

wick, a gay bar in the Ginza, where he met the seventeen-year old Akihiro Maruyama, who had just begun a golden career from which he was to graduate to the theatre, where he became the most celebrated female impersonator of his day. Mishima had reservations about the gay bars, as (in keeping with the pederastic tradition) he intensely disliked effeminate men and sought both male and female company—in the Japanese phrase “a bearer of two swords”—while preferring the male.

After passing the peak of his literary career, he became more of a public figure than ever. In 1967 he secretly spent a month training with the Self Defense Forces, and in 1968 he formed a private army of 100 men sworn to defend the Emperor, the Tate no Kai (Shield Society). From the same period is an essay deploring the emphasis given by intellectuals to the mind and glorifying the body instead. On November 25, 1970, he committed suicide in samurai style to publicize his appeal for revision of the postwar Japanese constitution that would allow his country to rearm. However one may judge his political views, Mishima was the most gifted Japanese author of his generation, and he retains a secure place in the literature of his country and the world.

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## MODERNISM

The literary and artistic currents that came forcefully to public attention at the end of the nineteenth century and favored stylistic and thematic experiment are known collectively as modernism. High modernism, the age of the pioneers, is generally accepted as lasting until about 1940. After that date modernism expanded beyond its early base, becoming more dif-

fuse. In the 1970s many critics and historians concluded that modernism had, for all intents and purposes, come to an end, having been overtaken by post-modernism. Even though there was no consensus as to the meaning of the new term, its introduction signals the possibility of assessing the meaning of modernism itself as a period which had attained closure.

Although some would trace its roots to the later eighteenth century, most scholars concur that modernism was a response to the complexities of urbanization and technology as they reached a new peak in the later decades of the nineteenth century. The hallmarks of modernism vary from one medium to another, but they may be summed up as a new self-consciousness, irony, abstraction, and radical disjunction of formal elements. Among the trends highlighting the first stage of modernism are aestheticism, with such figures as Oscar Wilde and Walter Pater, and decadence, with Paul Verlaine and Arthur Rimbaud as central figures. Modernism entered a new phase in the second decade of the twentieth century, with such movements as Cubism and non-objectivism in painting, imagism in poetry, and twelve-tone music. This phase is sometimes known as high modernism, with late modernism ensuing about 1940.

The bearers of high modernism, such as Ezra Pound and Wyndham Lewis, Guillaume Apollinaire and F. T. Marinetti, Pablo Picasso and Marcel Duchamp, were reacting against some features of incipient modernism as they perceived them: the so-called “fin-de-siècle,” associated with over-refinement, decadence, and homosexuality. Consequently, we find in these writers and artists a strong element of masculism, leading them loudly to disdain “pansies,” and to treat women as mere adjuncts in their creative endeavors.

The case of Pound shows a gradual hardening of attitudes. In the winter of 1908 he was dismissed from Wabash College, ostensibly for a minor heterosexual escapade. Yet to a friend he remarked af-

terwards, "They say I am bi-sexual and given to unnatural lust." Later in 1908, in a letter from London, he remarked that "in Greece and pagan countries men loved men"; although he did not share this taste, he did not feel it necessary to condemn it. After World War I, however, he inserted a coarse homophobic joke in Canto XII, and connected sodomy with usury as two evils of the age. Although he continued to cherish his friendships with Jean Cocteau and Natalie Barney, Pound could be heard inveighing in the 1950s against the "pansification" of America. Illustrating the fact that bigotries tend to come in sets, Pound's thinking showed a simultaneous increase in anti-Semitism. It is probably too simple to attribute this growth of homophobic attitudes to the poet's involvement with Mussolini's fascism. Even before World War I, Pound had had a portrait sculpture made depicting himself as a phallus. And he associated artistic creativity with the aggressive performance of heterosexual coitus.

It is interesting to observe the interplay of trends in a more conflicted figure, such as D. H. Lawrence, who railed against Bloomsbury's effeteness, but at the same time recognized his own homoerotic component. Nonetheless, he felt that maturity required commitment to a heterosexual relationship, which he maintained through thick and thin with his wife Frieda. The artist Marcel Duchamp twice had himself photographed in feminine clothing as "Rose Sélavy," but seemed to compartmentalize his flirtation with this identity, and otherwise showed no gender-bending or homosexual tendencies.

An exception to the link between modernism and machismo is the activity of lesbian innovators. Margaret Anderson and Jane Heap, the lesbian editors of the avant-garde magazine *The Little Review*, never had any difficulty with the most advanced literary modernism. At considerable risk from the forces of Comstockery they issued the first, serial publication of

James Joyce's *Ulysses*. Later the complete volume was to be issued by Sylvia Beach from her bookshop, Shakespeare and Co. in Paris. Gertrude Stein created a prose style that was consciously aligned with Cubism and other avant-garde movements in the visual arts. For many years she was close to Picasso, an arch-sexist. In conversation Stein tended to put down male homosexuals, going so far as to impugn even the masculinity of Ernest Hemingway, though she did collect paintings by the minor homosexual artist Sir Francis Rose. Her younger modernist contemporary Djuna Barnes seemed to have more sympathy for gay men. Other lesbian writers working in Paris, such as Natalie Barney and Renée Vivien, were relatively traditional in style. The case of Virginia Woolf is complex, because she belonged to Bloomsbury, where she was on intimate terms with other lesbian, bisexual, and homosexual figures. At the same time she strove to innovate in her own prose style.

On the Mediterranean fringe of European industrial civilization, two of the most significant modernist poets, Constantine Cavafy (Greek, residing in Alexandria) and Fernando Pessoa (Portuguese) were homosexual. In America the gay poet Hart Crane was a chief modernist innovator, while Marsden Hartley and Charles Demuth were advanced painters who were homosexual. Perhaps the most visible figure of late modernism in the visual arts was Andy Warhol, whose public persona combined elements of camp and dandyism. In the experimental film genre sometimes known as the "Baudelairean cinema" a number of leading figures were gay, including Kenneth Anger and Jack Smith. These last examples suggest that, among men at least, modernist machismo was most characteristic of the European core where it all began; at the periphery there was more room for variation.

In a bizarre twist in the 1980s, a few architectural critics hostile to the new trend of post-modernism, have attacked it

as homosexual, claiming that the contrasting treatment of façades and interiors is a form of "transvestism."

There can be no simple, one-to-one correlation of literary and artistic styles, on the one hand, and gender concepts, on the other. Yet an interplay does exist, and working out its details in the case of modernism—in its several varieties—is a challenge for future scholarship.

Wayne R. Dynes

### MOLL, ALBERT (1862–1939)

Berlin neurologist who helped shape the medical model of homosexuality that was created in late nineteenth-century Germany. His first treatise on the subject, *Die konträre Sexualempfindung* (1891), differentiated between innate and acquired homosexuality and proceeded to focus on the former, describing the homosexual as "a stepchild of nature." He proposed that the sex drive was an innate psychological function which could be injured or malformed through no fault or choice of the individual himself.

Moll refined his theory in his more general treatise on sexuality, *Untersuchungen über die Libido sexualis* (1897), and placed more stress on the nature of homosexuality as an illness, often an "inherited taint." With his *Handbuch der Sexualwissenschaften* (1911), he turned his attention to the cases of acquired homosexuality, for which he offered association therapy (replacing same-sex associations with those of the opposite sex) as a cure.

As the years passed, he became increasingly hostile to Magnus Hirschfeld and his Scientific-Humanitarian Committee. Alienated in part by Hirschfeld's polemical mode of dealing with the subject, in part by certain ethically dubious sides of Hirschfeld's activity, he became the major "establishment" opponent of the Committee. At the same time, he lessened his emphasis on the innate character of homo-

sexuality in favor of one that could be used to justify penal sanctions by the state.

In his autobiography, *Ein Leben als Arzt der Seele* (1936), he stated his belief that most homosexuality is acquired by improper sexual experiences, and only a small percentage can be said to be innate. He even went so far as to attack those (especially Hirschfeld) who believed homosexuality an inborn condition and sought social and legal acceptance for homosexuals.

Although his name is largely forgotten today, his works were widely read in their time. His *Sexualleben des Kindes* and *Handbuch der Sexualwissenschaften* were the first works to appear on their respective topics. His theory on the sex life of the child had a profound (but largely unacknowledged) effect on Freudian concepts.

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James W. Jones

### MOLLIS

The primary meaning of this Latin adjective is "soft," but it was also used in a secondary, sexual sense. From the first century B.C. onwards the Romans used the word as an equivalent *malakos/malthakos*, "soft, passive-effeminate homosexual." Other Latin words in this semantic field are *semivir*, "half-man," and *effeminatus*. The compound *homo mollis* ("softy") is also found. The abstract noun *mollities* meant "softness, effeminacy" but also "masturbation," with the underlying notion that "only a sissy has to masturbate." In St. Jerome's translation of I Corinthians 6:9 the *molles* (pl.) are (along with the *masculorum concubitores*, "abusers of themselves with mankind,")