



# OUT IN OXFORD

AN LGBTQ+ TRAIL OF THE UNIVERSITY OF OXFORD'S COLLECTIONS





© Claire Newman Williams

*One of the simplest things museums do – so simple it's easy to overlook – is to connect us to the worlds that our ancestors saw, interacted with, shared, dreamed of, planned, ran away from and interpreted. At the simplest level to see ourselves reflected back through the generations is a very rewarding, exciting and fulfilling experience. To see that our people looked at, considered, explored, generated and played with ideas of sexuality with as much freedom, imagination and insight as ours comes as a relief, a confirmation and an enchantment.*

### **Stephen Fry**



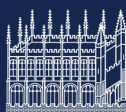
Portrait of R. B. Parkinson in the British Museum, by Simon Davis (2007).

By kind permission of R. B. Parkinson.

*LGBTQ+ histories are becoming increasingly visible in museums, and this inspiring new trail shows how Oxford's collections reflect the diversity of human cultures and of the natural world. 'Out in Oxford' reassuringly reminds us that LGBTQ+ people have always been an integral part of human life and that our varied identities are not limited to the usual set of media stereotypes.*

*Visibility is important and it is especially welcome in a university city where many young people come out. On a personal level, I'm delighted to see this trail happen in a place that always feels romantic to me, since it's where I first met my husband. The University is wonderfully committed to equality and diversity, and he has been made to feel very much at home in my own college, Queen's. But we still think twice before holding hands elsewhere in the University and the legacy of hetero-normative history can still seem oppressively persistent. The time of full equality is not quite with us yet, but a trail like this brings it closer, by showing to everyone that we are utterly normal parts of the world: it provides a vision of what Oxford can and should be as a diverse, inclusive home for all its inhabitants.*

### **Richard Bruce Parkinson**



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## GLOSSARY OF TERMS USED

This list is not exhaustive and not definitive, and should only be used for general guidance. For more information, please see GLAAD's glossaries:

[www.glaad.org/reference/lgbtq](http://www.glaad.org/reference/lgbtq) and [www.glaad.org/reference/transgender](http://www.glaad.org/reference/transgender).

**Sex:** Biologically determined. People can be male, female or intersex, which is a combination of both. Intersex animal or plant species are sometimes called hermaphrodites, but people should not be called this as it is offensive.

**Sexuality:** A person's sexual orientation or preference.

**Gender, gender identity or gender role:** The behaviour, roles and activities associated with the different sexes depending on the culture a person is from. This can be binary (male and female) or non-binary.

**Transgender or trans:** An umbrella term for people whose gender identity does not (usually) match their sex.

**Cis-gendered or hetero-normative:** People who relate to the gender and sexuality most commonly associated in their culture with their sex.

**Queer:** A word used derogatively in the past, which has been reclaimed by some people to refer to non-binary or non-hetero-normative people collectively.



The trail's  logo was designed by Jack Kearsley + Ren of My Normal



Supported using public funding by  
**ARTS COUNCIL  
ENGLAND**



# WELCOME TO OUT IN OXFORD!

## THE UNIVERSITY OF OXFORD'S FIRST CROSS-COLLECTIONS TRAIL

This booklet is the result of 'Celebrating Diversity', a project funded by the Arts Council England via the Oxford University Museums Partnership and created with the LGBTQ+ community. Nearly fifty volunteers who identify as LGBTQ+ or are allies have been involved writing the interpretations to be found within these pages and co-curating its launch events. Through these interpretations we strive to celebrate diversity and highlight LGBTQ+ experiences. The items included here have been identified with the help of staff from each collection represented. Through Out in Oxford, we hope to offer alternative insights into our shared, queer heritage.

This project is a response to a lecture given by Professor Richard Parkinson\*, author of *A Little Gay History*, during LGBT History Month, February 2016. The lecture highlighted the demand for more explicit, not implicit, LGBTQ+ representation within museum displays. We are proud to be launching this trail a year later during LGBT History Month 2017. 2017 is an auspicious year as it is the 50th anniversary of the partial decriminalisation of homosexuality in England and Wales.

Collections are listed in order of a suggested route, giving a round tour of Oxford city centre. Address, website and admission information is listed and a map is provided on the back page. If you have specific requirements or accessibility needs, please check these details before planning your route.

Check the relevant gallery guide inside each building to find out where the items are displayed. The locations of each item are correct at the time of going to press in January 2017, but displays do sometimes change - ask gallery staff for help if you cannot find what you are looking for. For more information and to discover further items from each collection, visit the trail's webpage:

**[www.glam.ox.ac.uk/outinxford](http://www.glam.ox.ac.uk/outinxford)**

***Beth Asbury***

***Project Manager  
Pitt Rivers Museum***

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\*Richard Parkinson is Professor of Egyptology at the Faculty of Oriental Studies and a Fellow of The Queen's College, Oxford. His lecture is available here:  
<https://podcasts.ox.ac.uk/great-unrecorded-history-lgbt-heritage-and-world-cultures>.

# ASHMOLEAN MUSEUM

www.ashmus.ox.ac.uk

Beaumont Street, Oxford, OX1 2PH

**Open:** 10am–5pm Tuesday to Sunday  
(and Bank Holiday Mondays)

**FREE**



## SEATED FIGURE OF THE BODHISATTVA GUANYIN

Date: 13th century

Culture: Buddhist

Country of origin: China

Accession number: EA1982.2

Location: Ground Floor, China to AD 800 Gallery (10)

The image of the seated bodhisattva marks a transitional phase in the transformation of the male form of the bodhisattva Avalokiteshvara into the Chinese female deity Guanyin, the 'Goddess of Mercy'. Avalokiteshvara was said to be the earthly manifestation of the Buddha Amitabha, whose figure can still be seen represented at the front of the headdress. Avalokiteshvara, often translated as "the lord who looks upon the world with compassion", was said to be able to appear in 33 different physical forms, seven of these as a woman or young girl. It is thought that Avalokiteshvara, with Buddhism, was introduced into China around the 3rd century BC. From his introduction until the Jin Dynasty (1115–1234) images of the bodhisattva were increasingly androgynous, incorporating both male and female characteristics. In China from the 12th century Avalokiteshvara is entirely represented as the female white robed Guanyin.



G R Mills



OUT IN OXFORD



## \$50 US BANKNOTE COUNTERMARKED WITH THE WORDS 'LESBIAN MONEY'

Date: Late 20th century  
Country of origin: United States of America  
Accession number: HCR6426  
Location: Floor -1, Money Gallery (7)



The US gay and lesbian rights movements – which evolved throughout the 1970s towards the end of the 20th century – adopted many surprising and covert strategies of political protest and civil disobedience. One particular method of activism was to (illegally) stamp dollar bills with the slogans: 'gay money', 'lesbian money' and 'queer \$\$\$'. The circulation of the notes across the States draws on a long tradition of currency being defaced with political messages. As the notes are exchanged from hand to hand, they foster unexpected and intriguing encounters with the dissenting individual, who, in this case, stamped her money in purple – a colour broadly associated with 20th century women's liberation movements – and the marginalised community of which she was a part. It is an understated, yet powerful, act of resistance, which makes it possible for lesbian voices, in particular, to be seen and heard.

**Adrienne Mortimer**

## MANJU NETSUKU SHOWING THE FEMALE WARRIOR TOMOE GOZEN AND WADA YOSHIMORI

Date: 19th century  
Country of origin: Japan  
Accession number: EA2001.67  
Location: Floor 2, Japan 1600–1850 (37)



This netsuke (根付), a carved toggle used to attach purses to traditional Japanese dress, shows Tomoe Gozen (巴御前) and her lover Wada Yoshimori (和田義盛). While this beautiful example dates from the 19th century, Tomoe lived in the 12th century. Tomoe was known for extreme feminine beauty on the one hand, and unparalleled physical, masculine strength and courage on the other. She undertook the most male of professions by becoming a samurai (侍). In some tales, she is also a female entertainer, highlighting this contrast even more. Semi-fictionalised accounts of Tomoe's life became popular along with other stories that play with the notion of gender as performative – decided by actions and not biological sex – such as *Torikaebaya Monogatari* (とりかへばや物語, 'The Changelings'). Many females across history have assumed elements of masculine dress, nomenclature or gender, for a variety of reasons. They have acted in contrast to the behaviour their cultures have expected for their biological sex, against a corresponding binary gender, which can be viewed as surprisingly modern.

**Victoria Sainsbury**

## BUST OF PRINCE HENRY LUBOMIRSKI (1777–1850) BY ANNE DAMER (1748–1828)

Date: c. 1787  
Country of origin: England, UK  
Accession number: WA1908.208  
Location: Floor 2, Arts of the 18th Century (52)



This bust is typical of Anne Damer's neoclassical sculpture, praised by contemporaries for its simplicity and purity. By contrast, her wealthy and aristocratic circle gossiped about the impurity they saw in her relationships with other women. From 1776, when her unsuccessful marriage ended in her husband's suicide, accusations about her lesbian relationships appeared in print. For the rest of her life, rumours about her kept re-surfacing. Her social position helped her endure these attacks, but they threatened her relationships with less aristocratic women, anxious about the impact on their reputations. Anne was deeply pained by the libels and gossip about her, but she never chose to live safely out of the limelight. She refused offers of marriage and she appeared on stage in private theatricals attended by the whole of London society. She took up sculpture, a masculine pursuit, and exhibited her work publicly, asserting her identity as an artist.

**Katie Hambrook**

## THE GREAT BOOKCASE

Date: 1859–62  
Country of Origin: England, UK  
Accession number: WA1933.26  
Location: Floor 3M, Pre-Raphaelites Gallery (66)



Simeon Solomon (1850–1905) painted three of the Great Bookcase's panels when he was in his early twenties. Described by Edward Burne-Jones as "the greatest artist of us all"\*, he was a prolific artist associated with the Pre-Raphaelites. Solomon exhibited paintings and drawings at the Royal Academy between 1858–72 and was celebrated by many of his contemporaries, including Oscar Wilde. Sadly, however, he was arrested in 1873 and found guilty of attempted sodomy, followed by six weeks' detainment and a fine of £100. He later faced a similar charge in Paris and three months in jail. This dramatically affected his wider reputation, yet he continued to produce hundreds of drawings and paintings (some of which are held in the Ashmolean's Western Art Print Room). Solomon experienced hardships in his later life, including periods in St. Giles' workhouse. However, the scope of his artistic skill and imagination has steadily become more widely acknowledged.

**Gemma Cantlow**

\*See Ross, R. 1905. 'A Note on Simeon Solomon', *The Westminster Gazette*, 24 August 1905, p.1-2.



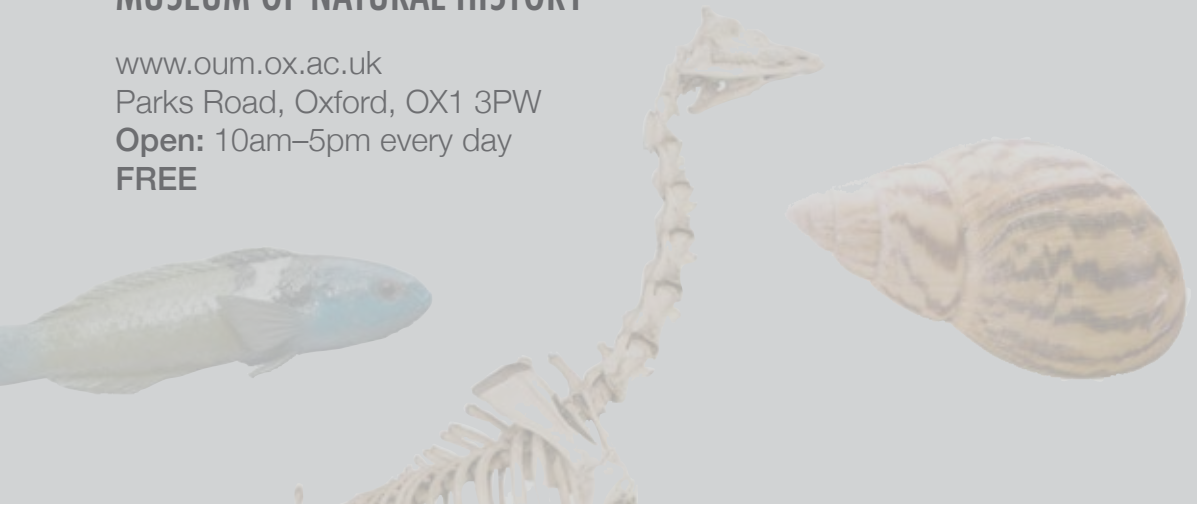
# MUSEUM OF NATURAL HISTORY

www.oum.ox.ac.uk

Parks Road, Oxford, OX1 3PW

**Open:** 10am–5pm every day

**FREE**



## SNAKES AND LIZARDS

Various species

Location: Main Court, Lizards, Snakes, and the Tuatara case

There are many organisms capable of reproducing without fertilisation of egg cells by sperm. This process, known as parthenogenesis, is rare in vertebrate animals, but it is found in some species of reptiles. In particular, some species of Whiptail Lizards (*Aspidoscelis uniparens*, not displayed here) are entirely female – there are no males. This is thought to be due to hybridisation between different species of Whiptail Lizards.

As there are no males, there is no exchange of gametes or male-female sexual behaviour. Nonetheless, sexual behaviour is observed in these lizards, even though it does not contribute to sexual reproduction. This makes the Whiptail Lizard one of the few animals with well documented same-sex sexual behaviour. This behaviour goes beyond displays or occasional occurrences – ‘mating’ between females is regularly observed. Whiptail Lizards are therefore an important part of the study of same-sex behaviours in the natural world.

JW

## BLUEHEAD WRASSE CAST

Scientific name: *Thalassoma bifasciatum*  
Location: Main Court, Euteleosts  
(fish diversity display)



The Bluehead Wrasse fish is an important example of non-standard biological sex in nature. When aging, even after sexual maturity, some females may transition to become breeding males. The Bluehead Wrasse is not the only fish species to change sex. Some species of clownfish exhibit similar behaviour, with individuals changing from male to female. (Nemo's father should have become his mother in the popular Pixar movie!) The Wrasse are not born with both male and female anatomy, but they change from one sex to the other in order to maintain a gender balance necessary for population stability. This process is called sequential hermaphroditism.

As with the human transgender population the transition is neither a decision nor choice they make. These sex changes are due to the levels of hormones in the environment, based upon the ratios between the sexes of Wrasse. A similar process is thought to be responsible for transgenderism in humans, but in this case due to the hormonal environment in the womb during development.

**Clara Barker**

## GIANT AFRICAN LAND SNAIL

Scientific name: *Achatina achatina*  
Location: Main Court, Mollusca displays



Up to 30cm in length and 32g in weight, the Giant African Land Snail is a simultaneous hermaphrodite, meaning that it has a full set of male and female reproductive organs at the same time. The snails mate by exchanging sperm between each other, with the larger snail sometimes acting as the 'female' receiving the sperm. During courtship the snails try to shoot one or more 'love darts' into the prospective mate. This introduces a substance that aids the sperm's survival and helps in the production of between 100 and 500 eggs that can be stored inside the snails' bodies for up to two years. Living between three to five years the snails produce clutches of eggs every 2–3 months. It is an important source of protein among some West African groups, but its success has also resulted in it becoming a pest and adversely affecting agriculture, ecosystems and human health. It is the most frequently occurring invasive snail species worldwide.

**AKE**



## GIRAFFE SKELETON

Scientific name: *Giraffa camelopardis*  
Location: Main Court, Skeleton Parade

Out of the approximately 1500 species of animal that have been identified as displaying some same-sex behaviour, the giraffe is one of the most studied. Males have been documented rubbing their necks on one another's bodies ('necking'), heads, necks, loins and thighs before engaging in same-sex mounting. In fact, these engagements occur more frequently than male-female mounting, which only accounts for 7% of all observations. One in 20 male giraffes are believed to be necking another male at any given time. Observing their interactions helps us understand that homosexuality is not just prevalent in humans. Sexuality is just as non-binary or fluid in animals. The sexual behaviour of giraffes shows us that homosexuality is a normal occurrence in our world.

**Aaron Worsley**



# PITT RIVERS MUSEUM

www.prm.ox.ac.uk

South Parks Road, Oxford, OX1 3PP

**Open:** 10am–4:30pm Tuesday to Sunday

(and Bank Holiday Mondays),

12–4:30pm Monday

**FREE**



## SHIVA AND PARVATI

Date: Probably late 19th century (collected before 1910)

Culture: Hindu

Country of origin: India

Accession number: 1910.6.1

Location: Court, Religious Figures - Asia Case (123.A)

Online record: <http://bit.do/shivaandparvati>

This object depicts the Hindu deities Shiva and Parvati as a couple. There are a variety of Hindu legends detailing the events leading to their eventual marriage, but a common theme throughout is that their courtship was not plain sailing. However, their marriage has since been viewed as a model relationship in Hinduism and there is a sense of equality implied between the two in this object as they are both of a similar size, seemingly two equal halves of a whole. Shiva and Parvati, combined, create the god Ardhanari (translated literally as “the Lord who is half woman”), a god containing both male and female elements, which challenges monotheistic gods who are traditionally wholly male. Ardhanari is a patron of *hijras*, a term which, in some South Asian countries, refers to transgender people or people whose gender identity is not necessarily male or female. Some of these countries’ governments have now legally recognised *hijras* as a third gender.



**Olivia Aarons**

## NOH THEATRE MASK

Date: Middle Edo period  
Country of origin: Japan  
Accession number: 1884.114.56  
Location: Court, Masks - Asia and SE Asia Case (4.A)  
Online record: <http://bit.do/nohmask>



Noh (*Nō*) theatre has a fluid approach to gender; its actors perform both male and female roles with sophisticated masks. This example is a typical representation of Hannya, a woman betrayed by her lover, whose jealous rage transforms her into a demon. Although it seems like a simple prop, it is a sacred object that allows the actor to become one with a character, regardless of their own gender. Noh shares with modern gender theorists the view that gender is not the same as biological sex, but something that is performed through stylised actions\*. For example, in the 14th century women in Japan were banned from performing or even learning Noh. Female characters were then represented by male actors – they wore masks and altered their body movements to convey gendered traits. Since the 1950s, women's participation in Noh theatre has witnessed a resurgence: today there are around 250 professional actresses who perform male and female characters.

### Ruby Gilding

\*See Butler, J. 1990. *Gender Trouble: Feminism and the Subversion of Identity*. Routledge: New York.

## PAINTED WOODEN MAIDEN MASK

Date: By 1953  
Culture: North central Igbo  
Country of origin: Nigeria  
Accession number: 1972.24.67  
Location: Court, Nigerian Masks and Masquerade Case (5.A)  
Online record: <http://bit.do/maidenmask>



Igbo masks are not just beautiful objects of art, but also important spiritual tools. They give full protection to the person wearing the mask as they embody its spirit when worn during a masquerade. This example is a maiden mask carved from a single piece of softwood and can be identified as female because of its name (*Agbogho* are maidens known for their beauty), ornate hairstyle, white face and small delicate symmetrical features. They are usually worn by men aged 30–50 from the Igbo people of Nigeria during the *Agbogho Mmanwu* (Maiden Masquerade). Masquerades are a central part of Igbo life offering reflection, moral insights and entertainment to the community. Men wearing female masks show an understanding of gender and sexuality that does not readily fit into modern European definitions. This fluidity is a celebration of the many ways of being.

### JC Niala

## FALSE BEARD

Date: 1936–37

Culture: Kwanyama

Country of origin: Southern Angola

Accession number: 1940.7.92

Location: Case Lower Gallery, Body Arts, Marriage - Angola Case (43.A.)

Online record: <http://bit.do/falsebeard> and <http://bit.do/bodyarts>



Traditionally Kwanyama girls of marriageable age go through a five-day initiation ceremony called the *efundula*. Towards the end of the ceremony the girls wear false beards and eyebrows to become ‘bridal boys’ who spend around 25 days living freely in the bush ‘as men’. During this period the girls assume ‘male’ gender attributes which are complemented by the ‘female’ behaviour of the men or future husbands. The false beard and eyebrows are part of the gender shifting of this ritual, with the girls’ dances mimicking the men, and the girls being well-armed and permitted to beat their future husbands. Any resulting pregnancies from this time are considered legitimate and result in marriage. The false beard is part of the elaborate costume that marks the culmination of her wanderings, the return to the village and the start of a new life in her husband’s home.

## AKE

## BONE PENDANTS

Date: 13,000–10,000 BC

Culture: Natufian

Country of origin: Mugharet el-Kebarah, Mount Carmel, Palestine

Accession numbers: 1932.65.203-.209

Location: Upper Gallery, Archaeology - Bone, Shell and More Case (62.A)

Online record: <http://bit.do/bonependants>



These pendants were excavated by Francis Turville-Petre in 1931. Turville-Petre (1901–1941) was an openly gay archaeologist who campaigned for more tolerant attitudes towards homosexuality and reform of the laws banning sex between men. He attended the 1928 Congress of the World League for Sexual Reform in Copenhagen, and between 1928 and 1931 stayed at the renowned Institute of Sexual Research in Berlin, run by the doctor and sexologist Magnus Hirschfield. Turville-Petre was also an active member of Hirschfield’s Scientific Humanitarian Committee, whose motto (*Per Scientiam ad Justitiam* or ‘Justice Through Science’) expressed their desire to use research and science to end discrimination against LGBTQ+ people. While in Berlin, Turville-Petre socialised with other gay intellectuals, including Christopher Isherwood and WH Auden. One of Auden’s lost plays, *The Fronny* (1930), was inspired by Turville-Petre, who was known as ‘Fronny’ because his German lovers were unable to pronounce the name ‘Francis’.

## Martha Robinson Rhodes



# BODLEIAN LIBRARIES

## WESTON LIBRARY SPECIAL COLLECTIONS

[www.bodleian.ox.ac.uk/weston](http://www.bodleian.ox.ac.uk/weston)  
Broad Street, Oxford, OX1 3BG

### Blackwell Hall open:

8:30am–5pm Monday to Friday,  
9am–5pm Saturday,  
11am–5pm Sunday

### Exhibition galleries open:

10am–5pm Monday to Saturday,  
11am–5pm Sunday

### Admission into Blackwell Hall and exhibition galleries is FREE

Image: Mademoiselle de Beaumont, or the Chevalier d'Éon,  
*London Magazine*, September 1777  
(John Johnson Collection, Bodleian Libraries)



The Bodleian Libraries' Special Collections are a treasure trove of archives, manuscripts, rare books, printed ephemera, maps and music, which date from the present day back to ancient and classical antiquity, and many were created by or of importance to LGBTQ+ people.

Some of the oldest items are 2nd century papyrus fragments of the poetry of Sappho of Lesbos. A few hundred years later, you will find the 1682 proceedings to nullify the marriage of the musician Arabella Hunt and her husband James Howard, who turned out to be a woman called Amy Poulter [MS. Rawlinson B. 378, fols. 259–67]. There is more on cross-dressing in the John Johnson Collection of Printed Ephemera, including images of the Chevalier d'Éon (1728–1810), who presented as both a man and a woman throughout a complicated and intrepid life as a diplomat and spy.

The literary archives include a number of queer writers, like William Beckford, one of the richest men in 18th century England, who exiled himself to the continent after he was found in compromising circumstances with William Courtenay, “one of the most beautiful boys in England” [MSS. Beckford]. Or how about the papers of Wilfred Owen, a leading poet of the First World War, or the archive of Stephen Spender [MSS. Spender], a friend of WH Auden and Christopher Isherwood? Less well known is Ivor Treby [MSS. Treby], a founding member of the Gay Authors' Workshop, who spent years researching the Victorian poet 'Michael Field', which was the *nom de plume* of two (lesbian?) women (the Library houses many Michael Field papers too!).

There is plenty to find in the political and scientific collections as well, including the archive of computer scientist Christopher Strachey, a friend of Alan Turing [MS. Eng. misc. b. 248–302]; the archive of Roy Jenkins, the Labour Party Home Secretary who oversaw the 1967 partial decriminalisation of homosexuality in England and Wales [MSS. Roy Jenkins]; and also the archive of the Conservative Party, if you want to see how attitudes have changed over the years. And this is all just the tip of the iceberg! There is plenty more to see.

Some of the finest manuscripts can be seen in the free-to-visit Treasury Gallery in the Weston Library and online at <http://treasures.bodleian.ox.ac.uk>. You are also welcome to do your own research in the Weston. For more information, including how to get a reader's card (free for Weston Library researchers), please see the website at [www.bodleian.ox.ac.uk/weston](http://www.bodleian.ox.ac.uk/weston).

# BODLEIAN LIBRARIES

## BODLEIAN LIBRARY OLD SCHOOLS QUADRANGLE

[www.bodleian.ox.ac.uk/whatson](http://www.bodleian.ox.ac.uk/whatson)

Catte Street, Oxford, OX1 3BG

**Open:** Every day, all year round

Admission into the

Old Schools Quadrangle is **FREE**



## STATUE OF JAMES VI AND I

Date: 1620

Artist: John Clark

Location: Tower of the Five Orders (of Architecture),  
Bodleian Library Old Schools Quadrangle

When Queen Elizabeth I died in 1603, her cousin King James VI of Scotland (1566–1625) inherited and united their crowns. He is usually known as ‘King James VI and I’, joining two countries which had often been at war, as well as becoming the sovereign of Ireland, already under English rule. He was still on the throne when this building, the Schools Quadrangle, was completed in 1624. James had become King of Scotland at just 13 months old. In 1589 he married Anna, the 14 year old daughter of the King of Denmark. They were a happy couple and had five children, but from his teens James also had a succession of male ‘favourites’, particularly George Villiers, who rose rapidly in James’s court and affections. In 1617 James said “he loved the Earl of Buckingham more than any other man”\*. Although the boundaries between political influence, male intimacy and sexual relations are difficult to untangle in this period, when men sharing beds was common, it is notable that in some of James’s houses there are concealed doors or passages linking the King’s bedchamber with others.



**Peter S. Forsaith, Ph.D., F.R.Hist.S.**

\*Lockyer, R. 2004. ‘Villiers, George, first duke of Buckingham (1592–1628)’, *Oxford Dictionary of National Biography*, Oxford University Press; online edn, May 2011  
[\[www.oxforddnb.com.oxfordbrookes.idm.oclc.org/view/article/28293](http://www.oxforddnb.com.oxfordbrookes.idm.oclc.org/view/article/28293), accessed 9 Dec 2016]

# MUSEUM OF THE HISTORY OF SCIENCE

www.mhs.ox.ac.uk

Broad Street, Oxford, OX1 3AZ

**Open:** 12–5pm Tuesday to Sunday

**FREE**



## CELESTIAL GLOBE SHOWING HERCULES CONSTELLATION

Date: 1738

Maker: John Senex, London

Country of origin: England, UK

Inv. 14981

Location: Small Basement Gallery

Online record: <http://bit.do/senexglobe>

There are many mythical heroes amongst the constellations, but the most well-known is Heracles (*Hercules* in Latin). He can be seen here upside-down and with his club in hand. Heracles took many male and female lovers, and had four marriages! Being the active partner in a male-male relationship was a sign of masculinity in ancient Greece and Rome, and the Greek writer Plutarch claimed that Heracles had men “beyond count”\*. His most well-known lover was Iolau, a loyal support throughout Heracles’ life. Historically, Iolau’s tomb was known as a place where male lovers went to exchange everlasting promises, echoing wedding vows. These self-marriages are surprisingly common in history, sometimes even widely recognised, such as in medieval France, Ming China and in the Cherokee Nation, pre-European contact. Many others were secret, or known only by trusted friends, especially in the last 200 years. In 2013 the UK legalised equal marriage. This transition from a long history of unrecognised marriages and unions, to legally solemnised and protected bonds, marked an important turning point in the acceptance of LGBTQ+ people.



### Victoria Sainsbury

\*Plutarch, *Erotikos*, 761d

*Curatorial note:* Hercules appears twice on some celestial globes, both as his own constellation and also in Gemini. He can be seen, along with Apollo, as one of the Gemini twins in the neighbouring globe by Johannes Schöner (http://bit.do/schonerglobe).

## TE LAWRENCE'S CAMERA

Date: 1910

Maker: JH Dallmeyer, London

Country of origin: England, UK

Inv. 21126

Location: Large Basement Gallery

Online record:

<http://bit.do/telawrence>



TE Lawrence (1888–1935), better known as ‘Lawrence of Arabia’, specially commissioned this camera for use as an archaeologist in the Middle East. Lawrence’s sexuality has been disputed since 1955, when biographer Richard Aldington suggested that he was homosexual, an assertion denied by Lawrence’s friends and family. This debate raises important questions about the purpose of LGBTQ+ history – can individuals be categorised as LGBTQ+ when they did not openly identify as such and past understandings of sexuality were very different? TE Lawrence’s case is further complicated by his assertion that in 1916 he was sexually assaulted by Turkish soldiers. The taboo surrounding same-sex rape and ideas about ‘emasculatation’ could be one reason behind suspicions that Lawrence was gay. Some readers have interpreted his description of the event as homo-erotic, but this and subsequent behaviours could alternatively be symptomatic of post-traumatic stress disorder. It has also been argued that Lawrence was asexual as he declared in multiple letters that he had not had any sexual relationships; however, celibacy was not unusual amongst upper-class intellectuals at this time.

### Martha Robinson Rhodes

## ORRERY SHOWING GANYMEDE

Date: c. 1758–1773

Makers: Heath and Wing, London

Country of origin: England, UK

Inv. 39896

Location: Top Gallery

Online records:

<http://bit.do/grandorrery>



Ganymede is the largest of the four moons of Jupiter discovered by Galileo in 1610. In this grand orrery of the whole solar system Jupiter is on the left and Ganymede is the third moon from the planet. The moon is named after an ancient Trojan prince who, according to Homer, was “the loveliest born of the race of mortals, [who] the gods caught away to themselves, to be Zeus’ wine-pourer”.\* Many sources also describe him as the lover of Zeus, king of the gods, who in Roman mythology was called Jupiter. Their relationship was a common subject of ancient Greek artworks, which have helped historians understand the custom of *paiderastia* — the socially acceptable form of erotic relationships between upper-class men in some ancient societies. For centuries, the language of Greco-Roman culture was used in Christian Europe to discuss sexuality – this survives today, notably in terms such as ‘lesbian’ – and ‘ganymede’ was used to refer to men who engaged in same-sex relationships. Even Shakespeare and his contemporary Christopher Marlowe used Ganymede to allude to homoeroticism in their works.

### Iris Kaye-Smith

\*Lattimore, R. (trans.) and R.P. Martin (ed.). 2011. *The Iliad of Homer*. University of Chicago Press: London, p.432.

# BOTANIC GARDEN

[www.botanic-garden.ox.ac.uk](http://www.botanic-garden.ox.ac.uk)

Rose Lane, Oxford, OX1 4AZ

**Open:** 9am every day to 4pm (Nov–Feb),  
5pm (Mar–Apr), 6pm (May–Aug), 5pm (Sep–Oct)

**Admission fees apply:**

[www.botanic-garden.ox.ac.uk/visitor-information](http://www.botanic-garden.ox.ac.uk/visitor-information)

## HYACINTH

Scientific name: *Hyacinthus orientalis* Jan Bos, *Hyacinthus orientalis* Carnegie or *Hyacinthus orientalis* 'Miss Saigon'

Family: Hyacinthaceae

Country of origin: Eastern Mediterranean

Location: Conservatory, Walled Garden and Lower Garden

The hyacinth is a lovely flower, with bursts of petals. The name is derived from the ancient Greek *huakinthos*, following the ancient Greek myth of Hyacinthus, which tells the story of the origin of this flower. The story goes that the god Apollo fell in love with Hyacinthus, a beautiful man admired by many. One day the pair were throwing discus when tragedy struck. In some versions of the myth, Hyacinthus tried to impress Apollo by running to catch a discus that Apollo had thrown. Another version has Zephyrus, the West Wind, overcome by jealousy of the two lovers, blowing the discus off course. In both tales, the discus struck Hyacinthus in the head and killed him where he stood. Rather than let Hyacinthus travel to Hades, Apollo gathered his blood and used it to create a new flower, thought to be the hyacinth.

The gay association with the name hyacinth has continued. In the 1980s, the Polish secret police documented around 11,000 men thought to be homosexual, as well as their friends. This was known as Operation Hyacinth.

**Clara Barker**





## EUROPEAN YEW

Scientific name: *Taxus baccata*

Date: Planted in 1645

Country of origin: Europe, Atlas Mountains, Asia Minor, Cauc

Accession number: 0000381

Location: Walled Garden (YB)

Online record: <http://bit.do/europeanyew>



Have you heard about the “transgender tree”\*\*?

In a church graveyard in Fortingall, Scotland, there is a European Yew thought to be several thousands of years old. This type of yew has a clear distinction between the sexes as the males produce pollen and the females produce bright red berries. It was something of a surprise when, after many years of displaying male characteristics, this ancient tree suddenly sprouted berries from a branch. In reality, rather than being a transgender sex-change, this is actually a display of intersex behaviour and is not uncommon in other conifers. The reason for this is thought to be a change in the tree’s hormones, creating another example in nature of non-binary sex and showing that such things are not always black and white. The yew tree here in the Botanic Garden is also male. However, in the 1980s and in 2012 it too started to produce female cones on some of its branches.

**Clara Barker**

\*[www.pinknews.co.uk/2015/11/03/europes-oldest-tree-isnt-transgender-its-actually-intersex/](http://www.pinknews.co.uk/2015/11/03/europes-oldest-tree-isnt-transgender-its-actually-intersex/)  
[accessed 14 December 2016]

## SAUCER MAGNOLIA

Scientific name: *Magnolia x soulangeana*

Date: 1965

Country of origin: Japan, Himalayas, W. Malaysia (to Java), East and North America to Trop. America

Accession number: 1965124.2

Location: Walled Garden



The Saucer Magnolia is one of many hermaphrodite (intersex) plants, which have both male and female organs in their flowers. Other examples growing around the Botanic Garden include roses, lilies and asters. Hermaphroditism allows these plants to reproduce by themselves, as well as with other plants. This gives them a great survival advantage, as it means they can reproduce frequently, even in isolated environments. In the early 19th century, French army officer Etienne Soulange-Bodin created the Saucer Magnolia by cross-breeding two different Magnolia species (*Magnolia denudata* and *Magnolia liliiflora*). The Saucer Magnolia is hardier than its parent plants and blossoms during the early spring time. It has delicately coloured flowers, with petals that turn from pink to white at the tips. Given that the Saucer Magnolia has two-toned petals and two sex organs in each flower, it is a perfect example of how non-binary living things can be beautiful. It is prized as an ornamental shrub and is often used to adorn gardens or outdoor spaces.

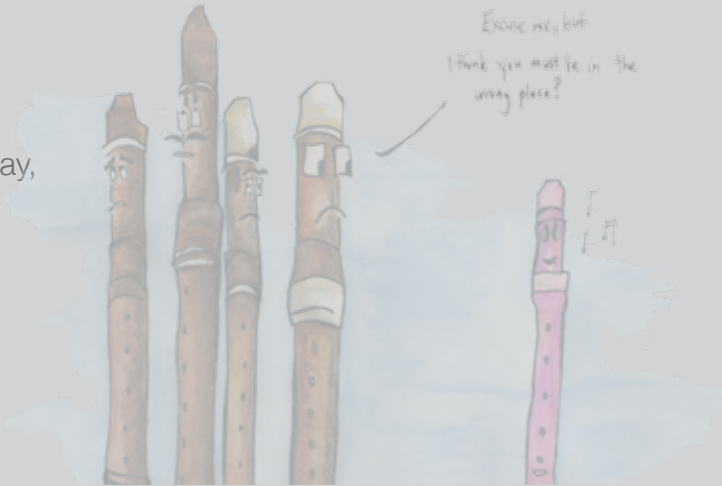
**Hetty Mosforth**



## BATE COLLECTION

www.bate.ox.ac.uk  
Faculty of Music, St Aldate's,  
Oxford, OX1 1DB

**Open:** 2–5pm Monday to Friday,  
10am–12pm Saturday  
**FREE**



### OIL PAINTING OF ARCANGELO CORELLI

Date: 18th century  
Artist: Hugh Howard (1675–1737)  
Accession number: FML.6  
Online record: <http://bit.do/corelli>  
Location: Reception area

Arcangelo Corelli (1653–1713) was, although not the most prolific, one of the most influential composers of the baroque period. He never married and lived for the last 30 years of his life with the violinist Matteo Fornari, to whom he was “devoted” and “rarely to be absent from his side”\*. As well as his 50 sonatas, which were used as models by many 18th century composers, Corelli was a pioneer of the *concerto grosso*, a baroque form in which the performance is shared between the orchestra and a small group of soloists. His 12 concerti, which inspired works by Locatelli, Vivaldi and Handel, among others, have survived because of his partner Fornari’s efforts to have them published after Corelli’s death in 1713, at the age of 59. He died wealthy; his only indulgence had been collecting art and violins – these, along with his manuscripts, were all bequeathed to Matteo Fornari.

#### Iris Kaye-Smith

\*Haggerty, G.E. (ed.). 2000. *Gay Histories and Cultures*. Garland Publishing: New York, p.215.

Image credit: Faculty of Music Collection, Oxford University / Bridgeman Images

## PINK PLASTIC RECORDER

Date: Early 21st century  
Accession number: FMI.0405  
Location: Recorder case

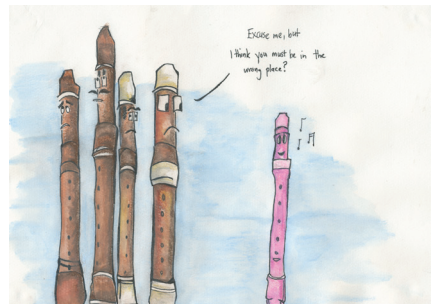
Europe has a long history of using bright colours and symbols to represent LGBTQ+ people. In the late 19th and early 20th century, gay Londoners and Parisians wore a green carnation; Oscar Wilde is a famous example. Under Nazism, gay prisoners in concentration camps had to wear a pink triangle as a sign of shame. This symbol was reclaimed in the 1970s as a symbol of gay rights and protest. Since 2000, the *Independent on Sunday* has published the Pink List to celebrate influential LGBTQ+ people in the UK. It was renamed the Rainbow List in 2014 and the rainbow flag is now the most popular LGBTQ+ symbol. The first rainbow flag had eight stripes and was designed by Gilbert Baker in San Francisco in 1978. The flag is a symbol of unity between all people and a celebration of diversity.



**Beth Asbury**

## UNTITLED WATERCOLOUR FEATURING THE PINK RECORDER

Date: Early 21st century  
Artist: Claire Davis, formerly of the Ruskin School of Fine Art  
Country of origin: England, UK  
Location: Wall next to the Recorder case



Although not created with an LGBTQ+ theme in mind, this watercolour echoes the experience of many queer people when trying to 'fit in' to mainstream society. I was fascinated to hear from the curator that, by sound alone, it is not possible to tell the pink plastic recorder apart from one of its more respectable wooden companions. I feel lucky to have grown up in a time and place where it tends to be accepted that, similarly, LGBTQ+ people are the same deep-down as everyone else, even if we do initially seem a bit strange, a bit different. But often, we can find ourselves caught between embracing a colourful, loud and proud identity or suppressing our 'pinkness' so that we can be fully accepted as part of the group, just like everyone else. LGBTQ+ groups, pubs and events can be a huge comfort; it is great to hang out, every now and again, with other 'pink recorders' in a space that feels fully ours, where we do not have to think about whether we look out of place or not.

**Rachael Seculer-Faber**

# ACKNOWLEDGEMENTS

**Pitt Rivers Museum Project Team:** Beth Asbury, Katherine Clough, Nicholas Crowe, Madeleine Ding and Jozie Kettle.

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We would like to thank all of our wonderful volunteers and the following people, without whom this project would not have been possible.

**Volunteer writers, including those whose work is available on the project's webpage**

**([www.glam.ox.ac.uk/outinoxford](http://www.glam.ox.ac.uk/outinoxford)):**

Olivia Aarons, Clara Barker, Michael Beauvais, Gemma Cantlow, Barbara Diaz-Navarro, AKE, Peter S Forsaith, Ruby Gilding, Katie Hambrook, Iris Kaye-Smith, G R Mills, Hetty Mosforth, JC Niala, Victoria Sainsbury, Rachael Seculer-Faber, Adrienne Mortimer, Martha Robinson Rhodes, JW, Ben Wilkinson-Turnbull, Rebecca Wood, Aaron Worsley and Ela Xora.

**Ashmolean Museum:** Graeme Campbell, Simon Glenn, Alice Howard, Julia Lenaghan, Liam McNamara, Clare Pollard, Paul Roberts, Amy Taylor and Matthew Winterbottom.

**Bate Collection:** Andrew Lamb.

**Bodleian Libraries:** Stuart Ackland, Bruce Barker-Benfield, Catriona Cannon, Francesca Galligan, Julie Anne Lambert, Jeremy McIlwaine, Charlotte McKillop-Mash, Nick Millea, Judith Priestman, Madeline Slaven, Susan Thomas, Mike Webb and Imaging Services.

**Botanic Garden:** Ruth Jordan, Tom Price, Kate Pritchard and Victoria Yates.

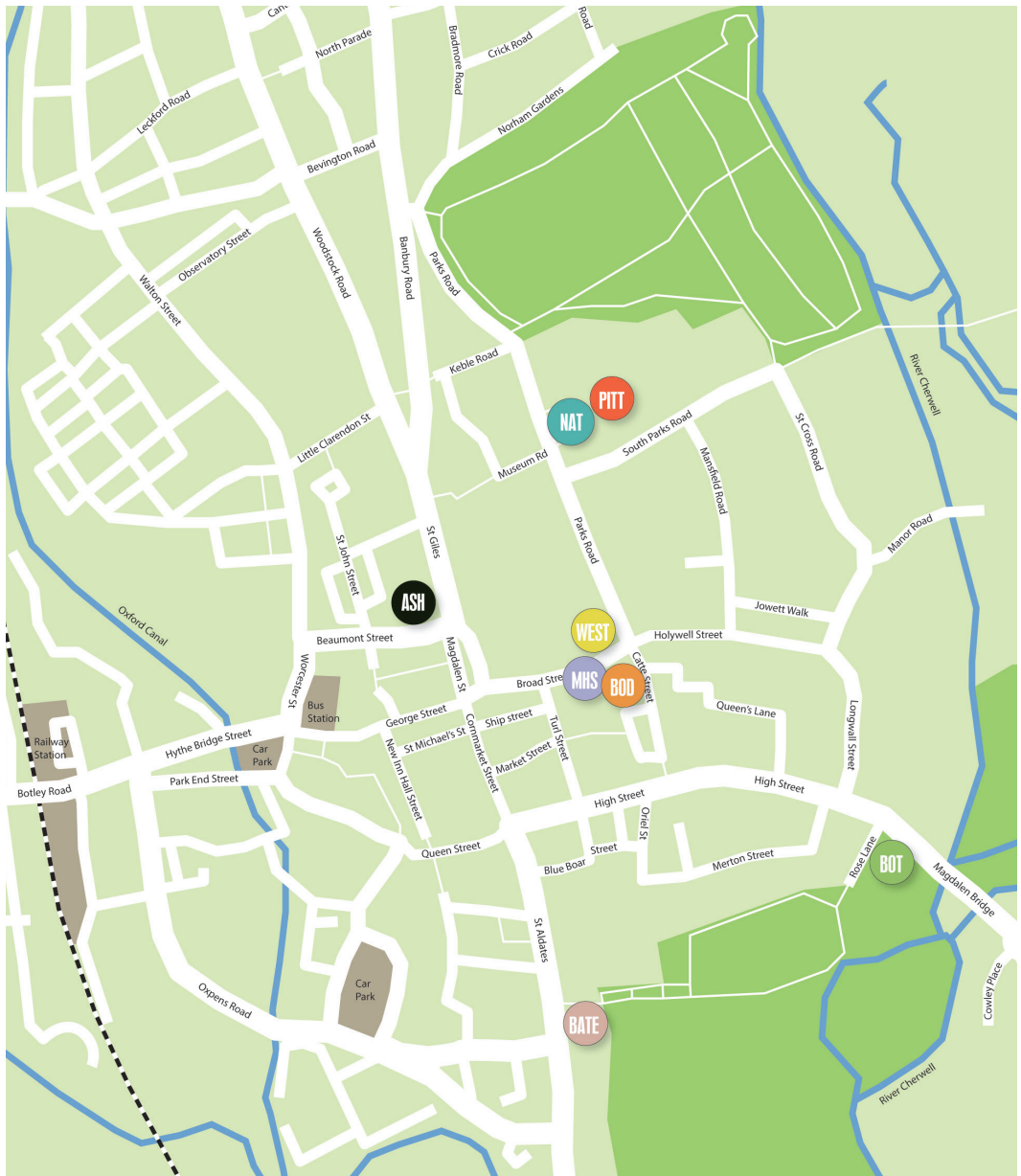
**Museum of the History of Science:** Robyn Haggard, Keiko Ikeuchi and Stephen Johnston.

**Museum of Natural History:** Scott Billings, Mark Carnall, Zoë Simmons, Paul Smith and Janet Stott.

**Pitt Rivers Museum:** Helen Adams, Faye Belsey, Stuart Booker, Jeremy Coote, Haas Ezzet, Louise Hancock, Clare Harris, Dan Hicks, Beth McDougall, Zena McGreevy, Sian Mundell, Alistair Orr, Laura Peers and Laura Van Broekhoven.

**And also thanks to:** Nicola Bird, Hannah Bruce, Helen Charlesworth, Carolyn Conroy, Claire Davis, Jack Kearsley, Ren, Helena Fox, Stephen Fry, Susan Griffiths, Spike Greenwood, Emma Henderson, Jo Kay, Caroline Kennedy, Victoria McGuinness, Caroline Moreau, Karen Muir, Richard Parkinson, Lucy Shaw, Jessica Suess and Joy Todd.

# MAP OF OXFORD WITH TRAIL LOCATIONS



[www.glam.ox.ac.uk/outinxford](http://www.glam.ox.ac.uk/outinxford)