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## **Graphic Impulses: Drawing, Science, and the Homoromantic in Germany, 1871-1933.**

This dissertation project focuses on erotic drawings produced by queer men in Germany between 1871 and 1933 in order to rethink the conceptual emergence of “the modern homosexual” in German discourse. Against the grain of many studies of German sexual research, I argue that late nineteenth century scientific conceptions of modern queer male identity stemmed from persistent *Goethezeit* ideas about individuality, marginality, and same-sex desire, rather than primarily from positivistic scientism. This persistence of romantic thought reserved space in positivist discourse for elements beyond the scope of empirical natural science, which allowed definitions of homosexuality to take shape (z.B. psychological investments in the unconscious, ethnological inquiries into folk arts and customs, and medical studies of sexual “abnormalities”).

Drawing, a relatively immediate and unfiltered art form and the romanticist medium par excellence, played a central role in the sexual lives of queer German men. Methodologically, my work analyzes erotic drawings from four key episodes in the conceptualization of the queer male subject. I look first to Aktzeichnungen from the Preußische Akademie der Künste and the Akademie der bildenden Künste München in order to explore the homoerotic possibilities offered by classical and romanticist drawing pedagogies within the context of positivist anatomy and physiology curricula that formed the basis of academic figure drawing in the mid-nineteenth century. My second case examines urban graffiti and drawings of queer social spaces against the backdrop of a growing interest in ethnology and folk customs. Given the increase in queer movement from the *Dorf* to the *Hauptstadt* at the turn of the century, this case explores the ways in which drawings by rural homosexual men acclimating to life in the urban metropolis engaged positivist anthropology’s romantic interest in rurality and *Volkskünste*. My third case explores drawings on the skin: tattooing. A preeminently popular (yet underexplored) means of queer identification within lower class and martial communities in Germany, I analyze the significance of tattoos within the context of emerging, romantically inflected psychoanalytic theories of male bonding and sexual desire. The final episode places the illustration of erotic books, journals, and magazines during the Weimar Republic within the context of sexual scientism’s activist impulse to produce a public face of homosexuality, utilizing objective scientific research in the service of promoting romantic male bonds. Focusing primarily on the book trade across Germany, as well as publishing activity by Magnus Hirschfeld and Adolf Brand, I also consider the rupture in developing conceptions of homosexuality incited by Nazi book burnings in 1933 and the mass destruction of homoerotic drawings.