

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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Wayne R. Dynes

## 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.

In the course of the expedition he kept a journal that survived to play a fateful role at the end of his career. It consisted of quick, laconic, unreflective jottings, seldom of expressions of feeling, though there is a passage referring to the suicide of general Sir Hector Macdonald in Paris where homosexuality is termed "a terrible disease." But there are also elliptical records of homosexual encounters with the natives, whose genital size he particularly appreciated and coveted. The diaries reveal a man habituated like many homosexuals of that day to living a double life without undue anxiety or reflection.

At the end of 1903 he composed a report which denounced Leopold's regime in the Congo as "an infamous, shameful system," in which "cruelty toward the blacks is the basis of administration, and bad faith towards all the other states the basis of commercial policy." The next post that Casement occupied was that of British consul in Santos, Brazil, then a similar position in Pará, finally that of Consul-General in Rio de Janeiro. In 1910 he engaged in an investigation of atrocities perpetrated against the native Indians in the rubber trade in the Putumayo basin of Peru, keeping another fateful and revealing diary. Returning to England, he composed his report in the spring of 1911, and for his services he was knighted by King George V. Another trip to the Amazon basin followed, but illness forced him into early retirement in August of 1913.

At this point a new phase in Casement's life began with his attending a meeting of amateur Ulster Nationalists in Ballymoney in October 1913. He found himself caught up in the first flowering of the hopeless political conflict that plagues Ulster even today. Although Protestant and northerner by ancestry, he took up the cause of Irish independence, and invited by Eoin MacNeill to join the Irish Volunteers founded in Dublin on November 25, he sensed that it meant a major new direction in his life. The split between the north

and the south gradually widened as Sir Edward Carson became ever more parochial in pursuing the interests of the Unionist North. The outbreak of World War I found Casement in the United States soliciting support for the Irish cause. The idea of a rapprochement with Germany was not strange to him; once England was defined as the enemy of Ireland, the enemy of England was Ireland's friend. In October he left for Germany, where his original intention was to persuade the imperial government to issue a declaration of friendly intentions toward Ireland. With Count Georg von Wedel, chief of the English Department of the Foreign Ministry, he discussed a scheme to organize Irish prisoners of war in Germany into an Irish legion, and subsequently he visited a prisoner-of-war camp at Limburg for recruiting purposes, but most of the prisoners proved to be violently anti-German. Undaunted by this failure, Casement wrote to Sir Edward Grey, the British Prime Minister, on February 1, 1915 renouncing all loyalty to Great Britain. A mere fifty Irishmen were recruited for the Brigade, and to the Germans Casement became less an ally than a nuisance.

On learning of the uprising planned for Easter Sunday of 1916, he resolved to return to Ireland on a German submarine so as to be in the thick of the action. After a series of mishaps Casement and two other men were put ashore at Banna Strand, but were quickly apprehended by the Royal Irish Constabulary. Convicted of high treason in the wake of the Easter Sunday Rising, Casement was sentenced to death. His only hope was an appeal for clemency backed by sympathizers and admirers who still respected him for his humanitarian deeds of the past. At this point the British intervened by circulating copies of pages from his private diaries, which—found in his lodgings—exposed his homosexual proclivities and actions. The knowledge or the rumor of the diaries alienated many potential sup-

porters, and even turned some into bitter foes. On August 3, 1916 he was executed by hanging.

Casement's supporters denied the authenticity of the diaries for some forty years, but in 1959 the texts were finally published as *The Black Diaries*. Examination of the autograph copies proved that forgery or interpolation would not have been possible. Casement was revealed for the judgment of all succeeding generations as a homosexual—as one of those homosexuals whose patriotism, self-sacrifice, and love for humanity could be overshadowed but not obliterated by the malice of their enemies.

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Warren Johansson

## CASTRATI

The castrati were male singers emasculated in boyhood to preserve the soprano or contralto range of their voices, who from the sixteenth century to the nineteenth played roles in Italian opera.

*Historical Background.* Eunuchs are attested from the dawn of civilization in the Near East, as the Bible and other ancient sources indicate, but at what point in time children began to be castrated specifically for the sake of their voices cannot now be determined. The historian Dio Cassius obscurely refers to such a practice in the reign of Septimius Severus (193–211). However, the adoption of Christianity first provided a genuine motive for their existence, as St. Paul had expressly forbidden women to sing in church (I Cor. 14:34; "*mulier taceat in ecclesia*")—an interdiction that prevailed everywhere until the seventeenth century, and in some places until much later, so that when high voices were required, boys, falsettists, or eunuchs had to be employed. Boys are commonly mischievous, unruly, and troublesome, and by the time they have really

been trained their voices are usually on the edge of breaking; falsettists do not share these drawbacks, but their voices have a peculiar, unpleasant quality, and as a rule cannot attain as high a range as the soprano.

At Constantinople, the capital of the Eastern Roman Empire, it appears that eunuchs were constantly in use during the middle ages. Theodore Balsamon, tutor to the Emperor Constantine Porphyrogenitus (reigned 912–59) and possibly himself a eunuch, wrote a treatise in their defense in which he speaks of them as habitually employed as singers; while a eunuch named Manuil is recorded as having arrived at Smolensk in 1137 and having sung there. In the churches of the Byzantine capital soloists were censured for interpolating passages of coloratura into their music, as were later the castrati.

*Castrati in European Music.* The elaborate *a cappella* style, which began to flourish about the middle of the fifteenth century, required a much wider range of voices and a higher degree of virtuosity than anything that had gone before, and for this task the existing singers were inadequate. The first response took the form of Spanish falsettists of a special kind, but by the end of the sixteenth century these had yielded to the castrati, who also dominated the new baroque art form—the opera, which was the principal musical activity of the Italian nation in the next two centuries. Opera was unlike legitimate theatre in that it traveled well; it was the first form of musical entertainment that was both popular and to a certain degree international, so that a star system transcending national borders arose. Leading singers were discussed, criticized, and compared in fashionable drawing rooms from Lisbon to St. Petersburg. Most of the singers who attained such celebrity were castrati. If other nations had some form of native opera, this ranked lower on the cultural scale and was indifferently sung, while the Italian version enjoyed the highest standard of singing that had ever been