

Dismantling of Censorship. Only after World War II did the walls begin to come tumbling down in English-speaking countries. In Britain the publishers of *Lady Chatterley's Lover* by D. H. Lawrence were acquitted after a spectacular trial in 1960. In America Grove Press had obtained a favorable court decision on the mailability of *Lady Chatterley* in 1959; three years later the firm went on to publish Henry Miller's *Tropic of Cancer* without difficulty. The travails of a book containing explicit homosexual passages, William Burroughs' *Naked Lunch*, were more extended. In 1958 authorities at the University of Chicago refused to permit publication of excerpts in a campus literary review. This led to the founding of a new journal, largely to publish the Burroughs text; once this had been done, a lengthy court battle ensued. Only in 1964 was the way clear for the whole novel to be issued by Grove Press. (The book had been published in Paris in 1959.)

Subsequently, a series of United States Supreme Court decisions made censorship impractical, and for all intents and purposes it has ceased nationally, though local option is sometimes exercised. This cessation permitted the appearance and sale of a mass of sexually explicit books, films, and magazines. The only restriction that is ubiquitously enforced is the ban on "kiddy porn," photographs and films of children engaging in sexual acts. In an unlikely de facto alliance, two groups emerged at the end of the 1970s in America to reestablish some form of censorship: one consisting of fundamentalists and other religious conservatives; the other of feminist groups.

A new type of censorship has arisen in cases where public institutions become fearful of losing government funds. In June 1989 the Corcoran Gallery in Washington, DC, canceled a retrospective exhibition of the work of the late photographer Robert Mapplethorpe containing explicit homoerotic images because of concern that Congress might slash the

funds of the National Endowment for the Humanities, the sponsoring body. The cancellation was, however, vigorously protested, and as a result Mapplethorpe's work became better known than it had been previously.

See also Pornography; Private Presses.

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CERNUDA, LUIS (1902-1963)

Spanish poet. Cernuda was an unhappy man; his only major and enduring pleasure, the writing of poetry, was the focus of his intellectual life. He scorned careers, and supported himself by working in a bookstore and by commissioned translations. During the Spanish Civil War Cernuda moved to England, later to the United States, in both of which countries he held university teaching posts, which were for him nothing more than a source of income. His last years were spent in Mexico, where he died.

Cernuda was a twentieth-century Romantic; he admired and wrote on the English and German romantic poets, and translated Hölderlin into Spanish. Timid, introspective, misogynistic, easily offended, in an isolation at least somewhat self-imposed, he permitted few to be his friends, and never had an enduring love relationship. He was obsessed with the loss of his youth and with the fugacity of sexual pleasure. His anger was expressed in withdrawal and in poetry, rather than activity in support of social change; Cernuda felt the world unworthy of efforts on its behalf.

Secure in his own gay identity, confident that he was correct and puritanical society wrong, Cernuda's primarily autobiographical poetry explores his own isolation and suffering. He sought to recapture his lost youth in that of young sexual partners, and his *Forbidden Pleasures* and *Where Oblivion Dwells* are openly pederastic; he was the first to publish on such topics in Spain. In addition to his verse, which was well received in literary circles, Cernuda was a frequent contributor of critical essays to literary magazines. He published a lengthy essay on André Gide, from whose writings he learned that others felt as he did and that suffering could be expressed and alleviated through literary creation.

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CERVANTES, MIGUEL DE (1547-1616)

Spanish novelist. Cervantes, probably of Jewish ancestry, is the last major representative of the Spanish humanism that was extinguished by the Counterreformation. That Cervantes might have had homosexual desires and experiences was first suggested in print in 1982 and restated more explicitly in 1987 (Rossi). There is much to support this suggestion: his teacher Juan López de Hoyos, to whom he remained close until his death in 1583, called him "my dear "beloved disciple"; Cervantes subsequently spent a year in Italy, of which he always kept fond memories and wished to return. For five years he was a captive in Algiers, where he was on surprisingly good

terms with a homosexual convert to Islam; he refers several times in his writings to the pederasty that flourished in the Ottoman empire; on his return from Algiers he was accused of unspecified filthy acts. His marriage was unhappy, and women in his works are treated distantly. Like Manuel Azaña, he put a very high value on freedom.

While Cervantes presented the male-female relationship as the theoretical ideal and goal for most people, the use of pairs of male friends is characteristic of his fiction, and questions of gender are often close to the surface. In his masterpiece *Don Quixote* (1605-15), which includes cross-dressing by both sexes, the middle-aged protagonist has never had, and has no interest in, sexual intercourse with a woman. A boy servant who appears fleetingly at the outset is replaced by the unhappily-married companion Sancho Panza. The two men come to love each other, although the love is not sexual.

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CHASTITY

See Asceticism; Celibacy.

CHICAGO

At the beginning of the twentieth century, America's chief Midwestern city achieved a remarkable economic and cultural eminence. At that time a homosexual subculture with its own language, dress, mores, and institutions began to take shape