

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.

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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.

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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

England, where he became increasingly attracted to socialism. Like his older contemporary John Addington Symonds, Carpenter was a fervent admirer of Walt Whitman, whom he visited in Camden, New Jersey, in 1877 and 1884. His book-length poem *Towards Democracy* (1883) reflects both Whitman's style and ideas. At the same time he became involved in Hindu and Buddhist thought, visiting India and Ceylon in 1890. He believed that the redemption of a deeply flawed society had less to do with external reorganization than with individual self-realization leading to the development of cosmic consciousness.

Carpenter put his ideals into practice at his market-gardening farm at Millthorpe near Sheffield, where he lived with his working-class lover George Merrill. Like Symonds, Carpenter believed that such relationships could serve as a powerful solvent to break down class barriers, and thus open the way to a new era of human happiness, which would be cooperative rather than competitive. His return to the "simple life"—which included vegetarianism and casual dress, a proto-hippie lifestyle—was part of his program of "exfoliation," a deliberate discarding of the husks of the old society in preparation for the dawning New Life. By the turn of the century his ideas, which also included support for women's rights, had achieved a broad international circulation.

Despite early discouragements from publishers and a malicious campaign of defamation that was waged against him, Carpenter produced books discussing homosexuality openly. His concept of "homogenic love" emphasized the helping role of the gentle male homosexual as an "intermediate type" between man and woman. Men of this kind were called to a special role in the inauguration of the New Life. In addition to this side of same-sex love, which had roots in the historic figures of the *berdache* and the *shaman*, Carpenter also recognized the warrior homosexual, as seen in the *Samurai*. His

1902 gay anthology *Ioläus*, modeled on a similar German work edited by Elisär von Kupffer, was dubbed by the book trade "the bugger's bible." But there is no doubt that this work, and other widely distributed volumes, helped to reinforce a sense of positive self-identity in a period of profound antihomosexual backlash in English-speaking countries in the wake of the Oscar Wilde trials.

Carpenter's combination of utopian socialism, mysticism, and feminism made him widely influential in the years before World War I, when his ideas were taken up by such major figures as D. H. Lawrence and E. M. Forster. Yet by his death in 1929 he was largely forgotten. In the 1960s, however, his reputation was revived by the intellectual side of the Counterculture, which he strikingly prefigured. Many of his books were reissued, and his life was commemorated in a play by Noel Greig, "The Dear Love of Comrades" (1981).

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CARTOONS

See *Comic Strips*.

CASEMENT, ROGER (1864–1916)

Irish diplomat and patriot. Sprung from an Anglo-Irish family, Casement studied at Ballymore Academy, then, left penniless by his father's extravagance, he settled in Liverpool as a clerk in a shipping company active in the West African trade. His first taste of Africa in 1883 drew him back to the continent which was just then being colonized by the European powers, and he spent the next twenty years of his life there. In 1903 he conducted an on-the-spot investigation of the abuses and atrocities perpetrated in the Congo Free State under the rule of King Leopold of Belgium.