

buried with full honors in the church of the Santissima Annunziata.

One of his most personal works is the marble *Ganymede* of 1545–46 (Florence, Bargello), where the Phrygian youth stands next to the eagle, a manifestation of his abductor, Zeus. In his right hand Ganymede holds a small bird, evidently a love gift from his suitor. Other works heavy with male eroticism are the *Narcissus* and *Apollo and Hyacinth* (both Florence, Bargello).

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 belweather 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).

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## CELTS, ANCIENT

In the first millennium B.C. the Celtic peoples expanded from their original homeland in Central Europe to occupy much of what is now France, the British Isles, and Northern Italy. Although Celtic languages are today confined to small areas in Scotland, Ireland, Wales, and Brittany, their heritage forms an important substratum of developing European culture, as seen, for example, in the legends of the Arthurian cycle.

In their dynamic period, bodies of Celts also moved eastward, where they encountered the ancient Greeks, who celebrated their warlike character and their attachment to male homosexuality. In his

*Politics* (II, 9:7–8), Aristotle compares the Spartans unfavorably with the Celts: under the influence of their wives the former have fallen into luxury, while the Celts use their devotion to male love as a shield against such self-indulgence. Athenaeus (XIII, 603a; echoed by Diodorus Siculus and Strabo) says that although the Celts had beautiful women, they much preferred boys. Sometimes, he states, they would sleep on animal skins with a boyfriend on either side. This observation seems to reflect the fact that great warriors had two squires, each with his own horse.

Inasmuch as the ancient Celts were illiterate, we are compelled to rely on the scanty testimony of the Greeks and Romans. The wonderful specimens of Celtic art ("La Tène") found in tombs do not suffice to make up the gap. What is known suggests that homosexuality had an initiatory function among these warriors, not unlike that found among some Greek peoples. Whether all these manifestations derive in turn from a unitary primordial Indo-European institution of initiatory homosexuality, as Bernard Sergent has argued, must be regarded as still unproven.

In the late Roman Republic and the first century of the Empire most of the western Celtic peoples lost their independence—with which their devotion to male love had been linked—and fell under the domination of Rome, with its more ambivalent attitudes to homosexuality. The coming of Christianity finally severed the link with the old homoerotic traditions, although traces of them seem to have survived here and there in imaginative literature. The early Irish penitentials also show that homosexual love continued in the monasteries, while subject to continuing surveillance and repression.

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