

magazines, not only were they found to be vulgar and lacking in insight, but Capote began to be dropped by the socialites he had so unsubtly satirized. Dismayed, the writer sank more and more into a miasma of alcohol, cocaine, and valium—his only consolation the devoted love, or so he claimed, of a succession of straight, proletarian young men whom he prized because of their very ordinariness. When a fragment, apparently all that has survived, of the magnum opus appeared posthumously as *Answered Prayers* in 1986, it had little more than gossip value. In retrospect Capote was not alone among American writers in being destroyed by his addictions. He will nonetheless be remembered for his earlier work, which remains to document the style of an era.

BIBLIOGRAPHY. Gerald Clarke, *Capote: A Biography*, New York: Simon and Schuster, 1988.

CARAVAGGIO, MICHELANGELO MERISI DA (1571–1610)

Italian painter. Trained in Northern Italy, Caravaggio went to Rome as a young man where his meteoric career transformed the then-somnolent art scene and left a permanent impression on 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.

His mature career began with a painting of *St. Matthew and the Angel* for the church of San Luigi dei Francesi in

Rome, which was rejected because the figure of the saint was considered too plebeian. Although the artist produced a second, toned-down version, he continued to exploit a vein of dramatic realism that gave his work a direct impact not seen in art before, and rarely since.

Caravaggio had an adventurous, often violent life. His hot temper several times got him in trouble with the police, and in 1603 a rival artist sued him for libel. His career in Rome was terminated in 1606 when, during a game of racquets, he quarreled with a man and killed him. He fled to Naples and then Malta, where he assaulted a member of the Order. He died of fever in port near Rome, where he had hoped to obtain a pardon.

For a long time, especially in the eighteenth and nineteenth centuries, Caravaggio's reputation was in eclipse; he was considered a mere "tenebrist" who excelled only in painting shadows. He did not fit any of the accepted categories. Only after World War II did his reputation begin to climb, attaining remarkable heights in the 1980s, when even the abstract artist Frank Stella praised him. In 1986 Derek Jarman's stylish film *Caravaggio* was released, presenting the artist as bisexual, but emphasizing the homosexual side.

BIBLIOGRAPHY. Howard Hibbard, *Caravaggio*, New York: Harper and Row, 1983; Donald Posner, "Caravaggio's Early Homo-erotic Works," *Art Quarterly*, 24 [1971], 301–26.

Wayne R. Dynes

CARNIVAL

See *Mardi Gras and Masked Balls*.

✓ CARPENTER, EDWARD (1844–1929)

English writer, mystical thinker, and utopian socialist. Educated for the clergy at Cambridge University, Carpenter resigned from the Church of England in 1873 and taught for a time in the university extension movement in northern