

continued by **Clement** of Alexandria and **John Chrysostom**, and reformulated for the Latin West by **St. Augustine** in the early fifth century. What Aquinas did was to give the condemnation a proper scholastic context, thus assuring its normative status for the moral theology and the **Canon Law** of the Roman Catholic Church to this day and making the "sodomy delusion" a hallmark of Western civilization. His theologically and philosophically reasoned stance precludes acceptance of the premises of the gay liberation movement.

The Council of Trent recognized Thomas as a "doctor of the Church." Regrouping after the assault of the French Revolution, the Catholic restoration put great emphasis on the work of Aquinas, which had been neglected since the seventeenth century. In 1879 Leo XIII went so far as to declare Neo-Thomism the official philosophy of the Roman Catholic church. In recent decades this hegemony has ebbed in Catholic universities and seminaries, which are now in touch with a broader range of currents of thought. Official Thomism still has its survivals here and there, as seen, for example, in elements of the thinking of the radical feminist (and ex-Catholic) **Mary Daly**. Thomism always had a strong element of social moralism, so that it is not surprising to find traces of its influence in the liberation theology of the Third World.

Warren Johansson

## ARCADIA

Arcadia is a predominantly rural area of ancient Greece that has become a byword for an idealized pastoral existence. In an important study, **Byrne R. S. Fone** has shown that a number of homosexual writers—from **Vergil** through **Richard Barnfield**, **Walt Whitman** and the English Uranians to **Thomas Mann** and **E. M. Forster**—drew upon the image of Arcadia to evoke "that secret Eden" that offers solace "because of its isolation from the troubled world and its safety from the arrogant

demands of those who would deny freedom, curtail human action, and destroy innocence and love." In the vision of these writers Arcadia is a sylvan retreat where it is safe to live in accord with one's feelings, while at the same time providing the author with a device to present a quasi-allegorical image of homosexual happiness during times in which such sentiments could not be openly avowed. It could serve as a vehicle for the implication that "homosexuality is superior to heterosexuality and is a divinely sanctioned means to an understanding of the good and the beautiful." In such an idyllic setting the quest for the Ideal Friend could find its term and consecration.

The Latin tag "Et in Arcadia ego" has often been translated (according to some wrongly) as "I too was in Arcadia," and thus held to encapsulate the yearning for a Golden Age. **Denis Diderot**, for example, rendered it "Je vivais aussi dans la délicieuse Arcadie" ["I too lived in delightful Arcady."]. In the broader perspective this tradition fits within the overall framework of the pastoral tradition stemming from **Theocritus**, the great poet of **Alexandria**.

The concept was also significant in the context of the French homosexual movement. With his classical training, the novelist **Roger Peyrefitte** suggested the name "Arcadie" for what was to become the major French homosexual organization after World War II. In fact the group began by putting out a magazine, itself called *Arcadie* (from January 1954), on the model of the Swiss *Der Kreis*. The membership society followed in 1957. **André Baudry**, the director dissolved the organization in 1982, when the monthly, which had been noted for the quality of its scholarly articles, also ceased.

The Arcadie group was a typical product of the "homophile" phase of the nascent gay movement as it rose from the ashes of war and the desolation of Nazi occupation. Members of Arcadie, and by extension sympathizers with its relatively

conservative goals, were termed Arcadians. It has been claimed that a high proportion of the actual membership consisted of priests and ex-priests.

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## ARETINO, PIETRO (1492-1556)

Italian writer. Known as the "scourge of princes," Aretino occupies a place all his own in Italian literature, both for his erotic writings (which were for centuries considered among the most "outrageous") and for his extraordinary rapport with the powerful. He made use of his journalistic flair to sell his benevolence in exchange for monetary gifts. Of humble origins (though not bereft of education), he in fact succeeded in becoming rich and famous thanks to his literary works which oscillated between adulation of notables and libel. Among his best known works—apart from such erotic classics as the *Sei giornate* (Dialogues of the Courtesans) and the *Sonetti lussuriosi*—are comedies and six volumes of *Letters* addressed to major figures of the period.

Despite the grave charges leveled by Niccolò Franco (1515-1570)—who in his *Priapea* and *Rime contro Pietro Aretino* (1541) treats him simply as a prostitute—and by the libelous *Vita di Pietro Aretino* of 1537, there is no doubt that Aretino's erotic interest was gallantly directed toward women. Domenico Fusco, who analyzed the accusations of homosexuality directed against the writer by his contemporaries, concluded that they amounted to unfounded gossip of a type common at the time.

Nonetheless, Aretino seems to have made some forays into the realm of homosexuality. Alessandro Luzio has published two curious letters of Federico Gonzaga (of February 1528) who writes from Mantua to Aretino of having failed to convince a certain Roberto "son of Bianchino" to accept the advances of his correspondent.

In "L'Aretino e il Franco" (*Giornale storico della letteratura italiana*, 29 [1897], 252) Luzio published a 1524 letter to Giovanni de' Medici, in which Aretino playfully declared that he had decided to give up sodomy, because the ardent love he was experiencing for a lady had made him change his tastes.

As these instances show, Aretino's attitude toward homosexuality was one of amused complacency, similar to that of many contemporaries. This fact explains the presence in his work of many homosexual allusions and double entendres.

The work of Aretino in which homosexuality is most prominent is the comedy *Il marescalco* (1533). The protagonist, the duke of Mantua's farrier, dislikes women. To tease him the duke decides to force him to take a wife, which very much upsets the poor fellow. At the marriage, however, he learns that his "bride" is a beardless page dressed in women's attire, and he cannot contain his happiness. Nowhere in the play is the farrier's homosexuality openly stated, but the double entendres and various indirect references aptly serve to convey that the reason why he hates women is that he prefers boys.

The work entitled *La puttana errante* (1531), long attributed to Aretino, depicts both male and female homosexual conduct, but it is now attributed to Lorenzo Veniero.

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