herself as an artist, Leyster did not paint herself wearing the traditional artist's smock, as her more famous contemporary Rembrandt did in his 1659-1660 self-portrait (...). Her elegant attire distinguishes her socially as a member of a well-to-do family, another important aspect of Leyster's identity.

Rembrandt Van Rijn, *Blinding of Samson* (Fig. 25-13A): The story of the blinding of Samson appears in Judges 16:20–21. God had granted Samson invulnerable strength, the source of which was his hair. The Philistines, enemies of the Hebrews, bribed a beautiful woman named Delilah to persuade Samson to reveal the secret of his strength. While Samson slept, she had her servant cut off his hair and signaled the Philistines it was time to strike. They rushed into Samson’s tent, pinned him down, shackled his right hand, and thrust a sword into his right eye. In Rembrandt’s dramatic representation (which in scale intentionally rivaled Rubens’s grand canvases), one Philistine chains Samson’s hand as another blinds him and a third points his spear at their victim, who writhes in pain as he struggles futilely to free himself. Delilah flees the tent carrying Samson’s hair and the shears, looking back at Samson with an expression of both horror and triumph. Rembrandt’s use of light and dark is especially effective in highlighting key elements of the composition, for example, the Philistine’s spear silhouetted against Samson’s chest and Samson’s right foot, which points at Delilah, the source of his pain; Rembrandt Van Rijn, *Return of the Prodigal Son* (Fig. 25-14): In this biblical parable, the younger of two sons leaves his home and squanders his wealth on a life of sin. When he becomes poor and hungry and sees the errors of his ways, he returns home. In Rembrandt’s painting, the forgiving father tenderly embraces his lost son, who crouches before him in weeping contrition; Vermeer: In contrast, Vermeer and his
contemporaries composed neat, quietly opulent interiors of Dutch middle-class dwellings with men, women, and children engaging in household tasks or at leisure. Jan Vermeer, *Allegory of the Art of Painting* (Fig. 25-20): Vermeer’s mother-in-law confirmed this allegorical reading in 1677 while seeking to retain the painting after the artist's death, when 26 of his works were scheduled to be sold to pay his widow’s debts. Jan Vermeer, *The Letter* (Fig. 25-20A): Vermeer specialized in depicting the private lives of Dutch women inside their well-appointed homes. In *The Letter*, a maid interrupts her mistress’s lute playing to deliver a love letter. The painting features two women, one wearing elegant attire, suggesting she is a woman of considerable means. A maid interrupts her mistress’s lute playing to deliver a letter. The 17th-century Dutch audience would immediately have recognized it as a love letter, because the lute was a traditional symbol of the music of love, and the painting of a ship on a calm (as opposed to rough) sea on the back wall was a symbol of love requited. In Jan Harmensz Krul’s book *Love Emblems*, published in Amsterdam in 1634, the author wrote, “Love may rightly be compared to the sea, considering its changeableness . . . just so does it go with a lover as with a skipper embarking on the sea, one day good weather, another day storm and howling wind.”; Jan Steen, *Feast of Saint Nicholas* (Fig. 25-21): Steen's lively scene of Dutch children discovering their Christmas gifts may also have an allegorical dimension. Feast of St Nicholas probably alludes to selfishness, pettiness, and jealousy. Saint Nicholas has just visited this residence, and the children are in an uproar as they search their shoes for the Christmas gifts he has left. Some children are delighted. The little girl in the center clutches her gifts, clearly unwilling to share with the other children despite her mother’s pleas; Francois Girardon and Thomas Regnaudin, *Apollo Attended by the Nymphs* (Fig.
25-28): Both stately and graceful, the nymphs have a compelling charm as they minister to the god Apollo at the end of the day. ...Since Apollo was often equated with the sun god, the group refers obliquely to Louis XIV as the Roi Soleil; Louis Le Nain, Family of Country People (Fig. 25-34): Le Nain's painting expresses the grave dignity of one peasant family made stoic and resigned by hardship. ...This family, however, is pious, docile, and calm. (pp. 698, 699, 700, 702, 703, 705, 706, 707, 711, 712, 713, 717, and 721)

Chapter 26 - Rococo to Neoclassicism: The 18th Century in Europe and America. An examination of Gardner’s Art through the Ages reveals the following heteronormative qualities in the written text and images:

Femmes Savants and Salon Culture: In the 18th century, aristocratic women—including Madame de Pompadour (1721-1764), mistress of Louis XV of France; Maria Theresa (1717-1780), archduchess of Austria and queen of Hungary and Bohemia; and Empresses Elizabeth (r. 1741-1762) and Catherine the Great (r. 1762-1796) of Russia—held some of the most influential positions in Europe. Female taste also was a defining factor in numerous smaller courts as well as in the private sphere. Antoine Watteau, Pilgrimage to Cythera (Fig. 26-7): Watteau's Pilgrimage to Cythera presents luxurious costumed lovers who have made a pilgrimage to Cythera, the island of eternal youth and love, sacred to Aphrodite. (Some art historians think the lovers are returning from Cythera rather than having just arrived.) Antoine Watteau, Signboard of Gersaint (Fig. 26-7A): Painted for a friend’s art gallery while Watteau was dying of tuberculosis Signboard of Gersaint portrays the sophisticated leisure class in Rococo Paris but is also a commentary on the brevity of life. In Signboard of Gersaint, Watteau dissolved the shop’s facade to show an
elegantly dressed young woman stepping from the street into the art gallery. Her partner extends his right hand to her in a gesture that conjures the image of a couple dancing. Covering the walls are dozens of paintings stacked in three or four rows. They are imaginary works in the style of the Flemish and Venetian Baroque masters rather than the real inventory of Gersaint’s shop. The woman who has just entered does not look at the paintings on display but studies a portrait of Louis XIV, based on Rigaud’s huge canvas (FIG. 25-24), which an attendant is packing in a crate for shipment. The king had died six years earlier, and the juxtaposition of the portrait with the clock on the table behind the crate is probably an allusion to the passage of time and the transience of life. Reinforcing this interpretation of the painting as a memento mori in the tradition of vanitas painting (see Chapter 25) is the group in the right half of the painting. A shop girl shows a mirror to a languorously seated woman in a flowing satin-and-silk gown. She gazes at her reflection (compare Fig. 23-3A) while two male friends also look at the mirror—and at the girl behind the counter. Signboard of Gersaint is a brilliant portrayal of the sophisticated world of the moneyed leisure class in Rococo Paris and, simultaneously, a touching commentary on the brevity of life painted by a dying 36-year-old man. Jean-Honoré Fragonard, The Swing (Fig. 26-9): In The Swing, a young gentlemen has convinced an unsuspecting old bishop to swing the young man's pretty sweetheart higher and higher, while her lover (and the work's patron), in the lower left corner, stretches out to admire her ardently from a strategic position on the ground. The young lady flirtatiously and boldly kicks off her shoe toward the little statue of cupid. The infant love god holds his finger to his lips. Clodion, Nymph and Satyr Carousing (Fig. 26-11): His small group, Nymph and Satyr Carousing, depicts two followers of Bacchus, the Roman
god of wine. The sensuous nymph who rushes to pour wine from a cup into the open mouth of a semihuman goat-legged satyr is reminiscent of the nude female figures of Benvenuto Cellini. The erotic playfulness of Boucher and Fragonard is also evident in Clodion's 2-foot terracotta group destined for display on a marble tabletop in an elegant Rococo salon. Jean-Baptiste-Siméon Chardin, *Saying Grace* (Fig. 26-13): Chardin embraced naturalism and celebrated the simple goodness of ordinary people, especially mothers and children, who lived in a world far from the frivolous Rococo salons of Paris; Jean-Baptiste Greuze, *Village Bride* (Fig. 26-14): In a notary's presence, the elderly father has passed his daughter's dowry to her youthful husband-to-be and blesses the pair, who gently take each other's arms. Élisabeth-Louise Vigée-Lebrun, *Marie Antoinette and Her Children* (Fig. 26-15A): Vigée-Lebrun was Marie Antoinette’s favorite painter. Here, she depicted the extravagant and immoral queen as a virtuous mother, evoking sympathy with the empty cradle of her dead daughter. Élisabeth-Louise Vigée-Lebrun began painting as a young girl under the tutelage of her father, Louis Vigée (1715–1767), a successful portrait painter. By the time she was 15, she had already received portrait commissions of her own. After her marriage to Jean-Baptiste Lebrun, a prominent Parisian art dealer, she began to attract wealthy and important clients, whom the couple entertained in salons at their fashionable home. Vigée-Lebrun soon became the favorite painter of Queen Marie Antoinette, whose influence gained the 28-year-old artist admission to the Royal Academy in 1783. She eventually painted some 30 portraits of the queen. Perhaps the finest, and certainly the most interesting iconographically, is Vigée-Lebrun’s 1787 portrait of the queen with her children. The Viennese-born Marie Antoinette had by then acquired a notorious reputation as aloof, extravagant, and
immoral. The primary purpose of this portrait was to present the sovereign as a devoted and virtuous mother (compare Fig. 26-24). Although Vigée-Lebrun depicted her in elegant garb wearing an elaborate hat and seated in a room adjoining the pretentious Galerie des Glaces (Fig. 25-27) of the palace at Versailles, the portrait focuses on the queen’s maternal qualities and evokes the viewer’s sympathy by including the empty cradle of the queen’s daughter Sophie, who died while still an infant. (The boy pointing to the cradle is the heir to the throne, Louis Joseph, who died two years later.) In the queen’s lap is her younger son, Louis Charles, the future Louis XVII, who never ruled as king of France. Her elder daughter, Marie Thérèse, affectionately leans against her mother and touches her arm while gazing lovingly at her infant brother. Because of her close association with the royal family, Vigée-Lebrun fled from France to Italy on the eve of the 1789 French Revolution; William Hogarth, Breakfast Scene, from Marriage à la Mode (Fig. 26-17): Breakfast Scene (…), from Marriage à la Mode, is one in a sequence of six paintings satirizing the marital immoralities of the moneyed classes in England. In it, the marriage of a young viscount is beginning to founder. The husband and wife are tired after a long night spent in separate pursuits. While the wife stayed at home for an evening of cards and music-making, her young husband had been away from the house for a night of suspicious business. He thrusts his hands deep into the empty money-pockets of his breaches, while his wife’s small dog sniffs inquiringly at a woman's lacy cap protruding from his coat pocket; Thomas Gainsborough, Mrs. Richard Brinsley Sheridan (Fig. 26-18): In this life-size portrait, Gainsborough sought to match Mrs. Sheridan’s natural beauty with that of the landscape; The Excavations of Herculaneum and Pompeii: Clothing based on classical garb became popular, and Emma, Lady
Hamilton (1761-1815), Sir William's wife, often gave lavish parties dressed in delicate Greek-style drapery. Anton Raphael Mengs, *Parnassus* (Fig. 26-23A): For the ceiling of his new villa’s grand reception hall, Albani commissioned Anton Raphael Mengs, Winckelmann’s friend and countryman, to paint a fresco depicting Apollo, the nine muses, and their mother Mnemosyne (leaning on a column) on Mount Parnassus. Wincklemann served as the painter’s adviser on classical iconography, but the painting is more than a scholarly collection of motifs based on ancient relief sculptures in Rome and on recently discovered frescoes from Herculaneum (see “The Excavations of Herculaneum and Pompeii,” Chapter 26, page 745). Mengs (possibly at the cardinal’s request) flattered Albani as a patron of the arts by using his features for the head of Apollo. The muses’ heads are also portraits. Clio, muse of history, seated at Apollo’s right, is a likeness of Margarita Mengs (1730–1778), the painter’s wife; Angelica Kauffmann, *Cornelia Presenting Her Children as Her Treasurers, or Mother of the Gracchi* (Fig. 26-24): The theme of Mother of the Gracchi is the virtue of Cornelia, mother of the future political leaders Tiberius and Gaius Gracchus, who, in the second century BCE, attempted to reform the Roman republic. Cornelia reveals her character in this scene, which takes place after a visitor had shown off her fine jewelry and then haughtily insisted Cornelia show hers. Instead of taking out her own precious adornments, Cornelia brought her sons forward, presenting them as her jewels; Jacques-Louis David, *Oath of the Horatii* (Fig. 26-25): The Romans chose as their champions the three Horatius brothers, who had to face the three sons of the Curatius family from Albe. A sister of the Horatii, Camilla, was the bride-to-be of one of the Curatius sons, and the
wife of the youngest Horatius was the sister of the Curatii. (pp. 729, 732, 733, 734, 735, 738, 739, 740, 741, 745, 746, 747, and 748)

Chapter 27 - Romanticism, Realism, Photography: Europe and America, 1800 to 1870. Heteronormative qualities are exhibited in the written text and images of Gardner’s Art through the Ages. The following heteronormative findings are noted from the text:

Jacques-Louis David, Coronation of Napoleon (Fig. 27-2): As first Painter of the Empire, David recorded Napoleon at his December coronation crowning his wife with the Pope as witness, thus underscoring the authority of the state over the Church. … David also faithfully portrayed those in attendance: Napoleon; his wife Josephine (1763-1814), who kneels to receive her crown; Pope Pius VII (r. 1800-1823), seated behind Napoleon; Joseph (1768-1814) and Louis (1778-1846) Bonaparte; Napoleon's ministers; the retinues of the emperor and empress; a representative group of the clergy; and David himself, seated among the rows of spectators in the balconies. … Further, Napoleon’s mother, who had refused to attend the coronation, appears prominently in the center background. … For the painting commemorating the occasion, the emperor insisted David depict the moment when, having already crowned himself, Napoleon placed a crown on his wife's head, further underscoring his authority; … Antonio Canova, Pauline Borghese as Venus (Fig. 27-4): Napoleon had arranged the marriage of his sister to an heir of the noble Roman Borghese family. Once Pauline was in Rome, her behavior was less than dignified, and the public gossiped extensively about her affairs. Pauline's insistence on being represented as the goddess of love reflected her self-perception. Because of his wife's questionable reputation, Prince Camillo Borghese (1775-1832), the work's official patron, kept the sculpture sequestered in the Villa Borghese in Rome.
(where it still is). Antonio Canova, *Cupid and Psyche* (Fig. 27-4A): Cupid kissing his lover Psyche to revive her from eternal sleep. ... Cupid revived Psyche with his kiss, however, and Zeus, king of the gods, who was sympathetic to the lovers, granted Psyche immortality. Anne-Louis Girodet-Trioson, *Burial of Atala* (Fig. 27-5): Girodet's depiction of Native American lovers in the Louisiana wilderness appealed to the French public's fascination with what it perceived as the passion and primitivism of the New World. Set in Louisiana, Chateaubriand's work focuses on two young Native Americans, Atala and Chactas. The two from different tribes, fall in love and run away together through the wilderness. Erotic passion permeates the story and Atala sworn to lifelong virginity, finally commits suicide, rather than break her oath. Atala's grief-stricken lover, Chactas, buries the heroine in the shadow of a cross. Girodet's painting depicts this tragedy. Jean-Auguste-Dominique Ingres, *Grande Odalisque* (Fig. 27-7): The subject—the reclining nude female figure—followed the grand tradition of antiquity and the Renaissance in sculpture as well as painting. ... However, by converting the figure to an odalisque (woman in a Turkish harem), Ingres, unlike Canova, made a strong concession to the burgeoning Romantic taste for the exotic; Henry Fuseli, *The Nightmare* (Fig. 27-8): In *The Nightmare*, a beautiful young woman lies asleep, draped across the bed with her limp arm dangling over the side. An incubus, a demon believed in medieval times to prey often sexually on sleeping women, squats ominously on her body; Francisco Goya, *Family of Charles IV* (Fig. 27-10A): Goya painted the family of King Charles IV while serving as First Court Painter. Goya’s model for the painting was Velazquez’s *Las Meninas* (Fig. 24-30), which also included a self-portrait. ... The king promoted him to First Court Painter in 1799. In that official capacity, Goya produced the royal group
portrait illustrated here. Goya was a great admirer of his predecessor Diego Velázquez, and Velázquez’s *Las Meninas* (Fig. 24-30) was the inspiration for this canvas portraying the king and his queen, Maria Luisa, surrounded by their children. As in *Las Meninas*, the royal family appears facing the viewer in an interior space while the artist included himself on the left, dimly visible, working on a large painting. Art historians have subjected Goya’s *Family of Charles IV* to intense scrutiny, resulting in a variety of interpretations. Some see this painting as a naturalistic depiction of Spanish royalty. Others believe it to be a pointed commentary in a time of Spanish turmoil. It is clear his patron authorized the painting’s basic elements—the king and his family, their attire, and Goya’s inclusion. Little evidence exists as to how the royal family reacted to the portrait. Although some scholars have argued they disliked the way Goya represented them, others have suggested the painting confirmed the Spanish monarchy’s continuing presence and strength and thus elicited a positive response from the patrons. In any case, within several years after Goya completed this canvas, the Spanish people rose up against Charles IV and Maria Luisa, setting in motion events leading to the tragedy of May 3, 1808 (Fig. 27-11); *Third of May, 1808*: Dissatisfaction with the king’s rule increased dramatically during Goya’s tenure at the court, and the Spanish people eventually threw their support behind the king’s son, Ferdinand VII, in the hope he would initiate reform. To overthrow his father and mother, Queen Maria Luisa (1751-1819), Ferdinand enlisted the aid of Napoleon Bonaparte, who possessed uncontested authority and military expertise at that time. … Not surprisingly, as soon as he ousted Charles IV, Napoleon revealed his plan to rule Spain himself by installing his brother Joseph Bonaparte (r. 1808-1813) on the Spanish throne; Francisco Goya, *Saturn Devouring One of His
*Children* (Fig. 27-12): *Saturn Devouring One of His Children* depicts the raw carnage and violence of Saturn (...), wild-eyed and monstrous, as he consumes one of his offspring; Eugène Delacroix, *Death of Sardanapalus* (Fig. 27-15): Sardanapalus reclines on his funeral pyre, soon to be set alight, and gloomily watches the destruction of all his most precious possessions—his women, slaves, horses, and treasures. The king’s favorite concubine throws herself on the bed, determined to go up in flames with her master.

Eugène Delacroix, *Women of Algiers in Their Apartment* (Fig. 27-17A): The painting depicts three odalisques—modestly dressed, unlike the harem girl in Ingres’s earlier imaginary and coolly classical rendition of the same theme (Fig. 27-7)—and a black servant in an incense-filled room with tile walls and sumptuous carpets. The woman at the left reclines languorously. Her two seated companions share the intoxicating smoke of a hookah (water pipe). Delacroix’s “documentation” of the opulent interior of a harem reinforced all the stereotypes his countrymen held dear, especially their fantasies about Oriental harems as places where men could freely indulge their sexual appetites in the company of exotic women; Gustave Courbet, *Burial at Ornans* (Fig. 27-27): Some of the models were Courbet’s sisters (three of the women in the front row, toward the right) and friends; Honoré Daumier, *Third-Class Carriage* (Fig. 27-30): Daumier frequently depicted the plight of the disinherited masses of 19th-century industrialization. Here, he portrayed the anonymous poor cramped together in a grimy third-class railway carriage. Daumier's vision anticipated the spontaneity and candor of scenes captured with the camera by the end of the century; Édouard Manet, *Le Déjeuner sur l'Herbe* (*Luncheon on the Grass*) (Fig. 27-32): *Le Déjeuner* featured ordinary men and promiscuous women in a Parisian park. One hostile critic no doubt voicing public opinion said: “A commonplace
woman of the demimonde, as naked as can be, shamelessly lolls between two dandies dressed to the teeth. These later look like schoolboys on a holiday, perpetrating an outrage to play the man. …This is a young man’s practical joke—a shameful, open sore.” …The style of the painting, coupled with the unorthodox subject matter, made Le Dejeuner sur l'Herbe one of the most controversial artworks ever created; Edouard Manet, Olympia (Fig. 27-33): Manet's painting of a nude prostitute and her black maid carrying a bouquet from a client scandalized the public. …The depiction of a black woman was also not new to painting, but the French public perceived Manet’s inclusion of both a black maid and a nude prostitute as evoking moral depravity, inferiority, and animalistic sexuality; Adolphe-William Bouguereau, Nymphs and a Satyr (Fig. 27-33A): In Nymphs and a Satyr, Bouguereau characteristically depicted a classical mythological subject with polished illusionism. The flirtatious and ideally beautiful nymphs strike graceful poses as they playfully pull in different directions the satyr, the mythical Greek beast-man, with a goat’s hindquarters and horns, a horse’s ears and tail, and a man’s upper body. The mood as well as the subject recalls the Rococo sculptures of Clodion (Fig. 26-11); John Singer Sargent, The Daughters of Edward Darley Boit (Fig. 27-37): The four girls (the children of one of Sargent’s close friends) appear in a hall and small drawing room in their Paris home; Henry Ossawa Tanner, The Thankful Poor (Fig. 27-38): Tanner combined the Realists’ belief in careful study from nature with a desire to portray with dignity the life of African American families. …Tanner painted the grandfather, grandchild, and main objects in the room in great detail, whereas everything else dissolves into loose strokes of color and light; Edmonia Lewis, Forever Free (Fig. 27-39): Scholars have debated the degree to which the sculptor attempted to inject a
statement about gender relationships into this statue and whether the kneeling statue of the woman is a reference to female subordination in the African American community.

John Everett Millais, *Ophelia* (Fig. 27-40): The subject, from Shakespeare’s *Hamlet* (4.7.176-179), is the drowning of Ophelia, who in her madness, is unaware of her plight; Dante Gabriel Rossetti, *Beata Beatrix* (Fig. 27-41): Yet the portrait also had a personal resonance for Rossetti. It served as a memorial to his wife, Elizabeth Siddal (the model for Millais's *Ophelia*). Siddal had died shortly before Rossetti began this painting in 1862.

... Because Siddal died of an opium overdose, the presence of the poppy assumes greater significance. (pp. 757, 758, 759, 760, 761, 762, 764, 765, 766, 767, 768, 776, 779, 780, 781, 782, 784, 785, 786, and 787)

Chapter 28 - Impressionism, Post-Impressionism, Symbolism: Europe and America, 1870 to 1900. The following heteronormative qualities are exhibited in the written text and images of *Gardner's Art through the Ages*: The following heteronormative findings are selected from the text:

Édouard Manet, *Claude Monet in His Studio Boat* (Fig. 28-1): Monet wearing a straw hat, sits at the front of the boat with his easel before him. Camille Dancieux, Monet's wife, is at once the painter's admirer and muse. Berthe Morisot: Berthe Morisot (1841-1895), Édouard Manet's sister-in-law, regularly exhibited with the Impressionists; Berthe Morisot, *Villa at the Seaside* (Fig. 28-7): A woman elegantly but not ostentatiously dressed sits gazing out across the railing to a sunlit beach. Her child, its discarded toy boat a splash of red, gazes at the passing sails on the placid seas; Berthe Morisot, *Summer's Day* (Fig. 28-7A): Morisot’s subject (Parisians at leisure), bright palette, and sketchy brushstrokes typify Impressionism, but the people who inhabit her paintings are
almost exclusively well-dressed, thoughtful women. … Berthe Morisot, raised in an upper-middle-class home in Paris, could not study painting at the École des Beaux-Arts because she was a woman. Instead, she and her sister Edma took lessons from a private tutor. But after meeting Édouard Manet in late 1867 or 1868 (she married his brother Eugène in 1874), she came in contact with the Impressionists and submitted nine paintings to their first exhibition in 1874 and many more to all but one of the next seven Impressionist shows. Morisot’s subject matter—the leisure activities of Parisians at resorts along the Seine or in Paris’s great park called the Bois de Boulogne—typifies the interests of many of the Impressionists. But the people who inhabit her canvases are almost exclusively women and their children, always well dressed and thoughtful, never frivolous; Pierre-Auguste Renoir, *Le Moulin de la Galette* (Fig. 28-8): There is certainly nothing dull or lifeless about this painting, in which Renoir depicted throngs of people gathered in a popular Parisian dance hall. Some crowd the tables and chatter, while others dance energetically; Mary Cassatt, *The Bath* (Fig. 28-13): Works such as *The Bath* (…) show the tender relationship between a mother and child. As in Degas’s *The Tub*, the visual solidity of the mother and child contrasts with the flattened patterning of the wallpaper and rug; Georges Seurat, *A Sunday on La Grande Jatte* (Fig. 28-16): Seurat’s painting captures public life on a Sunday—a congregation of people from various classes, from the sleeveless worker lounging in the left foreground, to the middle-class man and woman seated next to him. Most of the people wear their Sunday best, making class distinctions less obvious; Vincent van Gogh, *The Potato Eaters* (Fig. 28-16A): Although he lacked the polish and drawing ability of artists trained in the major painting academies of Europe, van Gogh used a traditional approach for his project of portraying an
impoverished peasant family eating a humble meal of potatoes and coffee. He made scores of preliminary drawings of individual parts of the painting, especially the heads of the family members, as well as oil sketches of the entire composition, before working on the final canvas. The choice of subject reflects van Gogh’s deep respect for the working poor as well as for the works of Jean-François Millet (Fig. 27-28) and the Barbizon School. Gustave Moreau, *Jupiter and Semele* (Fig. 28-24A): Jupiter and Semele is one of the artist’s rare finished works. The mortal girl Semele, one of Jupiter’s loves, begged the god to appear to her in all his majesty. When he did, the sight was so powerful she died from it. Moreau presented the theme within an operalike setting, a towering opulent architecture. … The apparition of the god with his halo of thunderbolts overwhelms Semele, who sits in Jupiter’s lap. Her languorous swoon and the suspended motion of all the entranced figures show the “beautiful inertia” Moreau said he wished to render with all “necessary richness.”; Gustave Moreau, *The Apparition* (Fig. 28-24): *The Apparition*, one of two versions of the same subject Moreau submitted to the Salon of 1876, treats a theme that fascinated him and many of his contemporaries—the femme fatale (fatal woman), the destructive temptress of men. The seductive heroine here is the biblical Salome, who danced enticingly before her stepfather, King Herod, and demanded in return the head of Saint John the Baptist. Odilon Redon, *The Cyclops* (Fig. 28-25): The fetal head of the shy, simpering Polyphemus, with its single huge loving eye, rises balloonlike above the sleeping Galatea. Aubrey Beardsley, *The Peacock Skirt* (Fig. 28-27A): For the illustrated English edition of Salome, an 1893 play originally written in French by Oscar Wilde (1854–1900), Beardsley drew *The Peacock Skirt*, a dazzlingly decorative composition perfectly characteristic of his style. In it, Salome, at the left, faces
an effeminate Syrian officer she hopes to convince to release John the Baptist (compare Fig. 28-24) whom she wants to seduce. The biblical temptress wears an elaborate peacock-feather skirt; Gustav Klimt, *The Kiss* (Fig. 28-29): In *The Kiss*, his best known work, Klimt depicted a couple locked in an embrace. ... In *The Kiss*, however, these patterns also signify gender contrasts —rectangles for the man's garment, circles for the woman's. Yet the patterning also unites the two lovers into a single formal entry, underscoring their erotic union; Gertrude Käsebier, *Blessed Art Thou among Women* (Fig. 28-30): The title repeats the phrase the angel Gabriel used to announce to the Virgin Mary that she will be the mother of Jesus. In the context of Käsebier’s photography, the words suggest a parallel between the biblical mother of God and the modern mother in the image, who both protects and sends forth her daughter; Jean-Baptiste Carpeaux, *Ugolino and His Children* (Fig. 28-31): As in Dante’s *Inferno*, Carpeaux represented Ugolino biting his hands in despair as he and his sons await death by starvation. …He based his group (…) on a passage in Dante’s *Inferno* (33.58-75) in which Count Ugolino and his four sons starve to death while shut in a tower. …In Hell, Ugolino relates to Dante how, in a moment of extreme despair, he bit both his hands in grief. His children, thinking he did it because of his hunger, offered him their flesh as food; Jean-Baptiste Carpeaux, *The Dance* (Fig. 28-31A): Carpeaux’s huge relief for the Paris Opéra facade depicts dancing personified as a nude youth amid drunken women and a satyr. It caused a scandal because of its “immoral” subject and realism. Carpeaux’s subject was *The Dance*. His visualization clearly reveals his debt to classical and Italian Baroque sculpture. The personification of dancing is a leaping, winged nude youth with his arms raised joyfully in the air holding a tambourine in his right hand. Forming a
swirling circle around him are several smiling and laughing nude or scantily clad young women, a putto, and a satyr—a veritable bacchanal (compare Fig. 22-38); Auguste Rodin, *The Gates of Hell* (Fig. 28-33): Rodin quickly abandoned the idea of a series of framed narrative panels and decided instead to cover each of the doors with a continuous writing mass of tormented men and women, sinners condemned to Dante’s second circle of Hell for their lust. (pp. 799, 800, 805, 806, 809, 812, 813, 820, 821, 822, 823, 824, 825, and 826)

Chapter 29 - Modernism in Europe and America, 1900 to 1945. Heteronormative qualities can be found in this chapter’s written text and images of *Gardner’s Art Through the Ages* as follows:

Henri Matisse, *Woman with the Hat* (Fig. 29-2): Matisse depicted his wife, Amelie, in a rather conventional manner compositionally, but the seemingly abstract colors immediately startle the viewer, as does the sketchiness of the forms. Henri Matisse, *Le Bonheur de Vivre (The Joy of Life)* (Fig. 29-2A): The subject of Matisse’s Joy of Life—a bacchanal with nudes in a landscape—is in the grand European tradition, but the use of pure color for expressive ends instead of to mimic nature was radical. *Le Bonheur de Vivre* is a celebration of hedonism, of the sensual joy of human existence. …The figures vary greatly in scale. In violation of the rules of Renaissance perspective, the flute player and the pair of lovers in the foreground are not of the same size, nor are the figures in the middle ground; Emil Nolde, *Saint Mary of Egypt among Sinners* (Fig. 29-6): Mary, before her conversion, entertaining lechers whose lust magnifies their brutal ugliness. Paula Modersohn-Becker, *Self-Portrait with Amber Necklace* (Fig. 29-9A): Born in Dresden, she moved with her family to Bremen in 1888 and, in 1896, to Berlin where, as
did Käthe Kollwitz (Fig. 29-9), she studied art at the Union of Berlin Women Artists. In 1900, during her first of several trips to Paris, she met Otto Modersohn (1865–1943), a landscape painter who was a cofounder of an artists’ colony at Worpswede, near Bremen. They married the next year, but Modersohn-Becker was never satisfied with the Worpswede artists’ romantic idealization of peasant life and rejection of the latest artistic movements in Europe’s large cities; Käthe Kollwitz, Woman with Dead Child (Fig. 29-9): The theme of a mother mourning over her dead child comes from images of the Pietà in Christian art, but Kollwitz transformed it into a powerful universal statement of maternal loss and grief. …The grieving mother ferociously grips the body of her dead child. …Not since the Gothic age in Germany (Fig. 13-50) had any artist produced a mother-and-son group with a comparable emotional impact. Because Kollwitz used her son Peter as the model for the dead child, the image was no doubt all the more personal to her. The print stands as a poignant premonition. Peter died fighting in World war I at age 21; Pablo Picasso, Les Demoiselles d'Avignon (Fig. 29-12): Picasso began the work as a symbolic picture to be titled Philosophical Bordello, portraying two male clients (who, based on surviving drawings, had features resembling Picasso’s) intermingling with women in the reception room of a brothel on Avignon Street in Barcelona. One was a sailor. The other carried a skull, an obvious reference to death. By the time the artist was finished, he had eliminated the male figures. Marcel Duchamp, The Bride Stripped Bare by Her bachelors, Even (The Large Glass) (Fig. 29-28): Duchamp provided some clues to the intriguing imagery in a series of notes accompanying the work. The top half of The Large Glass represents "the bride" who Duchamp has depicted "as basically a motor" fueled by "love gasoline." In contrast, the bachelors appear as uniformed male figures in
the lower left of the composition. They too move mechanically. The chocolate grinder in
the center of the lower glass pane represents masturbation ("the bachelor grinds his own
chocolate"). In The Large Glass, Duchamp provided his own whimsical but insightful
ruminations into the ever confounding realm of desire and sexuality; John Sloan, Sixth
Avenue and Thirtieth Street (Fig. 29-34): In the foreground of Sixth Avenue, Sloan
prominently placed three women. One in a shabby white dress, is a drunkard, stumbling
along with her pail of beer. Two street walkers stare at her. In turn, two well-dressed men
gaze at the prostitutes. Art "Matronage" in the United States: Guggenheim's New York
gallery, called the Art of This Century, was instrumental in advancing the careers of
many artists, including her husband, Max Ernst. ... The Stanford Museum, the first
American museum west of the Mississippi, got its start in 1905 on the grounds of
Stanford University, which Leland Stanford Sr. and Jane Stanford founded after the tragic
death of their son; Georgia O'Keeffe: Stieglitz had seen and exhibited some of O'Keeffe's
earlier work, and he drew her into his avant-garde circle of painters and photographers.
He became one of O'Keeffe's staunchest supporters and eventually, her husband. Aaron
Douglas, Noah's Ark (Fig. 29-40): In Noah's Ark, lightning strikes and rays of light
crisscross the pairs of animals entering the ark, while men load supplies in preparation for
departure; Alfred Stieglitz, The Steerage (Fig. 29-43): His aesthetic approach
crystallized during the making of The Steerage, taken during a voyage to Europe with his
first wife and daughter in 1907; Max Beckmann, Night (Fig. 29-49): A bound woman
apparently raped, is splayed across the foreground of the painting. Her husband appears
on the left. One of the intruders hangs him. ...Beckmann also injected a personal
reference by using himself, his wife, and his son as the models for the three family
members; Grant Wood, *American Gothic* (Fig 29-71): Wood’s painting of an Iowa farmer and his daughter become an American icon. …The artist depicted a farmer and his spinster daughter standing in front of a neat house with a small lancet window; Frida Kahlo: Born to a Mexican mother and German father, the painter Frida Kahlo (1907-1954), who married Diego Rivera, used the details of her life as powerful symbols for the psychological pain of human existence. Art historians often consider Kahlo a Surrealist due to the psychic, autobiographical issues she dealt with in her art; Dorothea Lange, *Migrant Mother, Nipomo Valley* (Fig. 29-76): Among the pictures Lange made on this occasion was *Migrant Mother, Nipomo Valley* (…), in which she captured the mixture of strength and worry in the raised hand and careworn face of a young mother, who holds a baby on her lap. Two older children cling to their mother trustfully while turning their faces away from the camera. (pp. 837, 840, 842, 843, 845, 858, 862, 867, 868, 869, 873, 890, 893, and 894)

Chapter 30 - Modernism and Postmodernism in Europe and America, 1945 to 1980.

*Gardner’s Art through the Ages* includes the following heteronormative qualities in the written text and images of this chapter:

Jackson Pollock: Surviving him was his wife, Lee Krasner (1908-1984), whom art historians recognize as a major Abstract Expressionist painter, although overshadowed by Pollock during her lifetime. William De Kooning: Process was important to de Kooning, as it was to Pollock. Continually working on Woman I for almost two years, de Kooning painted an image and then scraped it away the next day and began anew. His wife Elaine, also an accomplished painter, estimated he painted approximately 200 scraped-away images of women on this canvas before he settled on the final one. Lucian Freud: Born
in Berlin, Lucian Freud (1922-2011) moved to London with his family in 1933 when Adolph Hitler became German chancellor. The grandson of Sigmund Freud, the painter is best known for his unflattering close-up views of faces in which the sitter seems almost unaware of the painter’s presence, and for his portrayals of female and male nudes in foreshortened and often contorted poses. Although Freud always used living models whose poses he determined, his paintings convey the impression the artist and the viewer are intruders in a private realm; Lucian Freud, *Naked Portrait* (Fig. 30-29): Freud’s brutally realistic portrait of an unnamed woman lying on a bed in an awkward position gives the impression the viewer is an intruder in a private space, but the setting is the artist’s studio. …They break sharply with the Western tradition from Greek antiquity to the Renaissance and into the modern era of depicting idealized Venuses, Eves, and courtesans in graceful and often erotic poses. Freud explained his interest in nudity: “I’m really interested in people as animals. Part of my liking to work from them naked is for that reason. Because I can see more.” Regarding the setting of his paintings, Freud observed: “I work from people that interest me, and that I care about and think about, in rooms that I live in and know.”; Diane Arbus: During the 1960s, the most famous photographer of people—with all their blemishes, both physical and psychological—was Diane Arbus (1923-1971). New York-born and-educated, Diane Nemerov married Allan Arbus when she was 18 and worked with her husband as a fashion photographer. After their divorce in 1959, Diane chose as her subjects the opposite of the beautiful people with perfect makeup and trendy clothes she had photographed constantly in the 1950s. (pp. 904, 905, 918, 919, and 920)
Chapter 31 - Contemporary Art worldwide. The following heteronormative qualities are exhibited in the written text and images of this chapter from *Gardner’s Art through the Ages*:

Cliff Whiting (Te Whanau-A-Apanui), *Tawhiri-Matea* (God of the Winds) (Fig. 31-11):

In this carved wooden mural depicting the Maori creation myth, Cliff Whiting revived Oceanic formal and iconographic traditions and techniques. …The 1984 mural depicts events in the Maori creation myth. The central figure, Tawhiri-Matea, god of the winds, wrestles to control the children of the four winds, seen as blue spiral forms. …The top right image refers to the primal separation of Ranginui, the Sky Father, and Papatuanuku, the Earth Mother; Christo and Jeanne-Claude: The most famous Environmental artists of the past few decades are Christo (b. 1935) and his deceased spouse Jeanne-Claude (1935-2009). (pp. 949 and 968)

Chapter 32 - South and Southeast Asia, 1200 to 1980. The following heteronormative findings are selected from the text of the *Gardner’s Art Through the Ages* chapter on South and Southeast Asian art of this period:

*Taj Mahal* (Fig. 32-6): Shah Jehan (r. 1628-1658), Jahangir's son, built the immense mausoleum as a memorial to his favorite wife, Mumtaz Mahal (1593-1631), although it eventually became the ruler's tomb as well. (Video: Tomb to his favorite wife Mumtaz Mahal);  

*Krishna and Radha in a Pavilion* (Fig. 32-7): In the Krishna and Radha miniature, the lovers sit naked on a bed beneath a jeweled pavilion in a lush garden of ripe mangoes and flowering shrubs. Krishna gently touches Radha's breast while directly looking into her face. Radha shyly averts his gaze. It is night, the time of illicit trysts, and the dark monsoon sky momentarily lights up with a lightning flash indicating the moment's electric passion. Lightning is one of the standard symbols used in Rajput and
Pahari miniatures to represent sexual excitement; *Krishna and the Gopis*, from the *Gita Govinda* (*Song of the Cowherd*) (Fig. 32-7A): The immense popularity of Jayadeva’s 12th-century love poem, *Gita Govinda*, recounting the amorous adventures of the cowherd Krishna, one of Vishnu’s many avatars (see “Hinduism,” Chapter 15, page 435), prompted the production of hundreds of miniature paintings by Rajput artists beginning in the 15th century. One of the finest, dating to the mid-16th century, is in Mumbai in the museum formerly named in honor of the Prince of Wales. Krishna, the “Blue God,” sits at the center of a group of herdswomen (*gopis*) who have succumbed to his manifold charms. They wear boldly patterned skirts ending in pointed triangles, a distinctive feature of Mewari painting. Equally characteristic are the women’s profile heads with oversized frontal eyes. Behind the gopis, birds perch on the branches of trees whose thick foliage and the vines growing around them fill the entire background. Perhaps unseen, Krishna’s favorite lover, Radha, accompanied by her maid, studies the scene, envious of the attention Krishna lavishes on the other herdswomen;

Outermost gopuras of the Great Temple (Fig. 32-8): The tallest gopuras of the Great Temple at Madurai, dedicated to Shiva (under his local name, Sundareshvara, The Handsome One) and his consort Minakshi (The Fish-eyed One), stand about 150 feet tall. (pp. 980 and 981)

Chapter 33 - China and Korea 1279 to 1980. An examination of the text and images in Gardner’s Art through the Ages reveals the following heteronormative findings:

Aerial view (looking north) of the Forbidden City (Fig. 33-1): Beyond the grand reception hall is the even more restricted Inner Court and the Palace of Heavenly Purity—the private living quarters of the emperor and his extended family of wives, concubines, and children; Zhao Mengfu, *Sheep and Goat* (Fig. 33-1A): The most notable exception
during the Yuan dynasty was Zhao Mengfu, an accomplished poet as well as a master calligrapher and painter who held the rank of duke and was an 11th-generation descendant of Taizu (r. 960–976), the first Song emperor. In 1286 he became a high government official at the invitation of Kublai Khan himself, and in his official capacity traveled widely and studied the works of many old masters, acquiring a substantial collection of their works. Branded as a traitor by posterity, Zhao nonetheless won universal praise during and after his lifetime for his ability to paint horses, the favorite animal of the Mongols (who conquered China on horseback). So famous was Zhao for his equestrian paintings that over the centuries, collectors and scholars have attributed to him a vast body of work he certainly did not produce himself; Guan Daosheng, *Bamboo Groves in Mist and Rain* (detail) (Fig. 33-2): Zhao's wife, Guan Daosheng (1262-1319), was also a successful painter, calligrapher, and poet. ... Guan became famous for her paintings of bamboo, The plant was a popular subject because it was a symbol of the ideal Chinese gentlemen, who bends in adversity but does not break, and because depicting bamboo branches and leaves approximated the cherished art of calligraphy; Temple vase (Fig. 33-5): The painted decoration consists of bands of floral motifs between broader zones containing auspicious symbols, including phoenixes in the lower part of the neck and dragons (…) on the main body of the vessel, both among clouds. These motifs may suggest the donor's high status or invoke prosperity blessings. Because of their vast power and associations with nobility and prosperity, the dragon and phoenix also symbolize the emperor and empress respectively, and often appear on objects made for the imperial household. The dragon may also represent yang, the Chinese principle of active masculine energy, while the phoenix may represent yin, the principle of passive
feminine energy; Wen Shu, *Carnations and Garden Rock* (Fig. 33-14): Wen Shu (1595-1634), the daughter of an aristocratic Suzhou family and the wife of Zhao Jun (d. 1640), descended from Zhao Mengfu, and the Song Imperial House, was probably the finest flower painter of the Ming era. (pp. 888, 889, 990, 991, 992, 993, 998, and 999)

Chapter 34 - Japan 1336 to 1980. Heteronormative qualities are exhibited in the written text and images of *Gardner’s Art through the Ages* chapter on Japan as follows:

East façade of the Katsura Imperial Villa (Fig. 34-9): in the Edo period, the imperial court's power remained as it had been for centuries, symbolic and ceremonial, but the court continued to wield influence in matters of taste and culture. For example, for a 50-year period in the 17th century, a princely family developed a modest country retreat into a villa that became the standard for domestic Japanese architecture. Tawaraya Sotatsu, *Waves at Matsushima* (Fig. 34-9A): Tawaraya Sotatsu, the son of a prosperous merchant in Kyoto, established his reputation as a fan painter. … Both Sotatsu and Korin were scions of wealthy merchant families with close connections to the Japanese court. Many Rinpa works incorporate literary themes the nobility favored. Honami Koetsu, *Boat Bridge*, writing box (Fig. 34-10): One of the earliest Rinpa masters was Honami Koetsu (1558-1637) the heir of an important family in the ancient capital of Kyoto and a greatly admired calligrapher. Japanese Woodblock Prints: The master printmakers were primarily men. Women, especially wives and daughters, often assisted painters and the other artists, but few gained separate recognition. Takahashi Yuichi, *Oiran (Grand Courtesan)* (Fig. 34-14): Oil painting became a major genre in Japan in the late 19th century. Ambitious students studied with Westerners at government schools and during trips abroad. The artist created it for a client nostalgic for vanishing elements of Japanese
culture. Ukiyo-e printmakers frequently represented similar grand courtesans of the pleasure quarters. (pp. 1013, 1014, and 1018)

Chapter 35 - Native Arts of the Americas, 1300 to 1980. The following heteronormative qualities can be found in the written text and images of the *Gardner’s Art through the Ages* chapter on the Native Arts of the Americas:

**Mixteca-Puebla:** They extended their political sway in Oaxaca by dynastic intermarriage as well as by warfare. Gender Roles in Native American Art: According to Navajo myth, long ago Spider Woman's husband built her a loom for weaving. María Montoya Martínez, jar (Fig. 35-11): Among the Pueblos, pottery making normally had been the domain of women. But in response to heavy demand for their wares, María Montoya Martínez, of San Ildefonso Pueblo in New Mexico coiled, slipped, and burnished her pots, and her husband, Julian, painted the designs. Haida Totem Poles: Haida house frontal poles, displaying totemic emblems of clan groups, strikingly express this interest in prestige and family history; Bill Reid (Haida), assisted by Doug Cranmer (Namgis), recreation of a 19th-century Haida village with totem poles (Fig. 35-14): Each of the superimposed forms carved on the Haida totem poles represents a crest, an animal, or a supernatural being who figures in the clan’s original story. Additional crests could also be obtained through marriage and trade; Bill Reid, *The Raven and the First Men* (Fig. 35-14A): Bill Reid, whose father was of European descent and mother was a Haida, trained as a gold- and silversmith and later turned to monumental sculpture in bronze and in the traditional native medium of wood. He was instrumental in drawing public attention to the arts of Haida Gwaii (Queen Charlotte Island) and was the lead artist in the 1962 recreation of a Haida village (Fig. 35-14) on Queen Charlotte Island. …The subject is the
Haida creation myth in which the Raven, a notorious trickster of great power famous for interfering in the lives of other creatures, discovered a clam shell on a beach in the Haida islands and saw small human beings within it. The Raven persuaded the reluctant humans to leave their secure home and enter the world at large. These humans were the first Haida. (pp. 1024, 1035, 1036, and 1037)

Chapter 36 - Oceania before 1980. An examination of this period in *Gardner’s Art through the Ages* reveals the following heteronormative qualities:

Raharuhi Rukupo and Others, interior of Te Hau-ki meetinghouse (Fig. 36-1): Raharuhi Rukupo was not only a master carver. He was a priest, warrior, and, after the death of his older brother, the chief of the Rongowhakaata. He dedicated the Turanga meetinghouse in honor of is brother and, as chief, included a self-portrait holding a woodcutter’s adze among the ancestor portraits of the poupou; Iatmul ceremonial men’s house (Fig. 36-4):

The meeting house reinforces kinship links by serving as the locale for initiation of young youths for advancement in rank, for men’s discussions of community issues, and for ceremonies linked to Iatmul’s ancestors. Because only men can advance in Iatmul society, women and uninitiated boys cannot enter the men’s house. In this manner, the Iatmul men control access to knowledge and therefore to power. …On the second level of the house, above the horizontal cross beam beneath the gable, the Iatmul place carved wooden figures symbolizing female clan ancestors, depicted in a birthing position; Elema heveche masks retreating into the men’s house (Fig. 36-5): Designs were specific to particular clans, and elder men passed them down to the next generation from memory. Each mask represented a female sea spirit, but the decoration of the mask often incorporated designs from local flora and fauna as well. The final stage of the cycle (…).
focused on the dramatic appearance of the masks from the *eravo* (men’s house). After a procession, men wearing the heveche mingled with relatives. Upon conclusion of related dancing (often lasting about a month), the Elema ritually killed and then dumped the masks in piles and burned them. This destruction allowed the sea spirits to return to their mythic domain and provide a pretext for commencing the cycle again; Men's ceremonial house (Fig. 36-10): The rooster images along the base of the façade symbolize the rising sun, while the multiple frontal human faces carved and painted above the entrance and on the vertical elements above the rooster images represent a deity called Bvellek. He warns women to stay away from the ocean and the bai or he will molest them. Women Roles in Oceania: Pacific cultures often acknowledged women's innate power in the depictions of women in Oceanic art; Dilukai (Fig. 36-11): For example, the splayed Dilukai female sculpture that appears regularly on Palauan bai (men's houses fig. 36-10) celebrates women’s procreative powers. Often flanked by figures of sexually aroused men, these female figures were surrounded by images of sun disks, trees, and birds; Polynesia: Whereas Melanesian societies are fairly egalitarian and advancement in rank is possible, Polynesian societies typically are highly stratified, with power determined by heredity. Indeed rulers often trace their genealogies directly to the gods of creation; Row of moai on a stone platform (Fig. 36-12): Although debate continues, many scholars believe lineage chiefs or their sons erected the moai and the sculptures depict ancestral chiefs; Mele Sitani, ngatu with manulua designs (Fig. 36-13): This pattern results from the intersection of three or four pointed triangles. Manulua means "two birds", and the design gives the illusion of two birds flying together. The motif symbolizes chieftain status derived from both parents; Tattooed warrior with war club (Fig. 36-15): For facial
tattoos, the Maori generally divided the face into four major symmetrical zones: the right-hand side conveyed information on the father's rank, tribal affiliations, and social position, whereas the left-hand side provided matrilineal information. Feather Cloaks: because perpetuation of the social structure was crucial to social stability, chief’s regalia, which visualized and reinforced the hierarchy of Hawaiian society, were a prominent part of artistic production; Kuka’Illimoku: Chiefs in particular invoked them regularly and publicized their genealogical links to the gods to reinforce their right to rule; Feather cloak (Fig. 36-19): For example, elegant feather cloaks (‘ahu ‘ula) such as the early-19th-century shown here (…) belonged to men of high rank; Wepiha Apanui, lead sculptor, Mataatua meetinghouse (Fig. 36-19A): Like the earlier meetinghouse (Fig. 36-1) at Poverty Bay, the Mataatua meetinghouse at Whakatane demonstrates the primacy of ancestral connections in Maori society. Begun in 1871, construction and decoration took four years to complete. The lead sculptor was Wepiha Apanui of the Ngati Awa clan. On the inside of the meetinghouse, ancestors constitute a very potent presence through their appearance on poupou relief panels along the walls. The panels depict specific ancestors, each of which appears frontally with hands across the stomach. The elaborate curvilinear patterns covering the entire poupou may represent tattoos. (pp. 1042, 1043, 1047, 1048, 1050, 1051, 1052, 1053, 1055, 1057, and 1058)

Chapter 37 - Africa, 1800 to 1980. The following heteronormative qualities are exhibited in the written text and images of *Gardner's Art through the Ages* chapter on Africa:

Ancestral screen (nduen fobara) (Fig. 37-1): The chief's family usually commissioned these memorial shrines on or about the one-year anniversary of his death; Yombe mother and child (pfemba) (Fig. 37-8): Some scholars have suggested the mother-and-child
groups (pfemba) of the Yombe in the Democratic republic of Congo may reflect the influence of Christian Madonna-and-Child imagery. The Yombe pfemba are not deities, however, but images of Kongo royalty. One masterful 19th-century example (...) represents a woman with a royal cap, chest scarification, and jewelry. The image may commemorate an ancestor or, more likely, a legendary founding clan mother; Chibinda Ilunga:  Local legend claims the Chokwe are the descendants of the widely traveled Chibinda Ilunga, who won fame as a hunter. He married a princess named Lueji, who was a hereditary ruler of one of the kingdoms of the Lunda Empire, an important regional power during the 16th through 19th centuries; Chibinda Ilunga (Fig. 37-10):  The Chokwe revere Chibinda Ilunga as founder, hunter, and civilizing hero, and he figures prominently in the royal arts. …The Chokwe claim descent from the legendary hunter Chibinda Ilunga, portrayed in art as a muscular man with a chief’s headdress, oversized hands and feet, and a beard of human hair; Seated couple (Fig. 37-11):  One of the most common themes in African art is the human couple. A Dogon example of exceptional quality is the statue of a linked man and woman reproduced here (...). …Interpretations vary, but the image vividly documents primary gender roles in traditional African society. The man wears a quiver on his back. The woman carries a child on hers. Thus, the man assumes a protective role. The slightly larger man reaches behind his mate's neck and touches her breast, as if to protect her. His left hand points to his genitalia; African Artists and Apprentices:  Olowe, for example, resided with different kings for many months at a time while he carved doors (...), veranda posts (...), and other works for royal families; Royal ancestral altar of King Eweka II, in the palace in Benin City (Fig. 37-13):  This shrine to the heads of royal ancestors is an assemblage of materials, objects, and symbols.
By sacrificing animals at this altar, the Benin king annually invokes the collective strength of his ancestors; Osei Bonsu, Akua'ba (Akua's child) (Fig. 37-14): Once pregnant, she continued to carry the figure to ensure the safe delivery of a healthy handsome child—among these matrilineal people, preferably a girl; Olowe of Ise, doors from the shrine of the king’s head in the royal palace (Fig. 37-16): Litter-bearers carry Ambrose into the palace compound, where the enthroned king, far larger than the British emissary, and his principal wife receive him. The other panels on each door depict the entourage of the two protagonists including, at left, the king's bodyguards and other wives, and, on the other door shackled slaves carrying chests; Ancient Mother (Fig. 37-17A): The spiritual head of the 20-year-long Poro initiation of Senufo males is the Ancient Mother, typically represented in wood statues as a seated woman with large breasts holding a child in her arms. …Symbolically presiding over this grove, consistent with the matrilineal nature of Senufo society, is the spiritual head of the Poro society, the Senufo Ancient Mother, who protects the sacred compound. The head of each local Poro society is also a woman, always an elderly member of an elite family; "Beautiful lady" dance mask (Fig. 37-18): Some men also dance female masks. ...The men who dance these feminine characters also wear knitted body suits or trade-cloth costumes to indicate their beauty and their ties with the order and civilization of the village. They may be called "pretty young girl," "beautiful lady," or "wife" of one of the heavy, terrorizing masculine masks appearing before or after them; Mende Women as Maskers: Female mask (Fig. 37-20): Women maskers, who function as initiators, teachers, and mentors, help girl novices with their transformation into educated and marriageable women. ...The mask and its parts refer to ideals of female beauty, morality, and behavior; Kuba: Bwoom masquerader (Fig. 37-21)
and Ngady Amwaash mask (Fig. 37-22): At Kuba festivals, masqueraders reenact creation legends involving Bwoom, Mwashamboy, and Ngady Amwaash. The first two characters are males who vie for the attention of Ngady, the first female ancestor. ...

Ngady's mask incorporates beads, shells, and feathers in geometric patterns. The stripes on her cheeks are tears from the pain of childbirth after incest with her father, represented by the Mwashamboy mask. (Video brings up marriage, initiation, and other heteronormative phrasing); Samburu: Samburu men and women dancing (Fig. 37-24): Men and women in many rural areas of Africa paint their bodies and wear elaborate hairstyles and beaded jewelry. This personal adornment reveals their age, marital status, and parentage. ...men, particularly warriors, who are not yet married, expend hours creating elaborate hairstyles for one another; Igbo: Ala and Amadioha, painted clay sculptures in an mbari house (Fig. 37-25): At Umugote Orishaeze, near Owerri, one mbari house contains, among many others, two sculptures depicting Ala and her consort, the thunder god Amadioha; Contemporary Art: Dogon Togu Na: Togu na (men's house of words), Dogon (Fig. 37-26): The Dogon build the men's houses over time. Earlier posts, such as the central one in the illustrated togu na (…), show schematic renderings of legendary female ancestors, similar to stylized ancestral couples (fig 37-11) or masked figures (fig 37-19). (pp. 1060, 1061, 1066, 1067, 1068, 1069, 1070, 1071, 1072, 1073, 1074, 1075, 1076, 1077, and 1078)

AP Art History Survey

Responses to the 36-question, online AP art history teacher survey provided findings on AP art history teachers’ attitudes or opinions on including sexual orientation in their curricula, and their knowledge about gay and lesbian artists and artworks dealing with gay and lesbian
issues and same-sex perspectives (Appendix C). The survey also provided insight into how influential the *Gardner’s Art through the Ages* text was in influencing AP art history teachers’ attitudes or opinions on addressing issues of sexual orientation in the classroom. Demographic data gathered about the 111 survey participants (Survey Items 25-36) are summarized below.

Demographics

A large majority of the survey participants were well educated and possessed advanced degrees: 65.8% held a master’s degree and 5.4% a doctoral degree. There was no indication of educational level from 16 of the respondents (Table 6).

Table 6

*Educational Background* (n = 111)

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<th>Question Number</th>
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<th>Doctoral Degree</th>
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Of the 111 respondents, 59.5% possessed five or more years of teaching experience; 17.1% had 10-15 years of teaching experience and 13.5% reported 16 more years of experience. There was no indication of years of experience by 16 of the respondents. A large majority (64.9%) of the respondents taught in public schools, with the remaining teachers divided almost evenly between non-religious private (9.0%) and religious private schools (9.9%). A number of respondents (16.2%) did not indicate the type of school in which they taught (Table 7).

Table 7

*Teaching Experience* (n = 111)

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<tr>
<th>Question Number</th>
<th>First Year Teacher</th>
<th>1 to 4 Years</th>
<th>5-9 Years</th>
<th>10-15 Years</th>
<th>16 or more Years</th>
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Almost half of the respondents (49.5%) majored in an art-related field: art history, art education, or studio fine arts. The college major for 40 of the respondents (36.1%) was something other than art. No response was recorded for 16 (14.4%) of the respondents (Table 8).

Table 8

*Major for Degree (n = 111)*

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With regard to teacher certification, 37 (33.3%) were certified only in art, 14 (12.6%) were certified in Social Studies, 8 (7.2%) were certified in English Language Arts, and 34 (30.7%) were certified in another area or did not hold a certification (Table 9). No response was recorded for 18 (16.2%) of the respondents. A majority of these multiple certifications that the respondents commented on in the “other” category that included art (55%) were either combined with English Language Arts (22.6%), Social Studies (19.4%), or with both English Language Arts and Social Studies (13.0%).

Table 9

*Teacher Certification (n = 111)*

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<th>English Language Arts</th>
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More than half the respondents were 41 years-of-age and over (55.9%), and slightly more than a quarter were 40 years-of-age or less (27%) (Table 10).
Table 10

*Age of Respondents (n = 111)*

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<th>51 to 60</th>
<th>61 and Over</th>
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<td>27.1</td>
</tr>
<tr>
<td>31</td>
<td>18</td>
<td>16.2</td>
<td>18</td>
<td>16.2</td>
<td>10</td>
<td>9.0</td>
</tr>
</tbody>
</table>

There were almost three times as many female 71 (64.0%) as male 24 (21.6%) respondents, and overwhelming majority of the respondents 89 (80.2%) identified themselves as white. Latino respondents comprised 2.7% and Asian respondents comprising 0.9%. The respondent who chose to comment in the “other” category stated “decline to state” (0.9%) (Table 11).

Table 11

*Gender and Ethnicity of Respondents (n = 111)*

<table>
<thead>
<tr>
<th>Question Number</th>
<th>Female</th>
<th>Male</th>
<th>White</th>
<th>Latino</th>
<th>African American</th>
<th>Asian</th>
<th>Pacific Islander</th>
<th>Native American</th>
<th>Other</th>
<th>No Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>#</td>
<td>%</td>
<td>#</td>
<td>%</td>
<td>#</td>
<td>%</td>
<td>#</td>
<td>%</td>
<td>#</td>
<td>#</td>
<td>%</td>
</tr>
<tr>
<td>31</td>
<td>71</td>
<td>64.0</td>
<td>24</td>
<td>21.6</td>
<td>16</td>
<td>14.4</td>
<td>16</td>
<td>14.4</td>
<td>16</td>
<td>14.4</td>
</tr>
<tr>
<td>32</td>
<td>89</td>
<td>80.2</td>
<td>3</td>
<td>2.7</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>0.9</td>
</tr>
</tbody>
</table>

Almost 50% of the respondents classified themselves within the traditional Judeo-Christian religious faiths of Catholicism, Protestantism, & Judaism (43.2%). 28 (25.3%) of the respondents identified themselves as atheists. Of the 16 respondents who checked other, 9 (56.3%) commented that they were Unitarian (Table 12).

Table 12

*Religious Affiliation (n = 111)*

<table>
<thead>
<tr>
<th>Question Number</th>
<th>Catholic</th>
<th>Protestant</th>
<th>Jewish</th>
<th>Muslim</th>
<th>Buddhist</th>
<th>Atheist</th>
<th>Other</th>
<th>No Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>#</td>
<td>%</td>
<td>#</td>
<td>%</td>
<td>#</td>
<td>%</td>
<td>#</td>
<td>#</td>
<td>#</td>
</tr>
<tr>
<td>33</td>
<td>14</td>
<td>12.6</td>
<td>25</td>
<td>22.5</td>
<td>9</td>
<td>8.1</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

Slightly more than half of the respondents classified themselves as Democrats (54.1%), while just over a quarter of the respondents classified themselves as Independent, non-affiliated,
and other (26.1%). Only 3 respondents (2.7%) identified themselves as Republican.

Ideologically, slightly less than half of the respondents classified themselves as Liberal (49.6%); whereas, almost a quarter of the respondents classified themselves as Moderate (23.4%) (Table 13).

Table 13

**Political Characteristics of Respondents (n = 111)**

<table>
<thead>
<tr>
<th>Question Number</th>
<th>Democrat</th>
<th>Republican</th>
<th>Independent</th>
<th>Non-Affiliation</th>
<th>Other</th>
<th>Conservative</th>
<th>Liberal</th>
<th>Moderate</th>
<th>Other</th>
<th>No Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>34</td>
<td>34</td>
<td>60</td>
<td>3</td>
<td>2.7</td>
<td>16</td>
<td>14.4</td>
<td>8</td>
<td>7.2</td>
<td>5</td>
<td>4.5</td>
</tr>
<tr>
<td>35</td>
<td>3</td>
<td>3</td>
<td>55</td>
<td>49.6</td>
<td>26</td>
<td>23.4</td>
<td>10</td>
<td>9.0</td>
<td>17</td>
<td>15.3</td>
</tr>
</tbody>
</table>

The overwhelming majority of respondents classified themselves as heterosexual (75.7%), while 8.1% identified themselves as homosexual, and 1.8% identified themselves as bisexual (Table 14).

Table 14

**Sexual Orientation of Respondents (n = 111)**

<table>
<thead>
<tr>
<th>Question Number</th>
<th>Heterosexual</th>
<th>Homosexual</th>
<th>Bisexual</th>
<th>No Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>36</td>
<td>84</td>
<td>75.7</td>
<td>9</td>
<td>8.1</td>
</tr>
</tbody>
</table>

Opinions and Attitudes on Same-Sex Perspectives

With this demographic picture of the respondents as context, the attitudes and opinions of AP art history teachers regarding including gay and lesbian artists and artwork that deals with gay and lesbian issues was examined through questions 2, 3, 4, 5, 9, 10, 16, and 17. The overwhelming majority of the respondents (68.5%) thought issues of sexual orientation, particularly same-sex perspectives, should be included as a legitimate topic in the high school curriculum, with 31.5% strongly agreeing and 37.0 % agreeing, including a Likert mean of 4.0. A large majority of the respondents (64.9%) thought sexual orientation, particularly same-sex
perspectives, should be included in the AP art history curriculum, with 23.5% of the respondents strongly agreeing and 41.4% agreeing, including a Likert mean of 3.8. More than half of the respondents (55%) thought that the sexual orientation of artists, particularly if they were gay or lesbian, was important in understanding their artwork within an AP art history course, with 10.0% strongly agreeing and 45% agreeing, including a Likert mean of 3.5. Only 13.5% of the respondents disagreed that it was relevant; no one strongly disagreed. An overwhelming majority of the respondents (90.1%; 41.5% strongly agreeing and 48.6% agreeing, including a Likert mean of 4.4) thought it was important to discuss an artwork that dealt with issues of sexual orientation, particularly, same-sex perspectives, in an AP art history course to better understand the artwork. Only 1.8% of the respondents disagreed that it was important. When asked if they would feel uncomfortable discussing heterosexuality in their AP art history classroom, almost three quarters of the respondents (74.7%) indicated that they would not feel uncomfortable; 38.7% disagreed and 36.0% strongly disagreed, with a Likert mean of 1.9. Only 3.6% agreed that they would feel uncomfortable, and 19% were neutral on the question. When asked if they would feel uncomfortable discussing homosexuality in their AP art history classroom, over three-quarters of the respondents (82%) indicated that they would not feel uncomfortable; 43.3% disagreed and 38.7% strongly disagreed, with a Likert mean of 1.8. Only 2.7% agreed that they would feel uncomfortable, and 12.6% were neutral on the question. An overwhelming majority (82.9%) believed they would not lose their job teaching AP art history if they mentioned that an artist was either gay or lesbian or that an artwork dealt with gay and lesbian issues; 55.0% strongly disagreed and 27.9% disagreed, with a Likert mean of 1.5. An extremely large majority of the respondents (73.9%) believed that gay and lesbian artists could serve as positive role models for students in the AP art history classroom, with 32.5% strongly agreeing and 41.4%
agreeing, including a Likert mean of 4.2. None of the respondents either strongly disagreed or disagreed with this question (Table 15).

Table 15

Attitudes About Including Gay and Lesbian Artists and Artwork that Deals with Gay and Lesbian Issues in the Curriculum (n = 111)

<table>
<thead>
<tr>
<th>Question Number</th>
<th>Strongly Agree 5</th>
<th>Agree 4</th>
<th>Neither Agree nor Disagree 3</th>
<th>Disagree 2</th>
<th>Strongly Disagree 1</th>
<th>No Response</th>
<th>Likert Mean X</th>
<th>#</th>
<th>%</th>
<th>#</th>
<th>%</th>
<th>#</th>
<th>%</th>
<th>#</th>
<th>%</th>
<th>#</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>35</td>
<td>31.5</td>
<td>41</td>
<td>37.0</td>
<td>30</td>
<td>27.0</td>
<td>5</td>
<td>4.5</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>2</td>
<td>1.8</td>
</tr>
<tr>
<td>3</td>
<td>26</td>
<td>23.5</td>
<td>46</td>
<td>41.4</td>
<td>29</td>
<td>26.1</td>
<td>7</td>
<td>6.3</td>
<td>0</td>
<td>0</td>
<td>3</td>
<td>2.7</td>
<td>3.8</td>
<td>4.0</td>
<td>3.8</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>4</td>
<td>11</td>
<td>10.0</td>
<td>50</td>
<td>45.0</td>
<td>32</td>
<td>28.8</td>
<td>15</td>
<td>13.5</td>
<td>0</td>
<td>0</td>
<td>3</td>
<td>2.7</td>
<td>3.5</td>
<td>4.4</td>
<td>3.5</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>5</td>
<td>46</td>
<td>41.5</td>
<td>54</td>
<td>48.6</td>
<td>4</td>
<td>3.6</td>
<td>2</td>
<td>1.8</td>
<td>0</td>
<td>0</td>
<td>5</td>
<td>4.5</td>
<td>4.4</td>
<td>4.4</td>
<td>4.4</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>6</td>
<td>1</td>
<td>0.9</td>
<td>3</td>
<td>2.7</td>
<td>21</td>
<td>19.0</td>
<td>43</td>
<td>38.7</td>
<td>40</td>
<td>36.0</td>
<td>3</td>
<td>2.7</td>
<td>1.9</td>
<td>3</td>
<td>2.7</td>
<td>1.9</td>
<td>1.9</td>
</tr>
<tr>
<td>7</td>
<td>1</td>
<td>0.9</td>
<td>2</td>
<td>1.8</td>
<td>14</td>
<td>12.6</td>
<td>48</td>
<td>43.3</td>
<td>43</td>
<td>38.7</td>
<td>3</td>
<td>2.7</td>
<td>1.8</td>
<td>3</td>
<td>2.7</td>
<td>1.8</td>
<td>1.8</td>
</tr>
<tr>
<td>8</td>
<td>0</td>
<td>0</td>
<td>2</td>
<td>1.8</td>
<td>6</td>
<td>5.4</td>
<td>31</td>
<td>27.9</td>
<td>61</td>
<td>55.0</td>
<td>11</td>
<td>9.9</td>
<td>1.5</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>9</td>
<td>36</td>
<td>32.5</td>
<td>46</td>
<td>41.4</td>
<td>18</td>
<td>16.2</td>
<td>0</td>
<td>0</td>
<td>11</td>
<td>9.9</td>
<td>11</td>
<td>9.9</td>
<td>4.2</td>
<td>4.2</td>
<td>4.2</td>
<td>4.2</td>
<td>4.2</td>
</tr>
</tbody>
</table>

Knowledge on Same-Sex Perspectives

Survey Questions 6, 7, 8, 11, and 12 examined AP teachers’ awareness regarding artists that were gay or lesbian and artwork that deals with gay and lesbian issues. Most of the respondents were aware that some of the artists that they included in their AP art history curricula were gay or lesbian (95.5%). Remarkably, 1.8% of the respondents were not aware that they included gay and lesbian artists in their AP art history courses. Similarly, most of the respondents (91.9%) were aware that they included the artwork of gay and lesbian artists and artwork that dealt with gay and lesbian issues in their teaching of AP art history, while 4.5% were not aware. A large majority of the respondents 83.8% include artwork of gay and lesbian artists and artwork that deals with gay and lesbian in their teaching of AP art history, while 10.8% did not include any artworks by gay and lesbians or artworks that dealt with gay and lesbian issues in their teaching of AP art history. The majority of the respondents (94.6%) were aware of at least one gay artist in the AP art history survey. Within this group, more than half (66.7%) were aware of five or more gay artists, 18.9% were aware of 3 or 4, 6.3% were aware of
1 or 2, and only 0.9% were aware of none. A large majority of the respondents (91%) were aware of at least one lesbian artist in the AP art history survey. Within this group 23.4% were aware of 5 or more, 41.5% were aware of 3 or 4, 21.6% were aware of 1 or 2, 4.5% was aware of 1, and 4.5% were aware of none (Table 16).

Table 16

*Awareness About Gay and Lesbian Artists and Artwork that Deals with Gay and Lesbian Issues (n = 111)*

<table>
<thead>
<tr>
<th>Question Number</th>
<th>Yes</th>
<th>No</th>
<th>Five or More</th>
<th>Three to Four</th>
<th>One to Two</th>
<th>One</th>
<th>None</th>
<th>No Response</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>#</td>
<td>%</td>
<td>#</td>
<td>%</td>
<td>#</td>
<td>%</td>
<td>#</td>
<td>%</td>
</tr>
<tr>
<td>6</td>
<td>106</td>
<td>95.5</td>
<td>2</td>
<td>1.8</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>102</td>
<td>91.9</td>
<td>5</td>
<td>4.5</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>93</td>
<td>83.3</td>
<td>12</td>
<td>10.8</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Survey questions 13 and 14 examined more specifically AP teachers’ knowledge of particular artists who are gay or lesbian. More than half of the respondents (60.4%) selected the correct response of Rosa Bonheur as an important 19th-century artist who has also been identified as lesbian in the art historical literature, while 22.5% of the respondents did not choose the correct response and 17.1% chose not to respond to this question. A larger majority (68.5%) of the respondents chose the correct response of Marsden Hartley as an important 20th-century artist who has been identified as gay in the art historical literature, while 13.5% of the respondents did not choose the correct response and 18.0% chose not to respond to this question (Table 17).

Table 17

*Knowledge About Gay and Lesbian Artists (n = 111)*

<table>
<thead>
<tr>
<th>Question Number</th>
<th>Mary Cassatt</th>
<th>Julia Margaret Cameron</th>
<th>Berthe Morisot</th>
<th>Rosa Bonheur</th>
<th>Gertrude Käsebier</th>
<th>Henri Matisse</th>
<th>Pablo Picasso</th>
<th>Marsden Hartley</th>
<th>Alfred Stieglitz</th>
<th>Henry Moore</th>
<th>No Response</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>#</td>
<td>%</td>
<td>#</td>
<td>%</td>
<td>#</td>
<td>%</td>
<td>#</td>
<td>%</td>
<td>#</td>
<td>%</td>
<td>#</td>
</tr>
<tr>
<td>13</td>
<td>2</td>
<td>1.8</td>
<td>6</td>
<td>5.4</td>
<td>6</td>
<td>5.4</td>
<td>67</td>
<td>60.4</td>
<td>11</td>
<td>9.9</td>
<td>19</td>
</tr>
<tr>
<td>14</td>
<td></td>
<td></td>
<td>7</td>
<td>6.3</td>
<td>0</td>
<td>0</td>
<td>76</td>
<td>68.5</td>
<td>4</td>
<td>3.6</td>
<td>4</td>
</tr>
</tbody>
</table>
AP art teachers’ knowledge of a particular work of art that deals with gay and/or lesbian issues was explored with survey question 15. Thomas Eakins’ *The Swimming Hole* was correctly selected by 71.2% of the respondents as an example of 19th-century homophile/homoerotic realism that subtly alludes to gay and lesbian issues in the art historical literature; 12.6% of the respondents did not choose the correct response and 16.2% chose not to respond to this question (Table 18).

Table 18

*Knowledge About Artwork that Deals with Gay and Lesbian Issues and/or Homoeroticism (n = 111)*

<table>
<thead>
<tr>
<th>Question Number</th>
<th>Winslow Homer, Veterans in a New Field</th>
<th>John Singer Sargent, The Daughters of Edward Darley Boit</th>
<th>Thomas Eakins, The Swimming Hole</th>
<th>John Everett Millais, Ophelia</th>
<th>Edouard Manet, Olympia</th>
<th>No Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>15</td>
<td>1</td>
<td>0.9</td>
<td>3</td>
<td>2.7</td>
<td>79</td>
<td>71.2</td>
</tr>
</tbody>
</table>

Influences of Gardner’s Text Regarding Same-Sex Perspectives

A group of questions on the survey (1, 18, 19, and 20) explored issues related to whether or not AP art history teachers’ decisions to include gay and lesbian artists and artworks are dependent upon that information being in the textbook. Survey question 1 explores the extent to which AP art history teachers rely on their AP art history textbook for instruction, and questions 18 and 19 investigate whether or not inclusion of gay and lesbian artists and artworks that deal with gay and lesbian issues in the curriculum is dependent upon the material being in the textbook. Survey question 20 seeks the teachers’ opinions about whether the way *Gardner’s Art through the Ages* text treats or doesn’t treat sexual orientation and same sex perspectives influences how they would handle these issues in their curriculum. Almost all (99.1%) of the respondents relied on information from the *Gardner’s Art through the Ages* text to some degree for their instruction. The majority of the respondents (73%) agreed or agreed strongly that they would include gay and lesbian artists or artwork that dealt with gay and lesbian issues in their AP
art history curricula if their textbook included information on same-sex perspectives. This question had a Likert mean of 4.2 which falls within the range of agreement. The remaining respondents either had no opinion (16.2%) or disagreed (0.9%); 9.9% did not respond to this question. More than half the respondents (61.3%) agreed or strongly agreed that they would include gay and lesbian artists or artwork that dealt with gay and lesbian issues in their AP art history curricula even if their textbook did not include information on same-sex perspectives. This question had a Likert mean of 3.8 which is very close to the range of agreement. Of the remaining respondents, 19.8% had no opinion and 9% disagreed that they would include the information. With regard to whether *Gardner’s Art through the Ages* text treatment of sexual orientation and same-sex perspectives influences how they would handle including gay and lesbian artists and artwork that deals with gay and lesbian issues in their AP art history curricula, 23.4% agreed or strongly agreed that it did while 34.3% had no opinion and 32.4% either disagreed or strongly disagreed that the text influences their handling of the subject matter in their curriculum. This question had a Likert mean of 3.1 which lands firmly in the neutral range of “neither agree nor disagree” (Table 19).

Table 19

The Influences of the Gardner’s Art through the Ages text on AP Art History Teachers’ Curriculum Content (n = 111)

| Question Number | Some information from Gardner’s and other sources | Some information from Gardner’s and no other sources | Some information from Gardner’s and much from other sources | Much information from Gardner’s and some other sources | Only use information from Gardner’s | Strongly Agree | Agree 4 | Neither Agree nor Disagree 3 | Disagree 2 | Strongly Disagree 1 | No Response | Likert Mean X |
|-----------------|-------------------------------------------------|--------------------------------------------------|------------------------------------------------------|------------------------------------------------------|----------------|----------|-----------------------------|------------|------------------------|------------|---------------|
| 1               | 59                                              | 53.2                                             | 0                                                    | 0                                                    | 21             | 18.9     | 30                          | 27.0       | 11                     | 9.9        | 4.2           |
| 18              | 37                                              | 33.3                                             | 44                                                   | 39.7                                                 | 18             | 16.2     | 1                           | 0.9        | 0                      | 11         | 9.9           |
| 19              | 20                                              | 18.0                                             | 48                                                   | 43.3                                                 | 22             | 19.8     | 10                          | 9.0        | 0                      | 11         | 9.9           |
| 20              | 4                                               | 3.6                                              | 22                                                   | 19.8                                                 | 38             | 34.3     | 27                          | 24.3       | 9                      | 8.1        | 3.1           |

Survey Questions 21, 22, and 23 examine the extent to which including gay and lesbian artists and artwork that deals with gay and lesbian issues in their curricula is influenced by how
the *Gardner’s Art through the Ages* text treats or doesn’t treat issues of sexual orientation and same-sex-perspectives. The majority of the respondents (63.1%) indicated that if *Gardner’s Art through the Ages* included more information on issues of sexual orientation and same-sex perspectives, they would be encouraged to include gay and lesbian artists or artwork that dealt with gay and lesbian issues in their curriculum. With respect to whether lack of material on sexual orientation and same-sex perspectives would discourage them from including material related to these issues in their curriculum, 66.7% of the respondents said that it would not; 19.8% said that it would. When queried about whether *Gardner’s Art through the Ages* treatment of sexual orientation and same-sex perspectives influenced their decision to decide whether to include such material, 64% of the respondents said that it would not; 23.4% said that it would, and 12.6% gave no response to the question (Table 20)

Table 20

<table>
<thead>
<tr>
<th>Question Number</th>
<th>Yes</th>
<th>No</th>
<th>No Response</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>#</td>
<td>%</td>
<td>#</td>
</tr>
<tr>
<td>21</td>
<td>70</td>
<td>63.1</td>
<td>26</td>
</tr>
<tr>
<td>22</td>
<td>22</td>
<td>19.8</td>
<td>74</td>
</tr>
<tr>
<td>23</td>
<td>26</td>
<td>23.4</td>
<td>71</td>
</tr>
</tbody>
</table>

Respondents Opinions on Same-Sex Perspectives

An open-ended question (24) asked the AP art history teachers to state their point of view about including issues of sexual orientation, particularly same-sex perspectives in the AP art history curriculum. The responses by the teachers were predominately positive (67.6%) with 5.4% being neutral and 1.8% being negative; 25.2% of the teachers did not respond (Table 21).
Table 21

*Teachers’ Points of View About Including Issues of Sexual Orientation, Particularly Same-Sex Perspectives, in the AP Art History Course (n = 111)*

<table>
<thead>
<tr>
<th>Question Number</th>
<th>Positive</th>
<th>Neutral</th>
<th>Negative</th>
<th>No Response</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>#</td>
<td>%</td>
<td>#</td>
<td>%</td>
</tr>
<tr>
<td>24</td>
<td>75</td>
<td>67.6</td>
<td>6</td>
<td>5.4</td>
</tr>
</tbody>
</table>

The most dominant theme throughout the respondents’ written statements focused on the importance of relevance when introducing sexual orientation, particularly same-sex perspectives, as a topic in their AP art history curricula. Subject #3 offered the following comment: “When the topic of sexual orientation is relevant to art work analysis and understanding, then it becomes important for discussion. Otherwise, what is the purpose?” Subject #5 offered the following comment:

If an artist's sexual orientation is integral to understanding his/her artwork, I would include such information in the course material. If an artist's sexual orientation is not relevant to understanding his/her work, I would not and generally do not include this sort of information. As a rule, I try to keep biographical information relevant to each artist's work. If an artist is dealing particularly with issues of sexual orientation or same-sex perspective as a theme in his/her work, I include this information.

Subject #28 offered the following comment: “As a lesbian and an art history teacher, I feel that it is extremely important to discuss sexuality as it pertains to the artwork. It should not be discussed in a frivolous sense, only if it is relevant”. Subject #29 offered the following comment:

When the subject matter of the artwork includes a sexual orientation and understanding that perspective is relevant to understanding the work of art then I believe that sexual orientation must be discussed. When an artist is gay or lesbian and he or she has created a
work of art that is devoid of sexual orientation or content then I would not bring up the artist's orientation.

Subject #37 offered the following comment:

There are several artists, like Hartley & Bonheur, whom I include. I make no value judgments. I say why Hartley painted certain works. I mention Bonheur's sexuality in passing, more as a part of her life than as influencing any art work. We never make it to Mapplethorpe, but since I lived in DC during the controversy, we would probably talk about it as an issue of censorship. In Greece I talk about the nude statues and Greek attitudes toward homosexuality. Here, it seems that sources pretty much agree on Greek attitudes toward sexuality and, on the other side, attitudes toward women. Unless I am shown specific instances in an artwork that relate directly to an artist's sexuality, I do not speculate. I spend more time talking about women artists, which seems more relevant to me.

Interestingly, some respondents commented not only on relevance as important in introducing sexual orientation into their AP art history classrooms, but they also mentioned time constraints, the amount of content that needs to be covered, and the AP College Board exam as determining factors. Subject #43 offered the following comment:

I believe that it is important to explain art, society, culture etc. in their rich palette of differences. Sexual orientation is one of them. However, in the vast amount that we teach and with all the various topics we need to cover, it should be seen in perspective; I include the discussion if it is necessary for the understanding of the art work but if it isn't important then I leave it out. I am also reluctant to go too deep into the subject as I
assume this topic will never be an exam topic and - sometimes unfortunately, we have to teach towards the exam.

Subject #70 offered the following comment:

I have no objection to including information about an artist's sexual orientation, if it is relevant to his or her work. The APAH course, however, is so overly packed with both information and issues that adding another one, no matter how worthy, could only elicit a groan. Don't add anything to this course unless you take something else out!

Other emerging themes centered on equity issues and still others offered that sexual orientation provided more meaning and interesting perspectives to the artworks being studied.

Subject #14 offered the following comment:

Homosexuality is and has always been a part of human nature and has represented a percentage of our population since man appeared. Without including such work(s) would leave us without an art history. My student population has a strong gay and lesbian presence. Inclusion without stigmatism or drama, but rather a matter of fact delivery, reinforces well-being and wholeness. Many of our greatest treasures have been created by "gay" people.

Subject #17 offered the following comment: “As I teach Art History, I treat all matters of sexual orientation as matter-of-factly as possible to encourage tolerance, compassion, and understanding of art as an expression of the human spirit”. Subject #65 offered the following comment:

If the artwork involves issues or portrayals of gay and/or lesbian subject matter, or relates to the artist in that way then the issue of sexuality is important to discuss, as it is for any heterosexual artist and by that reasoning any artwork that deals with sexuality or social/cultural issues related to heterosexuality. If the artist's background is of little
importance or the issue of sexuality is of little importance to the work than I wouldn't address it either way when talking about the artist or the work. I do think it is important to highlight issues of homosexuality, or gay and lesbian artists in art history, to both raise awareness and to discuss the positive or negative effects the artist or work may have encountered in a social or cultural context.

Subject #69 offered the following comment that touched on both the themes of equity and the need for historical evidence:

I think it is important to include same-sex artists in the course, and I feel comfortable doing so when I have the artists' own words to draw from. I do not feel like it is my place to speculate on the sexuality of an artist who neither claimed to be homosexual or made work dealing specifically with sexuality and gender. For that reason, I will discuss gender and sexuality issues only when I have the assurance that I am giving accurate information. I would rather err on the side of not going into enough depth on the issue than be guilty of misleading my students and giving them false information. As a side note, I have had a lot of students who identify as gay or lesbian in AP Art History, and they have led some interesting and passionate class discussions dealing with gender issues. I think we owe it to our LGBT students to teach them the history of the struggle for civil rights, equality, and acceptance that is still being fought by LGBT activists today.

Subject #18 offered the following comment:

In some cases understanding the sexuality of the artist is an important part about understanding the motivation of the artist. How the artist portrays his/her sexuality in their art says a lot about the period in which the artist worked, the patrons, the
A good example is Donatello and his relationship to the Medici's and the influence of ultra-liberal Florence during the early Renaissance. To not discuss his allusions to homosexuality takes away a deeper understanding of this place and period. Students need to know details and can decide for themselves if homosexuality is right or wrong. My job is to help them understand the various factors that motivated the artist and how the artist fit into the community.

Subject #27 offers the following comment: “Knowing an artist's sexual orientation often makes the work more interesting. For example, I have no problem showing Merit Oppenheim's Fur lined Teacup and discussing the symbology of female lesbian sexuality--especially as it relates to oral sex”.

Another theme that emerged centered on that more information was needed by the AP art history teacher in order to successfully and comfortably include sexual orientation, particularly same sex perspectives in their classrooms. Also, another theme worth mentioning that is closely aligned with this former theme centers on the limitations of the Gardner’s Art through the Ages text in dealing with not only issues of sexual orientation, but also gender and women studies.

Subject #13 offered the following comment:

Because I am new to the course and have very little information about each piece, I am tied to the text. If it fails to mention the background of the artist and motivation then I fail to mention it. If I know something about the artists from my history courses I will include it as is the case with Greek lifestyles and Hadrian. I know some about Michelangelo, but precious little on the others...and as a GSA supporter I would very much like to know this information. I would definitely lean toward using a different book next time we choose.

Subject #32 offered the following comment:
I have no problem talking about the sexual connotations found in art. I am not really savvy on same-sex perspectives in art. If it became part of the syllabus for AP Art History, I would make an effort to learn more about it and teach it to my class.

Subject #40 offered the following comment:

The text does need to address more about this history directly. Luckily, I live in California where we have already begun this very important work. As a gay educator, I have dedicated much time to learning about gay and lesbian artists so I paint the most accurate picture of art history possible for my students. But most teachers are straight, and they are most likely ignorant and/or apathetic about such things. The textbooks need to rise to the occasion of equity and justice.

Subject #50 offered the following comment: “I would include more about Gay and Lesbian Art and artists if I knew more about them”. Subject #68 offered the following comment:

As the field, textbooks, and teachers include more and more diversity in art history courses, I think it becomes even more important to include gay and lesbian perspectives. If everyone but gay and lesbian people are included, their absence is more salient. I teach at a private parochial school, so even though the administration doesn't ask me to censor the curriculum in any way, I am especially fearful of bringing up topics that are surrounded with religious controversy without the explicit inclusion of such topics in the Gardner's text. Thank you for this survey.

Subject #80 offers the following comment:

I know many of my students are thinking about issues of sexual orientation, so I make sure to mention homosexuality and sexual identity when I know of a connection, but
there is relatively little information available, in my experience, particularly before the 20th century, so it does not loom large in our course.

Subject #81 offers the following comment:

I do not understand why you would not teach the truth, after all we are teachers. Why would you intentionally cover up or lie to students about reality? Rosa Bonheur was a known lesbian and often dressed as a man and was an incredible artist. I feel if we do not discuss the truth, then we are all doing a disservice to our students. I teach AP Art History in a public school and I can't imagine not discussing same-sex instances. I do not hesitate to talk about Warhol and his being gay, or Gertrude Stein being a huge supporter of the arts. We are no longer living the world that existed in the 1950's. Same-sex partners and perspectives are not going to go away. Homophobic school systems need to understand this. As long as our textbooks are all printed in Texas, it will be a fight to include the truth in these books. So, until then I will include this in my classes in any way I can. My school respects and accepts same sex perspectives, and we have a very prominent Gay/Straight Alliance that has been active in our school for about 10 years.

Subject #15 offered the following comment: “I have no problem with it. Since I use Gardner's text, I am rather tied to that perspective”. Subject #20 offered the following comment:

It can be relevant to the social context of an artwork and should therefore be treated in class. I do not always know the relevant information that might lead me to include a discussion of sexual orientation relating to the artist or subject matter. Because of this, the treatment of this topic in the textbook necessarily influences what I cover.
Subject #26 offered the following comment: “I would like an addendum to Gardner’s that would bring gender studies out of the closet. It must also be part of the AP exam at the end of the year. This is also essential”. Subject #30 offered the following comment:

Any information that will enlighten the student's knowledge of the artist's perspective when creating a work of art will only continue to enhance the learning experience. Additionally to offer gay/lesbian students positive role models at a time when this population of students often feels marginalized and/or isolated would reaffirm them. Although not your research project, it would be appreciated if Fred Kleiner included more background information on women through the ages.

Subject #53 offered the following comment:

I'm extremely sympathetic to sexual orientation issues in art, and I am fortunate to be at a school where I feel free to discuss sexual orientation issues. The problems that I face as an AP Art History teacher are more structural: I know very little about the sexual orientation or sexual politics of most of the artists I cover. If the textbook included more on the topic, I would surely be able to cover it more. But I don't find the lack of sexual orientation in the textbook discouraging, per se--I simply don't have the time and resources to do more research on my own.

Still another theme emerged, particularly among the respondents whose statements were more neutral, which focused on time constraints and requirements set by the College Board. Subject #64 offered the following comment:

The breadth of the course has gotten so immense that there is very little time to go into the background of MOST of the artworks we must cover. I include background information to my students if/when it is pertinent to the artwork or influences of the
culture on the artists--otherwise there just isn't time for it. It doesn't matter WHAT the background info is. I suspect that a great deal of artwork that we study is heteroerotic (even when the artist and patron claimed otherwise) but I don't go into it--there just isn't time. I do not like to feel pressured to include any particular sub-group over another (especially if it is to satisfy the hot topic de jour) mostly because SO much has been added into the curriculum that we already can't do a decent job of it. NOW, if we could separate the AP Art History course into a Western Perspective and a second course for Non-Western Perspective that would allow for more depth and I would LOVE to delve into these sorts of discussions with my students.

Subject #77 offered the following comment: “I only have so much time to cover so many pieces of art. If College Board required more time spent with this topic, I would be willing to devote more time to it”. Subject #79 offered the following comment: “With the vast amount of information needed to present to students in such a short time I try simply to present as much information as possible and to be as neutral as I can”.

Another noteworthy theme emerged, typically among the respondents whose statements were more negative than neutral, which focused on the need for historical evidence of sexual orientation, which I refer to as the doubting Thomas theme. Subject #47 offered the following comment:

I think it is likely that many artists have been gay/lesbian, but I believe that the evidence for their sexual orientation is highly speculative and that our first responsibility is to model responsible use of historical sources rather than provide useful sexual orientation role models for high school students, no matter how well intentioned.

Subject #61 offered the following comment:
While orientation may be important to the individual, art is created for the era in which the artist lived. To presume to know how they reacted to their own orientation borders on academic arrogance. The art, the visual image, should stand on its own with or without the artificial interpretation in order to create a climate of approval where that did not exist. While the works of contemporary artists deals with such issues openly, that is because our culture is far more open to accepting their message. To impose that on a culture, say perhaps, Iran would be ludicrous because the people would not respond in the same way. If the nature of orientation is implicit in the work, then it should be noted, but to drive home points based on simple political goals and give a mantel of superiority to marginal artists just because of their orientation is fakery.

Structured Interview/On-Line and Telephone Survey

Structured interviews were conducted with 12 teachers who took the survey and volunteered to participate further by taking another on-line survey and being interviewed by telephone (Appendix D). Structured interview questions focused on attitudes, opinions, and knowledge of AP art history teachers. Six questions (1, 2, 3, 4, 8, and 9) addressed the attitudes or opinions AP art history teachers had about including gay and lesbian artists and artwork that deals with gay and lesbian issues in their curricula, and 3 questions (5, 6, and 7) focused on specific art history knowledge. The final question (10) asked the respondents to indicate how *Gardner’s Art through the Ages* treatment of sexual orientation and same-sex perspectives influence their decision about including gay and lesbian artists and artwork that deals with gay and lesbian issues in their AP art history curricula. In response to question #1 all the respondents agreed that issues of sexual orientation, particularly same-sex perspectives, should be included as a legitimate topic in the AP art history curriculum (100%). Respondent #1 said that her school
had a pretty active LGBT community. She felt that school should reflect the community, and part of the community involves learning how to deal with all kinds of people. She believed that the curriculum should reflect the art community and the community at large. Sexual orientation is another context to help her AP art history students identify artists; it helps them remember them. Sexual orientation is comfortably discussed in her building. Respondent #4 argued that things won’t change until we stop tiptoeing; it needs to be addressed not in an artificial way or token way. She thought sexual orientation could be treated just like nudity in the non-Western & Western traditions. Sexual orientation should be modeled like nudity in art history. Respondent #12 says he certainly tries to inject the subject into his AP art history classroom because he is gay. He states: “The text never mentions gay.” He argues that there definitely is a gay subtext in Donatello’s *David*, particularly in the way Donatello’s foot plays with Goliath’s mustache. He tries to tie the subject of sexual orientation in culturally, particularly in Ancient Greek art.

In question #2, which asked respondents to select from 4 possibilities their reason why some AP art history teachers would consider including issues of sexual orientation, particularly same-sex perspectives, in the AP art history curriculum. One-third of the respondents chose that they would include it because of the contributions gay men and women artists have provided the world. Within this group respondent #4 thought all the answer choices were valid. However, she believed first and foremost that the contributions of gay and lesbian artists through the ages were her primary reason. Their contributions should be taught just like the other contributions of artists through the ages should be explored when teaching AP art history. These contributions should be shared by everyone. Another one-third of the respondents chose as their reasons that it offers important meanings that have been traditionally omitted from the history of art. Within this group respondent #5 argued again that so much art history is Eurocentric with a male
heterosexual viewpoint. He believed you should look at other viewpoints such as sexual orientation; it was important to teach other perspectives. Another third of the respondents chose “other.” Within this group Respondent #10 thought that all the answer choices were equally important. One respondent believed that inclusion reduces the negative effects of homophobia in the AP art history classroom as a reason. Respondent #7 originally thought all the answer choices were equally important; however, she then changed her mind and really thought that reducing the effects of homophobia in the AP art history classroom was the most important.

In question #3 interviewees were asked to select from four possibilities their reason why AP art history teachers would not consider including issues of sexual orientation, particularly same-sex perspectives, in the AP art history curriculum. A large number of the interviewees (66.6%) indicated that a reason why sexual orientation was not included in the AP art history curriculum was because teachers wanted to avoid potential problems with students, parents, and administration. Within this group respondent #3 thought it would be a problem for more conservative communities; however he had no problems in [his city]; in fact, he emphasized that it felt odd not to talk about it. Respondent #5 said his district is very conservative but nobody has questioned him yet. He presents this issue in an “academic fashion” so it is easier and consequently minimizes the problems when teaching such controversial and challenging issues in the classroom. He believed people's fear guides their decisions. He knew an AP world history teacher who was very “flustered about using masturbation in his lesson. If you teach it directly and as a matter-of-fact, it becomes easier to teach it. Belief systems of teachers guide their decisions. Some teachers get flustered.” Respondent #9 added that fear of parents & administration can be a concern: “He will have the daughter of the headmaster in his class next year which will make my job a little more stressful.” Respondent #10 added that they used to
have a large GSA (Gay Straight Alliance) group on campus, but as of a year ago it has become unpopular because of Proposition 8 and a large Christian Evangelical group on campus which causes students in GSA to be uncomfortable! The GSA group dissipated after Proposition 8 was passed. He stated: “None of the gay & lesbian teachers are out but will stand up for gay & lesbian issues; however, I am not out on campus. The gay students wanted to start an anti-Christian club. Juniors and seniors are typically more gay-friendly, but I am not out at school. I avoid discussing my personal life; as the student body is very Hispanic & Catholic. I am very uncomfortable with gay & lesbian issues sometimes since I am not out.” Respondent #12 firmly acknowledged that if the material is in the book, I try to teach it. He shows the Barberini Faun and instructs how Bernini altered/restored it by adding one leg. He always uses supplements in addition to Gardner’s and added this comment: “I have no problem in [my city] because we are a new urban school. I am the facilitator for the GSA group on campus. It’s not a big issue for me; nobody fucks with me!” Two respondents chose supports their religious and moral views as a reason. Interestingly respondent #2 chose other and stated that you can’t teach everything for a reason. Respondent #11 also chose other and felt all the selections were equally important, but added that she could not stress enough the restrictive situation in which she finds herself teaching; you sometimes have to “wiggle your way through.”

For question #4 all of the interviewees agreed that they would include gay and lesbian artists or artwork that dealt with gay and lesbian issues in their AP art history curricula (100%). Respondent #2 acknowledged she would include more material about gay and lesbian artists if it was in the Gardner’s text or other popular AP art history texts, and definitely “if it were tested in the AP exam.” Respondent #4 revealed that she really tries to include gay and lesbian artists in her classroom. She uses any kind of “hook to grab the attention of her students.” Respondent #5
maintained that his students are more familiar with these issues “so it is easier to teach it.” Respondent #10 acknowledged he would rather be anti-Christian than pro-gay at his school where he teaches. He revealed that taking a pro-gay stance in the classroom causes him some trepidation so he acts more “nonchalant” when gay and lesbian issues surface in the classroom discussion. He revealed that he is very careful not to upset the sensibilities of his sophomores because there is a strong element of machismo with Hispanics in this class. He stated the following: “I don't know what the evidence is about if Michelangelo is gay? It comes up with Jasper Johns, Robert Rauschenberg, & Andy Warhol; I mention they were gay and how their sexual orientation informed their artwork?” Respondent #11 says she would “love to find a book on the subject!” [Her city] is very homophobic; she tries to get her students to talk about issues; she tries to get her students comfortable in order to talk about things. A high rate of absenteeism occurs at her school. In establishing a context for the conservative nature of the community she relayed the following: “She works for a very restrictive school system. There is a church on every corner; however, she thinks her students aren’t very religious. She schedules tutoring sessions on mornings & afternoons and also on Saturdays & Sundays. Everyone in town has a gun; even one of her 19 year old students had a gun.”

Question #8 asked the AP art history teachers to select reasons why teachers would be encouraged to include gay and lesbian artists and artwork that dealt with gay and lesbian issues in their AP art history curriculum. One-half the respondents chose the item related to the College Board exam including questions on gay and lesbian artists and artwork that deals with gay and lesbian issues as a reason why some AP art history teachers would be encouraged to include this material in their AP art history curricula. Within this group respondent #1 said that “all AP art history teachers are exam driven; it drives the curriculum! If it were on the test it would be a
strong message.” Respondent #3 said for a lot of AP art history instructors, if it was on the AP exam it would be the “tipping point.” Respondent #4 said she got the school’s administration to include gay and lesbian issues in poetry, literature, and art, and it became a non-issue. She states: “What keeps people from doing this is because not all teachers have administrative support. If the AP exam included these kinds of issues it would legitimize teaching sexual orientation. My teaching strategy is just do it and then deal with the side issues. The Stop Bullying Initiative at our school works well with including gay and lesbian art. Teaching Greek mythology helps bring up the subject of homosexuality.” A quarter of the respondents chose as their reason that Gardner's Art through the Ages text including information on gay and lesbian artists and artwork that deals with gay and lesbian issues would encourage them to include same-sex perspectives in their curricula. Respondent #5 said that if it was in the Gardner’s text teachers would be more comfortable teaching it. He states: “In Michelangelo's David for example, how can teachers work around important contexts that have been omitted? You have to hit on some subjects.” Respondent #10 proposed that if it is in the Gardner’s text it will come up in two different ways: “My students might bring it up, or I will possibly bring it up.” A quarter of the respondents believed that if their school's administration supported including gay and lesbian artists and artwork that dealt with gay and lesbian issues they would address these issues in their AP art history curriculum. Respondent #6 said that her school administration wants her to teach everything. She doesn't feel that her students' parents will complain about it. They are having a mock trial on same-sex marriage at their school. They were getting ready to organize mock trials showing both sides of the argument in religion class. She revealed the following about the climate at her school set by the administration: “They don't suppress it. It is prevalent and a part of society so social justice for all is important. She has some students struggling with their sexual
identity. Some students tell her and she says its okay.” Respondent #11 said that she teaches in a very restrictive environment. She is not allowed to discuss the artist Robert Mapplethorpe at school. Her school computer cannot pull up nudity because there servers are censored. She revealed that she has to create her own PowerPoints at home in order to avoid the censors on their schools’ computer networks.

Question #9 asked the AP art history teachers to select reasons why teachers would be encouraged not to include gay and lesbian artists or artwork that deals with gay and lesbian issues in their AP art history curriculum. Almost half of the respondents chose that the College Board exam does not include questions on gay and lesbian artists and artwork that deals with gay and lesbian issues as a reason why some AP art history teachers would be discouraged from including gay and lesbian artists or artwork that deals with gay and lesbian issues in their AP art history curricula. Respondent #10 said that his school definitely has a test driven culture. He maintained that if sexual orientation were in the test AP art history teachers would be more likely to cover these issues: “Teachers on the fence about teaching these kinds of issues might mention it in their classrooms. The state of California is a testing culture. If it is not tested they don't teach it!” Respondent #5 states: “He spends so much time teaching to the test that if it is not tested why bother teaching it! I think some students regardless of their orientation may benefit by adding these kinds of additional contexts; it might help them remember since so much of the work exemplifies the Eurocentric & white male point-of-view.” A third of the respondents believed that the most prevalent reason for discouraging the inclusion of sexual orientation in the AP art history curriculum is because their school's administration does not support including gay and lesbian artists or artwork that dealt with gay and lesbian issues. Respondent #1 said she was supported by her administration and never had a problem. She has spoken to other teachers who
get pressured to cut back on confrontational lessons. She stated: “You don't want to lose your job. You want to continue to get funding!” Respondent #4 said she has met people who teach at private schools/boarding schools and they are very paranoid about losing their jobs. She pointed out that new teachers tend to avoid confrontational issues, and that everyone's principal is the first line of defense to deal with upset parents and students. As a reader for the AP exam, she wouldn't penalize students for bringing up sexual orientation in the AP art history College Board exam since it is additional context. She thought it was important for students to discuss all the relevant possibilities. What counts on the exam are the correct points earned. She commented: “I think what you are doing is important. She does not ever remember gay issues coming up during the AP art history readers’ meeting. She has a Mennonite principal who is very supportive. An AP reader in Tulsa who worked in a private school was told to take nudes out of her AP art history course!” Two of the respondents chose the fact that Gardner's Art through the Ages text does not include information on gay and lesbian artists and artwork that deals with gay and lesbian issues as a reason for discouraging teachers. Respondent #2 said it was overwhelming for her to teach everything let alone this new content: “Currently, the text does not discuss it and my time is really limited. I really don’t have the time to do outside research on this issue. In order to teach these issues, I feel it should be in the text and the AP exam.” Only one respondent chose other for a reason. Respondent #6 said that fear of reprisals by parents leading to losing their jobs was her reason.

Questions 5, 6, and 7 on the Structured Interview Schedule addressed what knowledge AP art history teachers had about gay and lesbian artists and artwork that deals with gay and lesbian issues. A summary of the findings follows. For question #5 a third of the respondents correctly chose Romaine Brooks as an important 20th-century artist who has also been identified
as lesbian in the art historical literature (33.3%). Respondent #9 said he hadn’t used this artist because she was not in the *Gardner’s Art through the Ages* text. He gave students an assignment using this artist; however, his students did not choose Romaine Brooks even though she was on the list. His male students are uncomfortable about feminist issues. Two of the respondents skipped this question because they acknowledged they did not know the correct answer.

Respondent #1 said the following: “I am clearly not as well versed as I should be on this subject.” She was appalled and embarrassed about her lack of knowledge on gay and lesbian artists and artwork that deals with same-sex perspectives. Respondent #10 acknowledged he could not select the lesbian artist from the list. He acknowledged that he was not very knowledgeable about gay and lesbian artists and issues in AP art history even though he was gay.

For question #6 most of the respondents, except for two, correctly chose Marsden Hartley as an important 20th-century artist who has also been identified as gay in the art historical literature. Some of the conversations surrounding this artist with the respondents within this group are interesting to note. Respondent #4 said she thought the *Gardner’s Art through the Ages* text mentioned Marsden Hartley in a “very sugar-coated way.” She said the subject of the painting titled *Portrait of a German Officer* was Hartley’s lover instead of companion. She never receives a ripple from her students when she discusses the homosexual perspectives depicted in this painting. She commented: “Part of it is how you present it. Sometimes my students share their own sexual orientation after my classroom discussion on this painting.” She felt it was a “good side effect” of including these kinds of issues in the classroom. Respondent #6 said during an NAEA conference in Baltimore she visited the retrospective of Marsden Hartley at the Baltimore Museum of Art. She felt that he was a good artist to start with when introducing sexual orientation issues to her AP art history class and also her studio class. She said it doesn’t
matter that she teaches at a Catholic school. She answered my survey because she needed to understand more about this subject since she hears her students talk about it. One respondent did not answer the question. Respondent #1 said she should have known that this artist was identified as gay.

In question #7 two-thirds of the respondents correctly chose Pablo Picasso, *Gertrude Stein*, 1906-1907, Oil on canvas as an important 20th-century work of art that provides a distinct homosexual reference/code as described in the art historical literature by the way the artist depicted the face in the portrait. Some of the conversations with the respondents surrounding this painting are interesting to note. Respondent #4 said she never thought of the duality of the mask. Instead she always noticed the “leaning forward, strong form, and strong angles.” Respondent #7 said she never thought about the depiction of the face in this way, but she was open to the idea as a mask to hide one’s true identity. Respondent #12 said he sometimes brings up Gertrude Stein’s private life with Alice Toklas. He mentioned the film titled *The Moderns* from the 1980s discussed Stein’s relationship with Toklas. Respondent #1 said she teaches Picasso’s portrait of Gertrude Stein more formally and utilizes themes. She thought this painting would be a great example for the theme of identity. Respondent #10 said he didn’t recognize this painting by Picasso. He thought Picasso was a “womanizer” so he didn’t choose this answer either. Two interviewees did not answer the question.

Question #10 specifically addressed if AP art history teachers’ opinions concerning including gay and lesbian artists and artwork that deals with gay and lesbian issues in their curricula are influenced by how the *Gardner’s Art through the Ages* text treats or doesn’t treat issues of sexual orientation and same-sex-perspectives. Two-thirds of the respondents chose “if it is included in the text, then I will consider using it in my instruction” as a reason which best
describes how *Gardner’s Art through the Ages* treatment of sexual orientation and same-sex perspectives influences their decision about including gay and lesbian artists and artwork that deals with gay and lesbian issues in their AP art history curricula. Respondent #3 said he was younger and new at teaching AP art history. If it was included in the textbook as well as the Gardiner’s PowerPoints he would attempt to present the subject. He thought he would present the subject more so in the Renaissance and 20th century; although he acknowledged that this conversation begins in the classical world. Respondent #4 said if she does her own research she has no problem including it in her lectures: I do the best I can; however, if it was in the text it would be great!” One-quarter of the respondents chose “if it is not included in the text, then I will consult other sources and use it in my instruction” as their reason. Respondent #1 said she is always consulting other sources a lot. Students always bring up sexual orientation issues in class. She is always on-line researching. She begs borrows and steals and is comfortable sharing with colleagues about additional contexts. She can’t rely completely on her *Gardner’s Art through the Ages* text for this subject. She thought that the Gardner’s editing team was probably very conservative. Respondent #5 said that the Eurocentric white male point-of-view permeates the study of AP art history. He would not have known it through his own studies and research if it wasn’t for the *American Vision* series he watched on television where the commentator Robert Hughes mentioned that Marsden Hartley was gay. He thought talking about certain contexts like sexual orientation; particularly same-sex perspectives can help “students to latch on to works of art and artists that they might not necessarily remember.” One respondent (#6) chose other and revealed the following about including gay and lesbian artists to her curriculum: “If it is not included in the text, and my administration approves its discussion, I will include it. In the past, I
have talked about it but not really in depth. Next year I would like to talk more about the subject in depth. I would not like to gloss over everything.”

Informal Face-to Face Interviews

The informal conversational face-to-face interviews from the six AP art history teachers who participated in the AP Strategies Incentive Program provided some interesting understandings in regard to their attitudes, opinions, and knowledge of sexual orientation, particularly same-sex perspectives in their AP art history curricula. They were not a subset of the 111 AP art history teachers who responded to the survey. The interviews were conducted using a prepared script (Appendix E). All six respondents teach AP art history in the Dallas-Fort Worth Metroplex. Among the six respondents they had a total of 72 years of experience teaching AP art history, an average of 12 years teaching experience per interviewee. Three of the participants had Bachelor of Fine Arts degrees, one had a Bachelor of Arts in English, one had a Masters in Art Education, and one had a Masters of Fine Arts. Within this group 5 of the respondents teach in public high schools and 1 respondent teaches in a private non-religious high school. All six respondents relied on the *Gardner’s Art through the Ages* text for their instruction, but they all use supplementary materials. Respondent #2 said she actually started out using Gardner’s exclusively: “It was like my Bible, but I created worksheets based on the reading in Gardner’s and as I went along, when I got to the 12th Edition, then I had to go back and reread and make sure that my worksheets matched what was said in Gardner’s and that I was actually asking questions about information that was in Gardner’s because there were a few things that they moved on from, so I used Gardner’s a great deal, but I’ve got lots and lots and lots of auxiliary material.” All six respondents agreed that they wouldn’t feel uncomfortable discussing homosexuality in their AP art history classroom or mentioning that an artist is either gay or
lesbian or that a specific artwork deals with gay and lesbian issues; however, they all felt that it was important to present the information straightforwardly and not to make a big issue about it. Respondent #1 said the following on how she handles same-sex perspectives in her classroom: “She doesn’t specifically bring up these issues like oh, today we going to talk about queers in art. It’s just part of knowing that it would potentially be an issue with certain students. I make it just a statement of fact. We are talking about this artist and these are the facts relevant to this artist. It’s not like I make an issue out of it or it’s not like a neon sign. Today we are talking about gay and lesbian artists!” Respondent #5 said she would discuss gay and lesbian issues if it came up during a classroom discussion with her students. She said the following about how she would handle teaching about a gay artist she didn’t really know about: “I don’t really know much about Andy Warhol’s sexuality, but I wouldn’t steer away from it if one of my students wanted to discuss it. Since I am not knowledgeable about Warhol’s sexuality, I would tell my student to look it up for homework, and we would discuss in the next class.” Respondent #6 said she would feel uncomfortable bringing up very explicit artworks. She recounted the following experience when she brought her students to the Dallas Museum of Art to attend a lecture by the artist Andre Serrano: “I remember admiring one of his giant black & white photographs that looked like fireworks going off in the sky; it’s semen! He had ejaculated and then shot it and blew it up into a giant photograph.” She thought this was an example of where she really walked possibly over the line. At first she was worried that her students would tell their parents, but she really has never had a parent complaint because she feels the kids really appreciate being treated as adults, which the school endeavors to cultivate. In class the next day her students were just like “WHOA! Now, I would not bring that up in a classroom. That is not something I would bring up. I would not show those images in a classroom. I just don’t feel comfortable doing that.
Yeah, it’s pretty explicit-beautiful-you’re like oh that’s pretty, and then you find out what it is-oooh-too private! No, I really don’t have a problem with discussing homosexuality or gay and lesbian artists in the classroom, but I don’t make a big deal out of any of it whether it’s homosexual or heterosexual. I don’t make a big deal out of it.” All six respondents felt more comfortable introducing gay and lesbian artists or artworks that dealt with same-sex perspectives in their classrooms within the modern era and later. Respondent #1 said the following in regard to when she introduced these issues in her AP art history classroom: “I would introduce these issues probably in contemporary and postmodern times, and since the rise of feminism which we do discuss. Correspondingly, artists and artworks from the late 1960s and early 70s, and of course that dynamic shift of culture after World War II with more people going to school, more rights, more men and women going to college, and a whole paradigm shift in terms of education.” Respondent #2 talks about when she introduces gay and lesbian artists in her classroom: “In some cases yes in earlier periods, but I think probably more with modern artists, they are more accessible to these issues, particularly why the artwork looks like it does or means what it does.” Respondent #3 recounted how she introduces same-sex perspectives in her classroom: “It comes up definitely during the Greek period. The kids already know it from their history classes. I am more comfortable bringing it up during the modern period because I guess it is a little more accepted.” All six of the respondents thought that issues of sexual orientation, particularly same-sex perspectives, should be included in the AP art history curriculum; however all believed these issues should be relevant to the artwork and its understandings. Respondent #2 states how she introduces relevant issues of sexual orientation in her classroom: “If the context requires you to address that, if the context or the meaning or the purpose of what it is trying to communicate does, I think you do have to address it. I think there are ways of doing that without
being in your face kind of thing. I think there are ways to address sexual orientation in the sense that this is a way of life that is not necessarily a choice. This is a way of life that may be biological just like someone being Black or Hispanic. I think I may be at least offering the students a chance to make a better decision.” Respondent #3 agreed with introducing same-sex perspectives in her classroom as well if it is relevant. She states: “But only when it pertains to the artwork, most definitely!” Respondent #4 agreed same-sex perspectives were important to bring up sometimes. She states the following: “I guess in some instances. The kids are curious about it like when we discuss Francis Bacon. I remember reading his biography. I learned more about sadomasochism than I ever wanted to know!” Respondent #6 said the following in regard to the relevance of same-sex perspectives in her AP art history classroom: “I have never really thought about it as something important that should be taught. I have never thought of it that way. That is a challenging question actually. Is it something I feel strongly about that I feel should be included like women’s art? Well, how can you not talk about it! It’s so part of life. Yes, it I guess it is important, but I don’t make a big deal out of it.” All six respondents thought it was important to know the sexual orientation of artists, particularly if they are gay or lesbian, in an AP art history course in order to better understand their art. Respondent #4 said that the sexual orientation of artists or knowing their identity is important in understanding their works of art sometimes, but not all the time: “Because the art is not always about what the artist wants to say. He is reflecting on what is going on in his world and in the world at large, so I like to bring it up because it adds more interest and helps them to hang on to that or remember that artwork a little better. But, I do like to make gender preference references because I do have several students who are gay, and I don’t want them to feel left out and to think all we look at is heterosexual art. It’s a viable means of communication.” Respondent #6 agreed that revealing
gay and lesbian perspectives does provide important understandings: “I think it’s interesting for kids to know Gertrude Stein was gay. I think it’s interesting that they should know Francis Bacon and David Hockney were gay, because that’s part of what they paint about.” All six of the respondents were aware that some of the artists they included in their AP art history curricula were gay or lesbian; however, when asked to name a few, one respondent drew a complete blank. Respondent #5 said the following: “I have no idea, but I have that Queer Encyclopedia from one of my art history courses at UNT, but I haven’t looked at it forever, probably since that semester!” Respondent #2 said she was aware of some gay artists that she includes in her curriculum: “But we are not really sure about Leonardo, but I think they have suggested that he at least if not being a monk and totally - not having any sex at all he might have been a homosexual. Michelangelo, they don’t really know. I’ve read biographies, but a lot of people list him as homosexual.” Respondent #3 said she was aware of some of them, probably not all of them. She mentioned Marsden Hartley, Andy Warhol, and Basquiat. Respondent #4 stated: “Michelangelo and Francis Bacon are the ones that come to me right off the top of my head. My mind just draws a blank now. If I had a book open, I could probably look through and name some more gay and lesbian artists.” Most of the respondents except for one include the artwork of gay and lesbian artists and artwork that deals with gay and lesbian issues in their teaching of AP art history. Respondent #5 said she doesn’t really include gay and lesbian artists in her teaching of AP art history: “I have been out of school so long, and I just don’t really prepare to include them in my presentations.” Respondent #1 remembered that she typically includes Marsden Hartley in her teaching of AP art history: “That would be Marsden Hartley, who paints the painting commemorating the death of his lover in World War I.” Respondent #4 revealed the following on how she includes gay and lesbian artists in her classroom: “I don’t seek it out and
use that as a theme. It’s usually alluded to by a student and I will either confirm or I will say I don’t know and we will do some research. At some point during the year I always say okay so this artist is gay does that change how you perceive their art? And the majority of the time they will say no. Well for instance Francis Bacon is the one that I usually talk about in class.” All of the respondents were familiar with Pablo Picasso’s 1906-1907 painting titled Gertrude Stein; however only three respondents were open to thinking that Picasso’s depiction of her face may have alluded to Gertrude Stein’s private life as a lesbian. Respondent #6 said she never thought about the portrait in that way, but that’s the kind of thing I think is interesting. Respondent #5 agreed with this additional interpretation and added possible reasons for Stein’s need for privacy: “Although this time period in France was very open, I think you still have to be pretty guarded as far as being gay or lesbian back then.” Respondent #4 said she discusses the portrait mainly in terms of how it’s similar to a mask that hides one’s identity; however she provides the following information: “The gender preference issue hardly comes up though with my students because they already know that she is not feminine and certainly not an alluring one like he would have painted all his other lovers. He was fascinated by African masks because it terrified him. Maybe Gertrude Stein terrified him in a sense too!”

The informal conversational face-to-face interviews also provided some interesting understandings in regard to if AP art history teachers’ opinions concerning gay and lesbian artists and artwork that deals with gay and lesbian issues in their curricula are influenced by how Gardner’s Art through the Ages treats or doesn’t treat issues of sexual orientation and same sex perspectives. All six respondents agreed that they probably would teach this subject more if the text included more gay and lesbian artists and same-sex perspectives; however, a number of them brought up the importance of the AP art history exam as an influential factor in what they
taught in their curricula. Respondent #1 said the following: “That if it is in the text and the test is reliant upon the text, then I would teach it as well. Respondent #2 stated: “Yes I would, but I will say this as well. There is so little time to cover everything that gay and lesbian artworks would probably fit into the same category as modern and contemporary art. You might pick out three or four major works or works that have more meaning or if there are artists that are known, then you might teach those, but you are not going to spend a lot of time just like you don’t spend a lot of time on this or that. I also think that the test creates the course. I also think that the Gardner’s text could do a better job of doing that so that we could do a better job. I think overall it is a fairly conservative book. I also think that the text was originally designed as a way to discuss historical events and art as an integrated subject, and I don’t think that the original AP test was necessarily the inspiration for the text. I think the test came way after. I think for a long time the text drove the test, but now I think maybe the test is beginning now to maybe drive the text.” Respondent #3 expressed: “Most definitely, yes. I also feel like the text and test kind of go hand in hand. If you really follow Gardner’s and if you hit all the major movements, then you are pretty well covered for the test.” Respondent #4 also said the following: “Yes, I definitely would because I think that is an issue that is important, especially in contemporary art. To be able to look back on the history of art and say that this is not new and not just an issue for the 20th and 21st centuries to discuss, this issue has been going on for a long time. I would feel very comfortable being able to address that. Also, as a former reader for the AP art history exam, the testing committee is too conservative ever to design a sexual orientation context question. It would surprise the heck out of me. Because this is the 21st century and things are changing rather quickly it may happen, but it depends on who is in charge. The people that are in power right now I don’t think are ready to broach that issue.” Respondent #5 stated: “She would definitely
be more comfortable teaching this subject if it was in the text. It solves a lot of problems if there’s more information in the book because my school knows it’s in there, and they’ve approved the book to be taught. It’s the book you approved you told me to do it from, and it says it right there. You can’t argue with that!” Respondent #6 said she has been teaching AP art history for at least 21 years and said maybe less experienced teachers would be more comfortable teaching this subject if it was in the text. She mentioned that she was really curious about the homosexuality part with the Greeks and thought it might be interesting to have more of that subject in the text. She also thought that the AP test, not for her necessarily, was a strong influence on the AP art history curriculum that is taught by most teachers. She thought teachers want to do well and they are going to do what needs to be done to get their students ready for the test.
CHAPTER 5
SUMMARY AND CONCLUSIONS

Recent recognition of gay, lesbian, and same-sex perspectives in the study of art history has challenged art educators and art historians to begin to consider opening up their curriculums and writings to include these perspectives. These ignored perspectives produce important understandings that enrich and deepen the discourse of art history. The inclusion of gay and lesbian content and same-sex perspectives to the study of AP art history, not only effectively serves the needs of AP art history teachers, but it provides a more equitable and comprehensive visual arts education to students. This rethinking is an important first step in addressing sexual and cultural diversity in art and the classroom; it also would serve to create safer environments in the schools where gay and lesbian staff and all students feel valued, welcome, and safe from the effects of homophobia, stereotyping, and ignorance. Before one can resolve problems you must first begin to understand them.

Restatement of the Problem

This study investigated sexual orientation, particularly same-sex themes and the work and perspectives of gay and lesbian artists, in relation to AP art history programs by doing a content analysis of the 14th edition of *Gardner’s Art through the Ages*, the most widely adopted art history textbook, and surveying a sample of AP art history teachers regarding their understandings and opinions about the issue. The specific research questions addressed were:

- Does *Gardner’s Art through the Ages* (2013) address issues of sexual orientation, particularly same-sex perspectives in its written text and images?
- Does the *Gardner’s Art through the Ages* (2013) ignore issues of sexual orientation, particularly same-sex perspectives in its written text and images?
Does Gardner’s Art through the Ages (2013) exhibit and promote heteronormative hegemonies?

What do AP art history teachers know about gay and lesbian artists and artwork dealing with gay and lesbian issues?

What are the attitudes of AP art history teachers about including gay and lesbian artists and/or artwork dealing with gay and lesbian issues in their curricula?; and

Are AP art history teachers’ opinions about the inclusion of gay and lesbian artists and/or artwork dealing with gay and lesbian issues in their curricula influenced by Gardner’s Art through the Ages and the way it does or doesn’t treat issues of sexual orientation and same-sex perspectives?

Summary of the Study

The first part of the study examined the 14th edition of Gardner’s Art through the Ages, one of the major texts used in teaching AP art history, to determine how inclusive it is in addressing issues of sexual orientation, particularly same-sex perspectives. The text was also examined more holistically to determine sexual orientation ignored, as well as heteronormative qualities, in order to illuminate the idea that the text may promote heterosexual hegemony. What is particularly revealing about the way Gardner’s Art through the Ages addresses issues of sexual orientation is the way it largely ignores sexual orientation, particularly same-sex perspectives. These omissions were identified through a broad reading of the art historical research and gay and lesbian scholarship that has begun to recognize gay, lesbian, and same-sex perspectives in the study of art history. The Gardner’s text was closely examined by the researcher via a descriptive content analysis for any evidence of the hidden or historically silenced gay and lesbian identities and self-affirmations uncovered by recent scholarship, as well as for evidence
of same-sex perspectives ignored, and for heteronormative hegemonies. A researcher-developed codebook was specifically designed to help quantitatively and qualitatively analyze and categorize these findings from the 1,508 hybrid pages of the text.

The second part of this study investigated the understandings and opinions of AP art history teachers using a 36-question, on-line survey, structured telephone interviews, and informal face-to-face conversational interviews about sexual orientation, and particularly same-sex perspectives in their curriculums and classrooms. A researcher-developed questionnaire was employed to gather information about the attitudes, opinions, and knowledge of AP art history teachers concerning gay and lesbian issues in their curricula. The 36-item, self-administered, online survey incorporated both closed- and open-ended items that yielded descriptive data concerning the attitudes toward and opinions of AP art history teachers employing *Gardner’s Art through the Ages* toward the inclusion of gay and lesbian artists as well as same-sex perspectives in their curriculum. The survey was also gauged to ascertain their knowledge or understandings of gay and lesbian artists. Qualitative data were also collected from all three parts of the survey to provide more breadth and depth to the findings.

Summary of Findings

The quantitative and qualitative findings of this study are presented here within the framework of each of these guiding research questions.

Does *Gardner’s Art through the Ages* (2013) address issues of sexual orientation, particularly same-sex perspectives in its written text and images?

The findings confirm that information on sexual orientation, particularly same-sex perspectives, is almost entirely absent from the 14th edition of the *Gardner’s* text. Just 1.39% (21 pages) of the text is devoted to addressing issues of sexual orientation. These findings were not unexpected; however, it was important to perform a systemic content analysis to substantiate
such speculation. While the editors did devote some of the text’s pages and illustrated artworks to sexual orientation, of the 10 works of art discussed within the text, most of them were somewhat strategically positioned in or near three major periods – Greco-Roman antiquity, the Renaissance, and French Revolution to the present – where the European and/or the Western tradition of homoerotic art is known to have flowered, as argued by Dynes & Donaldson (1992b, p. xiii). Two works were discussed in Greco-Roman antiquity, and six works were discussed in the category from the French Revolution to the present. The absence of any discussion during the Renaissance period in the text on sexual orientation is one of the more important findings in this study. Of the three important periods of Western art where homoerotic art flourished, the Renaissance period is completely devoid of any discussion of sexual orientation in the text except for a neighboring homoerotic painting by Caravaggio dated 1595 that really falls stylistically into the Baroque period.

From the French Revolution to the present, six artworks are discussed in the text in varying degrees in terms of sexual orientation. Unfortunately, the text glosses over much of the 18th and 19th centuries without a mention of sexual orientation, except for the reference to “perversions” during the Fin-De-Siècle period. As the text moves into the 20th century, it again picks up the torch in a brief discussion on Gertrude Stein. The text does not bring up anything about Stein’s personal life with Alice Toklas, even though evidence abounds about their lesbian relationship in Stein’s own writings as well as others! In Pablo Picasso’s Gertrude Stein (Fig. 29-11), the text ignores the mask-like quality of the face as a statement about concealing Stein’s private life and, instead, focuses purely on its formal qualities – thus possibly ignoring that Picasso might have stylized Stein’s face via the planar geometries of African masks to simultaneously express both her public and private lives.
Continuing into the 20th century, Gardner’s acknowledges at least three artists who were homosexual. First, Marsden Hartley is acknowledged as an artist having a male lover. The text’s discussion centers on a particular painting, *Portrait of a German Officer* (Fig. 29-38), that memorializes Hartley’s lover killed in battle during World War I. However, the text doesn’t specifically identify him as a gay artist, nor does it fully explore the same-sex relationship between Hartley and Lieutenant von Freyberg with the same legitimacy as its heteronormative counterparts. There is an absence of any discussion of sexual orientation of the post-World War II period, an era rife with gay and lesbian artists.

The text then picks up the conversation on sexual orientation in the later part of the 20th century with a discussion about the art and lives of David Wojnarowicz and Robert Mapplethorpe which is quite sensitive to the tragedy of AIDS. Even though the text devotes more information and space about Mapplethorpe than any other identified gay or lesbian artist, it could be construed as somewhat stigmatizing or stereotyping because only one of his photographs is included. This does not adequately convey the challenging and controversial nature of his art and time.

Does *Gardner’s Art through the Ages* (2013) ignore issues of sexual orientation, particularly sex perspectives in its written text and images?

This part of the study found 43 works of art illustrated in the text whose same-sex perspectives were ignored. Additionally, 36 artists’ homosexualities that research has strongly supported were ignored. In terms of sexual orientation ignored, this study produced some troubling findings. Another gap in the text regarding sexual orientation is any lack of comment on the anti-homosexual repressive laws largely instituted after the advent of Christianity and its recognition as the official state religion of the Roman Empire and codified into law by the Emperor Justinian’s Novella of 538 during the Byzantine Empire’s first golden age. These new
laws served to institutionalize a long-lasting legacy of hatred and prejudice toward homosexuals that still is largely reflected in Christian society today. It also unfavorably influenced the lives of artists who practice same-sex sexuality and profoundly influenced their work.

Similar lapses in the text’s discussion on sexual orientation from the Renaissance period through the French Revolution, the 18th and 19th centuries, and into the 20th century – including a wide swath from World War I to the end of the Cold War with the former Soviet Union and the advent of the AIDS crisis – is especially problematic when one considers the large amount of credible scholarship available regarding the same-sex inclinations and homoeroticized works of various artists. The taboo subject of pederasty is very difficult to disassociate with artists such as Donatello, Botticelli, Michelangelo, Da Vinci, and Cellini; their works, as well as their papal patrons. Similarly ignored are acts of sodomy that adversely affected artists, and sometimes their work, who engaged in homosexual acts and the continued prosecutorial escalations against acts of sodomy that adversely affected artists, and sometimes their work, in the latter half of the 15th century. Many of the major works of the period included subtly coded and veiled homoerotic references such as found in Donatello’s *David*. It is important to include a discussion about the sexual orientation of these artists if students are to be educated in the history of the visual arts.

From the French Revolution to the present, the text ignores a period in Western art history spanning 200 years that is burgeoning with homoerotic and androgynous imagery, from the works of Antonio Canova and Anne-Louis Girodet-Trioson to the works of Kehinde Wiley and Keith Haring, to name a few. Not a single page in the text was devoted to discussing the same-sex perspectives so evident and significant in the life of Johann Joachim Wincklemann, the first modern art historian and an avowed homosexual who welcomed the introduction of homoeroticism in the new art historical discourse. Although the text includes a discussion
regarding the Grand Tour that offered travelers an education in the ancient heritage of the art and
culture of Greece and Rome, it overlooks its importance in providing Europeans and Americans
traveling in the 18th and 19th centuries an initiation into same-sex desire. All the artists and
artworks ignored in this cohort point to a major weakness in the text, but some of them require
even more comment because of the preponderance of evidence available in the current
biographical and art historical research. The text disregards any of Antonio Canova’s
neoclassical sculptures of male beauty that exude homoeroticism, but instead focuses most of its
coverage on the sculpture of Pauline Borghese depicted as Venus the goddess of love, who was
the sister of his most admiring patron, Napoleon. Another artist who channeled his homoerotic
yearnings into his artworks was Girodet; unfortunately, the text ignores including any of his
works that investigated the subject of androgyny in his male nude figures. The lack of any
discussion in the text on the private life of Rosa Bonheur, one of the most famous female artists
of the 19th century, and her romantic friendships with Nathalie Micas and Anna Klumpke that
strongly point to her as being lesbian is definitely a notable oversight. In discussing Thomas
Eakins work, the text ignores including any of his paintings of homophile realism depicting men
in various physical pursuits, such as boxing, wrestling and swimming. The exclusion of these
works and, especially *The Swimming Hole* of 1885, which exemplifies America’s first significant
addition to male sexuality in art, is a major oversight – perhaps particularly so because it is
considered by many art historians as the first major painting of a group of male nudes in
American art. A more thorough discussion in the text concerning Marcel Duchamp’s readymade
sculpture *Fountain* and his assisted readymade *L.H.O.O.Q* regarding their subtle cues to
androgyny and homosexuality would have added more insights.
Another omission in the text is any discussion on the sexual orientation of the New York City graffiti artist Keith Haring; it seems possible to argue that the editors assumed the cause of his death by AIDS was more important to note than the way he employed his highly recognizable and expressive graphic style of art in response to the AIDS crisis, and how he utilized his art to promote anti-drug campaigns and gay causes such as National Coming Out Day. The text ignores discussing his identity as a gay activist and artist. The text also excludes any discussion about the African American artist Kehinde Wiley as gay and the veiled or embedded homoeroticism depicted in his cleverly appropriated painted images of iconic Western masterpieces.

Does Gardner’s Art through the Ages (2013) exhibit and promote heterosexism and heteronormative hegemonies?

Far more pages and illustrations of artworks are devoted to heteronormative issues than homosexual ones. It contributes approximately 27.98% (422 pages) of its discussion to heteronormative qualities, compared with just 1.39% (21 pages) to same-sex perspectives. It devotes approximately 18.86% (310 Images) of its discussion to artworks that displayed a certain degree of heteronormative qualities compared with 0.61% (10 Images) that depict a certain range of same-sex perspectives. During three important epochs of Western art history - Greco-Roman, Renaissance, and the French Revolution to the present - that correspond to fourteen chapters in the text, the study found that 226 pages included in some form a discussion on heteronormative content (32%); whereas, only 14 pages involved a discussion in some form covering some aspect of same-sex perspectives (2%). It was also found that 181 illustrated works of art displayed were discussed in the text with varying degrees of heteronormative qualities (21%); only 9 illustrated works of art displayed were discussed in the text with varying degrees of same-sex perspectives (1%). The study also revealed that 4 (0.8%) artists’ sexualities
were discussed in the text compared to 117 (26%) artists whose work or lives were described in heteronormative terms. If you look at sexual orientation ignored for these same periods, 37 (4.3%) illustrated works of art’s same-sex perspectives were ignored by the text along with 36 (7.5%) artists’ homosexualities. Approximately 123 pages ignored some aspect of same-sex perspectives within these periods (17%). During the Greco-Roman period, the same-sex loves of the Greco-Roman gods and heroes - Zeus (Jupiter), Achilles (Achilles), and Herakles (Hercules) to name a few -are completely heterosexualized in the text. The same-sex loves of the Roman emperors are also completely ignored and their significant relationships are described and illustrated in heterosexual terms in the text’s discussion.

The Renaissance periods’ same-sex perspectives are ignored and those artists and their works that explored these themes are all framed in heteronormative terms in the text. For example, the homoeroticism depicted in Michelangelo’s painted and sculpted works of art are all described with heteronormative qualities except for an ambiguous statement in the text that points to Michelangelo’s tortured and impassioned psyche without specifying his homoerotic yearnings.

Turning to the last period from the French Revolution to the present, the text abounds with heteronormative artworks and references. As an example, in Élisabeth-Louise Vigée-Lebrun’s 1787 portrait of the queen with her children, Marie Antoinette and Her Children (Fig. 26-15A), there is an implied heteronormative quality. She is portrayed as a devoted and virtuous mother focusing on the queen’s strong maternal qualities. In Manet’s painting Déjeuner sur l’Herbe, the nude woman who gazes directly at the viewers is more than likely poised for the gaze from a male audience, and in Gustav Klimt’s The Kiss (Fig. 28-29), his painting of a man and woman in an erotic embrace evokes straightforward heteronormative qualities as well.
Dorothea Lange’s Great Depression photograph, *Migrant Mother,* *Nipomo Valley* (Fig. 29-76) also exhibits inherent heteronormative qualities in which her camera captured the desperate young mother and her hungry children huddling in a lean-to tent together.

With regard to the non-Western tradition of art, same-sex perspectives and its visual expression in these cultures is entirely absent from the text’s discussion. In 12 chapters of the text covering Islamic, South and Southeast Asia, China and Korea, Japan, Native Arts of the Americas, Africa, and Oceanic, not a single page is devoted to sexual orientation in covering their art and cultures. The study found that 55 (16.87%) illustrated works of art displayed were discussed in the text with varying degrees of heteronormative qualities, while 4 (1.23%) illustrated works of arts’ same-sex perspectives were ignored in the text’s discussion.

What do AP art history teachers know about gay and lesbian artists and artwork dealing with gay and lesbian issues?

The 111 AP art history teachers who responded to the survey questionnaire, there were almost three times as many female as male respondents, and an overwhelming majority of the respondents identified themselves as white. The overwhelming majority of respondents classified themselves as heterosexual, while 8.1% identified themselves as homosexual, and 1.8% identified themselves as bisexual. The participants were well educated and possessed advanced degrees, and a majority had had five or more years of teaching experience. A large majority of the respondents taught in public schools, with the remaining teachers divided almost evenly between non-religious private and religious private schools. About half of the respondents majored in an art-related field in college, and more than half of the participants had a certification in art. Almost half of the respondents classified themselves within the traditional Judeo-Christian religious faiths of Catholicism, Protestantism, & Judaism, while a quarter of the respondents identified themselves as atheists. Slightly more than half of the respondents
classified themselves as Democrats, while just over a quarter of the respondents classified themselves as Independent, non-affiliated, and other. Ideologically, slightly less than half of the respondents classified themselves as liberal; whereas, almost a quarter of the respondents classified themselves as moderate.

All six participants from the informal face-to-face interviews were Caucasian, and had a total of 72 years of experience teaching AP art history, an average of 12 years teaching experience per interviewee. Three of the participants had Bachelor of Fine Arts degrees, one had a Bachelor of Arts in English, one had a Masters in Art Education, and one had a Masters of Fine Arts. Within this group, 5 of the participants taught in public high schools and 1 taught in a private, non-religious high school.

Almost all (95.5%) of the respondents were aware that some of the artists that they included in their AP art history curricula were gay or lesbian, and 91.9% knew that some of the artwork they included in their teaching dealt with gay or lesbian issues. A substantial majority (83.8%) of the respondents actually included the artwork of lesbian and gay artists and artwork that dealt with lesbian and gay issues in their teaching of AP art history. Almost all of the respondents were aware of at least one gay artist (94.6%) and one lesbian artist (91%) in the AP art history survey.

With regard to their awareness of specific gay and lesbian artists, 66.7% respondents’ knew five or more gay artists, and 23.4% were aware of five or more lesbian artists; Concerning more specific knowledge, 60.4% of the respondents correctly chose Rosa Bonheur as an important 19th century artist who is also identified as lesbian in the art historical literature, while 68.5% of the respondents correctly selected Marsden Hartley as an important 20th-century artist who is also identified as gay in the art historical literature. Thomas Eakins’s The Swimming Hole
was picked by 71.2% of the respondents as an important work of art that has been identified as 19th-century homophile/homoerotic realism that subtly alludes to gay and lesbian issues in the art historical literature. In the structured telephone interviews, 83.3% of the respondents properly selected Marsden Hartley as an important 20th-century gay artist and 33.3% of the respondents correctly chose Romaine Brooks as an important 20th-century artist who is also identified as lesbian. Additionally, 66.7% of the respondents correctly selected Pablo Picasso’s Gertrude Stein as an important 20th-century work of art that provides a distinct homosexual reference/code as described in the art historical literature by the way the artist depicted the face in the portrait. From the informal face-to-face interviews, all of the respondents were familiar with Pablo Picasso’s portrait of Gertrude Stein; however, none of them initially thought or described Picasso’s mask-like depiction of her face as a possible reference to her private life as a lesbian. After discussing this alternative reading of Gertrude Stein’s portrait, only three of the respondents were actually open to considering this possibility. All six respondents felt more comfortable introducing gay and lesbian artists or artworks that dealt with same-sex perspectives within the Modern era and later.

What are the attitudes of AP art history teachers about including gay and lesbian artists and/or artwork dealing with gay and lesbian issues in their curricula?

Of the 111 AP art history teachers who responded to the 36-question, online survey, more than half the participants thought that the sexual orientation of artists, particularly if they were gay or lesbian, was important in understanding their art work within an AP art history course, while 13.5% of the participants disagreed that it was relevant. However, all six of the informal face-to-face interview participants believed it was important to better understand their art. About 65% of the respondents thought sexual orientation, particularly same-sex perspectives, should be included in the AP art history curriculum, while 100% of the respondents from the structured
telephone interviews and face-to-face informal interviews agreed as well. These results were tempered with the themes of relevance. Other dominant factors that impacted participants’ receptivity to including same-sex perspectives in their curriculums were the AP College Board art history exam, the limitations of the Gardner’s Art through the Age’s text in dealing with these issues, and avoiding potential problems with students, parents, and administrators.

One of the dominant themes of the survey’s qualitative data revealed that the relevance of sexual orientation and same-sex perspectives was a key factor in deciding whether to include the discussion of the same-sex identity of an artist and same-sex perspectives of a particular artwork in an AP art history curriculum. If sexual orientation, particularly same-sex-perspectives, did not significantly impact the formal and contextual understandings surrounding a specific work of art then it more than likely would not be included according to most participants who raised this theme.

Are AP art history teachers’ opinions about the inclusion of gay and lesbian artists and/or artwork dealing with gay and lesbian issues in their curricula influenced by Gardner’s and the way it does or doesn't treat issues of sexual orientation and same-sex perspectives?

In examining the influence of the Gardner’s Art through the Ages text, the qualitative findings help to clarify some of the ambiguous results found in the quantitative data. All of the participants in the survey part of the study relied on information from the Gardner’s Art through the Ages text for their instruction. In the 36-question survey, 73% of the respondents would include gay and lesbian artists or artwork that dealt with gay and lesbian issues in their AP art history curricula if their textbook included information on same-sex perspectives; however, of the number of respondents (61.3%) who would include gay and lesbian artists or artwork that dealt with gay and lesbian issues in their AP art history curricula even if their textbook did not include such information was about 12% lower.
More than half (63.1%) of the respondents felt that if the *Gardner’s* text included more information on issues of sexual orientation and same-sex perspectives, it would encourage them to include gay and lesbian artists or artwork that dealt with gay and lesbian issues in their AP art history curricula. Almost the same number of respondents (66.7%) felt that if the *Gardner’s Art through the Ages* text continues to include very little information on issues of sexual orientation and same-sex perspectives, it would not discourage them from including gay and lesbian artists or artwork that dealt with gay and lesbian issues in their AP art history curricula. The percentage (23.4%) of respondents that thought the text’s current treatment of sexual orientation and same-sex perspectives influenced how they handled or included this topic in their classrooms was exactly equal, but larger percentages of respondents felt the text wasn’t persuasive enough in how they handled or included gay and lesbian artists or artwork that dealt with gay and lesbian issues in their classrooms. In examining these contradictions further, a significant number of written responses and statements by the participants focused on the limitations of the text in addressing sexual orientation, particularly same-sex perspectives. Most of these respondents felt that the treatment of this topic in the textbook did influence what they would cover in their AP art history classrooms. They would feel more comfortable and less fearful of bringing up more challenging and controversial subjects such as same-sex perspectives if it were included in the text.

Conclusions

The implications of this study are broad and complex. Providing a quality art history experience for AP art history students that is based in the latest research on the artists and the artworks that they produced is essential. While the availability of a textbook that includes such information is important, the attitudes and concerns of teachers is also an important factor. Both
are essential for a quality experience for the student. This includes exposing AP art history students to more controversial art concerning same-sex orientation. There is value in studying “about the controversial art of subcultures and educating for understanding cultural differences through art” (Barrett & Rab, 1990, p. 4). If textbooks shy away from challenging and thought-provoking artworks, students will have difficulty in understanding cultural differences. If students are to be well and comprehensively educated in the history of the visual arts, including discussions about the sexual orientation of gay and lesbian artists as well as artworks depicting same-sex perspectives is important. Similarly, their teachers must be well-informed and believe that including such material in the curriculum is important.

Based upon the content analysis of the most widely used AP art history text, *Gardner’s Art through the Ages* and a survey of the attitudes and knowledge base of 111 AP art history teachers and from the conversations with six teachers, the researcher has drawn the following conclusions:

1. The treatment or mentioning of sexual orientation within this hybrid text is simply a bow or token effort to include material related to sexual orientation. The text definitely privileges heteronormative qualities over same-sex perspectives, particularly in its non-Western component, and continues a legacy of heterosexual hegemony.

2. In the section of Western art and/or the European tradition, an attempt is made to discuss some same-sex issues and perspectives.

3. There are fundamentally heteronormative hegemonies operating within this text that serve to marginalize gay and lesbian artists as well as same-sex perspectives. These heterosexual hegemonies tend to rank their artworks and subjects as more canonical and the marginalized art forms involving sexual orientation, particularly same-sex
perspectives, as being inferior and noncanonical. However, it is important to remember that these artworks alone are not heterosexually hegemonic. It is when they are included in a text that excludes any significant discussion of sexual orientation, particularly same-sex perspectives that their inclusion can be argued as an action that promotes a heteronormative agenda over a more balanced and inclusive selection of artworks.

4. Acknowledging and recognizing the existence of these heterosexual hegemonic structures of inequity and hierarchy that promote a certain canonical order in these texts is a first step toward challenging and redressing this problem.

5. The omission of same-sex perspectives in 204 pages of the text could be the result of several factors: (a) a blind spot on behalf of the editors, (b) benign neglect, (c) lack of education or information on the subject, (d) censorship, (e) homophobia, (f) fear of possible costly litigation, or (g) economic concerns based upon fears of alienating their existing customer base and potentially eroding their market share.

6. Addressing these omissions from the art historical canon is important and would be an approach that could begin to redress the exclusion of sexual orientation in the study of art history. The predominant focus in modern industrialized societies on gay and lesbians who are exclusively interested in adult partners of comparable age clouds the discussions on homosexuality in periods such as ancient Greece and Rome and in cultures beyond the European or non-Western tradition that practiced pederasty. The nature of this material makes the discussion and visual expressions more problematic to include in an AP art history text.

7. The attitudes of AP art teachers regarding including same-sex material in the AP art history curriculum are, in general, positive. They believe that issues of sexual orientation,
particularly same-sex perspectives are important and support their inclusion in the AP art history curriculum.

8. AP art teachers believe that it is important to discuss an artwork that deals with issues of sexual orientation, particularly same-sex perspectives to better understand the artwork.

9. Although AP art teachers support and report the inclusion of gay and lesbian perspectives and content in their AP art history survey courses, they have a limited knowledge and understanding of gay, lesbian, and same-sex perspective core content. They possess superficial rather than an in-depth knowledge of same-sex art and associated perspectives and are inadequately informed and aware of the presence of gay and lesbian artists in the AP art history survey.

10. Teachers’ knowledge base concerning same-sex perspectives in art history is critical to including information on the topic in the AP art history curriculum.

11. AP art teachers lack of understanding of gay and lesbian issues are impaired by the lack of information in the text and the fact that this topic is not tested on the AP College Board art history exam.

12. AP art history teachers would include more same-sex perspectives in their curricula if the text included more of this content.

13. AP art history teachers are aware of the potential issues and problems of including same-sex perspectives in the AP art history curriculum; however, the majorities do not believe they would lose their job teaching if they discussed that an artist was either gay or lesbian or that an artwork dealt with same-sex perspectives.

14. AP art history teachers believe that including same-sex perspectives in the curriculum can serve as positive role models for students in their AP art history classrooms.
15. The AP College Board should revisit scope and sequence, testing, and related published materials to insure that gay and lesbian issues are addressed and that art works that deal with gay and lesbian issues are included in the AP art history curriculum.

Implications

The implications of this study are broad. There is definitely a need for designing more balanced and equitable AP art history programs that include gay and lesbian artists as well as same-sex perspectives. From a multicultural art education perspective, this study reveals that gays and lesbians are marginalized in a major AP art history survey text. It illuminates how an AP art history survey text and AP art history teachers’ attitudes and knowledge base on same-sex perspectives inform their curriculums, specifically concerning what’s important to teach in an AP art history classroom. If approved AP art history survey texts as well as the influential annual AP College Board art history exam included issues of sexual orientation, particularly same-sex perspectives, it would encourage more AP art history teachers to include gay and lesbian artists and same-sex perspectives in their curriculums. It certainly would serve to enhance and strengthen their content knowledge on this topic, which would also help their pedagogical practices. AP art history teachers need more curriculum resources about gay and lesbian artists in order to provide their students with a multicultural education that also includes learning opportunities on issues surrounding sexual orientation, particularly same-sex perspectives.

Recommendations for Further Research

In support of the above implications, future research is needed to examine the need for and support of the revision of the content of other widely distributed AP art history textbooks with regard to the inclusion of gay and lesbian artists and artwork dealing with same-sex perspectives. Research is also needed which will examine the choices which textbook publishers
make regarding the inclusion of artists and artworks that may be considered controversial or challenging and whether their choices are based on bias, fear of offense, homophobia, or lack of information. Further research is also needed that will continue to recover from the past works by gay and lesbian artists who were historically silenced or marginalized, and/or works of art that visually represent same-sex perspectives that were censored, hidden away from view, or deliberately destroyed. In addition, research is needed to examine how to successfully incorporate the taboo subject of pederasty into the AP art history canon. Finally, pedagogical studies that investigate how to effectively and sensitively introduce controversial subjects into the curriculum and classroom are important to consider. Further inquiries are also needed regarding AP art history teachers’ knowledge bases of same-sex perspectives of artworks and artists in art history.
APPENDIX A

CONTENT ANALYSIS CODEBOOK
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APPENDIX B

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Credits: 8
Museum Index: 7
Subject Index: 46

TOTALS: 1,202 1,338 306 1,508 306 621 840 804

Hybrid Page Totals: 1,508
Hybrid Illustration Totals: 1,644
APPENDIX C

36-QUESTION ONLINE SURVEY
C – 36-QUESTION ONLINE SURVEY
Survey Questions
Attitudes, Opinions, and Knowledge
of AP Art History Teachers

1. To what extent do you rely on information from your AP art history textbook for your instruction?
   _____ I use some of the information from the AP art history textbook and information from other sources.
   _____ I use some of the information from the AP art history textbook and no other sources.
   _____ I use some of the information from the AP art history textbook and much of the information from other sources.
   _____ I use much of the information from the AP art history textbook and some other sources.
   _____ I only use information from the AP art history textbook

2. Should issues of sexual orientation, particularly same-sex perspectives, be included as a legitimate topic in the high school curriculum?
   _____ Strongly agree
   _____ Agree
   _____ Neither agree nor disagree
   _____ Disagree
   _____ Strongly disagree

3. Should issues of sexual orientation, particularly same-sex perspectives, be included in the AP art history curriculum?
   _____ Strongly agree
   _____ Agree
   _____ Neither agree nor disagree
   _____ Disagree
   _____ Strongly disagree

4. Do you think it is important to know the sexual orientation of artists, particularly if they are gay or lesbian, in an AP art history course to better understand their art?
   _____ Strongly agree
   _____ Agree
   _____ Neither agree nor disagree
   _____ Disagree
   _____ Strongly disagree

5. If an artwork deals with issues of sexual orientation, particularly same-sex perspectives, do you think it is important to discuss them in an AP art history course to better understand the artwork?
   _____ Strongly agree
   _____ Agree
   _____ Neither agree nor disagree
   _____ Disagree
   _____ Strongly disagree

6. Are you aware that some of the artists you include in your AP art history curricula are gay or lesbian?
7. Are you aware that some of the artwork you include in your AP art history curricula deals with gay and lesbian issues?
   - Yes
   - No

8. Do you include the artwork of gay and lesbian artists and artwork that deals with gay and lesbian issues in your teaching of AP art history?
   - Yes
   - No

9. Would you feel uncomfortable discussing heterosexuality in your AP art history classroom or mentioning that an artist is heterosexual or a specific artwork deals with heterosexual issues?
   - Strongly agree
   - Agree
   - Neither agree nor disagree
   - Disagree
   - Strongly disagree

10. Would you feel uncomfortable discussing homosexuality in your AP art history classroom or mentioning that an artist is either gay or lesbian or a specific artwork deals with gay and lesbian issues?
    - Strongly agree
    - Agree
    - Neither agree nor disagree
    - Disagree
    - Strongly disagree

11. How many gay male artists are you aware of in the AP art history survey?
    - Five or more
    - Three to Four
    - One to Two
    - One
    - None

12. How many lesbian female artists are you aware of in the AP art history survey?
    - Five or more
    - Three to Four
    - One to Two
    - One
    - None

13. From this list, select the name of an important 19th-century artist who is also identified as lesbian in the art historical literature.
    - Mary Cassatt
14. From this list, select the name of an important 20th-century artist who is also identified as gay in the art historical literature.

- Julia Margaret Cameron
- Berthe Morisot
- Rosa Bonheur
- Gertrude Käsebier

15. From this list, select the artist and title of an important work of art that has been identified as 19th-century homophile/homoerotic realism that subtly alludes to gay and lesbian issues in the art historical literature.

- Winslow Homer, Veterans in a New Field
- John Singer Sargent, The Daughters of Edward Darley Boit
- Thomas Eakins, The Swimming Hole
- John Everett Millais, Ophelia
- Edouard Manet, Olympia

16. Do you believe that you would loose your job teaching AP art history if you mentioned that an artist was either gay or lesbian or that an artwork dealt with gay and lesbian issues?

- Strongly agree
- Agree
- Neither agree nor disagree
- Disagree
- Strongly disagree

17. Do you believe that gay and lesbian artists can serve as positive role models for students in the AP art history curriculum?

- Strongly agree
- Agree
- Neither agree nor disagree
- Disagree
- Strongly disagree

18. Would you include gay and lesbian artists or artwork that dealt with gay and lesbian issues in your AP art history curricula if your textbook included information on same-sex perspectives?

- Strongly agree
- Agree
- Neither agree nor disagree
- Disagree
- Strongly disagree

19. Would you include gay and lesbian artists or artwork that dealt with gay and lesbian issues in your AP art history curricula if your textbook did not include information on same-sex perspectives?

- Strongly agree
- Agree
20. Does the way the Gardner's Art Through the Ages text treats or doesn't treat issues of sexual orientation and same sex perspectives influence how you would handle including gay and lesbian artists and artwork that deals with gay and lesbian issues in your AP art history curricula?
   _____ Strongly agree
   _____ Agree
   _____ Neither agree nor disagree
   _____ Disagree
   _____ Strongly disagree

21. If Gardner's Art Through the Ages text included more information on issues of sexual orientation and same sex perspectives, would that encourage you to include gay and lesbian artists or artwork that dealt with gay and lesbian issues in your AP art history curricula?
   _____ Yes
   _____ No

22. If Gardner's Art Through the Ages text continues to include very little information on issues of sexual orientation and same sex perspectives, would that discourage you to include gay and lesbian artists or artwork that dealt with gay and lesbian issues in your AP art history curricula?
   _____ Yes
   _____ No

23. Does the Gardner's Art Through the Ages treatment of sexual orientation and same-sex perspectives influence your decision in deciding whether to include gay and lesbian artists or artwork that deals with gay and lesbian issues in your AP art history curricula?
   _____ Yes
   _____ No

24. Briefly state your point of view about including issues of sexual orientation, particularly same-sex perspectives, in the AP art history curriculum:

25. What is the highest degree you hold?
   _____ Bachelor's degree
   _____ Master's degree
   _____ Doctoral degree

26. How many years of teaching experience do you have in AP art history?
   _____ First year teacher
   _____ 1 to 4 years
   _____ 5 to 9 years
   _____ 10 to 15 years
   _____ 16 or more years

27. What type of high school do you teach AP art history at currently?
   _____ Public
   _____ Non-Religious Private
   _____ Religious Private
28. What is your major degree?
   _____ Art History
   _____ Art Education
   _____ Studio Fine Arts
   _____ Other: _____________________

29. What is your teacher certification?
   _____ Art
   _____ Social Studies
   _____ English Language Arts
   _____ Other: _____________________

30. What is your age bracket?
   _____ 21 to 30
   _____ 31 to 40
   _____ 41 to 50
   _____ 51 to 60
   _____ 61 and over

31. What is your sex?
   _____ Female
   _____ Male

32. What is your race/ethnicity?
   _____ White, non-Latino
   _____ White, Latino (or Hispanic)
   _____ Black, African American
   _____ Asian: Chinese, Japanese
   _____ Southeast Asian: Vietnamese, Cambodian, Hmong, Laotian, Chinese Vietnams
   _____ Other Asian: (not Chinese, Japanese, or Southeast Asian)
   _____ Native Hawaiian and Other Pacific Islander (Samoan, Filipino, etc.)
   _____ Native American (American Indian, Alaskan Native, etc.)
   _____ Other: ____________________

33. What is your self-described religious identification?
   _____ Catholic
   _____ Protestant/Christian: ________________
   _____ Jewish
   _____ Muslim
   _____ Buddhist
   _____ Atheist/Agnostic
   _____ Other: ________________________

34. What is your party affiliation?
   _____ Democrat
   _____ Republican
   _____ Independent
   _____ Non-Affiliation
35. How do you identify yourself?
   _____ Conservative
   _____ Liberal
   _____ Moderate
   _____ Other: ______________________

36. What is your sexual orientation?
   _____ Heterosexual
   _____ Homosexual
   _____ Bisexual
APPENDIX D

STRUCTURED TELEPHONE INTERVIEW SURVEY
Structured Interview Questions  
Attitudes, Opinions, and Knowledge  
of AP Art History Teachers

1. Should issues of sexual orientation, particularly same-sex perspectives, be included in the AP art history curriculum?  
   _____ Yes  
   _____ No

2. From the following list, select your reason why some AP art history teachers would consider including issues of sexual orientation, particularly same-sex perspectives, to the AP art history curriculum?  
   _____ Includes the contributions gay men and women artists have provided the world  
   _____ Reduces the negative effects of homophobia in the AP art history classroom  
   _____ Offers important meanings that have been traditionally omitted from the history of art  
   _____ Other: _________________________________________________________

3. From the following list, select your reason why some AP art history teachers would not consider including issues of sexual orientation, particularly same-sex perspectives, to the AP art history curriculum?  
   _____ Should be ignored in the AP art history classroom to avoid potential problems with students, parents, and administration  
   _____ Supports their religious and moral views  
   _____ Does not offer important meanings and therefore has been omitted from the history of art  
   _____ Other: _________________________________________________________

4. Would you include gay and lesbian artists or artwork that dealt with gay and lesbian issues in your AP art history curricula?  
   _____ Yes  
   _____ No

5. From the following list, select the name of an important 20th-century artist who is also identified as lesbian in the art historical literature.  
   _____ Romaine Brooks  
   _____ Georgia O'Keefe  
   _____ Meret Oppenheim  
   _____ Helen Frankenthaler  
   _____ Louise Bourgeois
6. From the following list, select the name of an important 20th-century artist who is also identified as gay in the art historical literature.

   _____ Pablo Picasso
   _____ Diego Rivera
   _____ Henri Matisse
   _____ Marsden Hartley
   _____ Jackson Pollock

7. From the following list, select the artist and title of an important 20th-century work of art that provides a distinct homosexual reference/code as described in the art historical literature by the way the artist depicted the face in the portrait.

   _____ Henri Matisse, *Woman with the Hat*, 1905, Oil on canvas
   _____ Pablo Picasso, *Gertrude Stein*, 1906-1907, Oil on canvas
   _____ Dorothea Lange, *Migrant Mother, Nipomo Valley*, 1935, Gelatin silver print
   _____ Roy Lichtenstein, *Hopeless*, 1963, Oil on canvas

8. From the following list, select your reason why some AP art history teachers would be encouraged to include gay and lesbian artists and artwork that dealt with gay and lesbian issues in your AP art history curricula.

   _____ Their *Gardner's Art Through the Ages* text included information on gay and lesbian artists and artwork that deals with gay and lesbian issues
   _____ Their school's administration supported including gay and lesbian artists and artwork that dealt with gay and lesbian issues in your AP art history curricula
   _____ The College Board exam included questions on gay and lesbian artists and artwork that deals with gay and lesbian issues
   _____ Other: _________________________________________________________

9. From the following list, select your reason why some AP art history teachers would be discouraged from including gay and lesbian artists or artwork that deals with gay and lesbian issues in your AP art history curricula.

   _____ Their *Gardner's Art Through the Ages* text does not include information on gay and lesbian artists and artwork that deals with gay and lesbian issues
   _____ Their school's administration does not support including gay and lesbian artists or artwork that dealt with gay and lesbian issues in your AP art history curricula
   _____ The College Board exam does not include questions on gay and lesbian artists and artwork that deals with gay and lesbian issues
   _____ Other: _________________________________________________________
10. From the following list, which reason best describes how *Gardner's Art Through The Ages* treatment of sexual orientation and same-sex perspectives influences your decision about including gay and lesbian artists and artwork that deals with gay and lesbian issues in your AP art history curricula?

- If it is included in the text, then I will consider using it in my instruction
- If it is included in the text, I will not consider using it in my instruction
- If it is not included in the text, then I will consult other sources and use it in my instruction
- If it is not included in the text, I will not consider using it in my instruction
- Other: __________________________________________
APPENDIX E

INFORMAL FACE-TO-FACE INTERVIEW SURVEY
Informal Conversational Face-to-Face Interview Questions
Attitudes, Opinions, and Knowledge
of AP Art History Teachers

"Breaking the Ice" with more general/demographic questions first and then slowly moving towards more focused questions concerning my dissertation:

1. How long have you been teaching AP art history?

2. What is your major degree or certification?

3. In addition to the *Gardner's Art Through the Ages* text, what other art history text(s) do you use in your program?

4. To what extent do you rely on information from your *Gardner's Art Through the Ages* text for your instruction?

5. Would you feel uncomfortable discussing heterosexuality in your AP art history classroom or mentioning that an artist is heterosexual or a specific artwork deals with heterosexual issues? How so?

6. Would you feel uncomfortable discussing homosexuality in your AP art history classroom or mentioning that an artist is either gay or lesbian or a specific artwork deals with gay and lesbian issues? How so?

7. Should issues of sexual orientation, particularly same-sex perspectives, be included in the AP art history curriculum? How so?

8. Do you think it is important to know the sexual orientation of artists, particularly if they are gay or lesbian, in an AP art history course to better understand their art? How so?

9. If an artwork deals with issues of sexual orientation, particularly same-sex perspectives, do you think it is important to discuss them in an AP art history course to better understand the artwork? How so?

10. Are you aware that some of the artists you include in your AP art history curricula are gay or lesbian? May I ask which ones you think may be gay or lesbian?

11. Are you aware that some of the artwork you include in your AP art history curricula deals with gay and lesbian issues? May I ask which ones you think may deal with gay and lesbian issues?
12. Do you include the artwork of gay and lesbian artists and artwork that deals with gay and lesbian issues in your teaching of AP art history? May I ask which ones you study in your class?

13. Are you familiar with Pablo Picasso's 1906-1907 painting titled, *Gertrude Stein?* What do you think of how he depicted/represented her face?

14. Would you include gay and lesbian artists or artwork that dealt with gay and lesbian issues in your AP art history curricula if your *Gardner's Art Through the Ages* text included more information on same-sex perspectives? How so?

15. Does the *Gardner's Art Through the Ages* treatment of sexual orientation and same-sex perspectives influence your decision in deciding whether to include gay and lesbian artists or artwork that deals with gay and lesbian issues in your AP art history curricula? How so?
REFERENCES


College Board AP central: Teacher resources: Art history: Textbooks. (2014). Retrieved from http://sitesearch.collegeboard.org/?tp=ap&ln=0&searchType=apresources&q=*&searchIn =&q1=Art+History%7C&x1=ap_course&courses=Art+History&q2=Textbook%7C&x2=ap _type&resourceTypes=Textbook&q3=&x3=ap_resource&m_ap_sort=relevance


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