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 deploiring 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.


Warren Johansson

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 diffuse. 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
course homophobic joke in Canto XII, and
connected sodomy with usury as two evils
of the age. Although he continued to cher-
ish his friendships with Jean Cocteau and
Natalie Barney, Pound could be heard
invoking in the 1950s against the “pansi-
fication” 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 effemeness, but at
the same time recognized his own ho-
moerotic component. Nonetheless, he felt
that maturity required commitment to a
heterosexual relationship, which he main-
tained through thick and thin with his
wife Frieda. The artist Marcel Duchamp
twice had himself photographed in femi-
nine clothing as “Rrose Sélavy,” but
seemed to compartmentalize his flirtation
with this identity, and otherwise showed
no gender-bending or homosexual tenden-
cies.

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,
ever had any difficulty with the most
advanced literary modernism. At consid-
erable 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 conver-
sation Stein tended to put down male
homosexuals, going so far as to impugn
even the masculinity of Ernest Heming-
way, though she did collect paintings by
the minor homosexual artist Sir Francis
Rose. Her younger modernist contempo-
ary 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 (Portu-
guese) 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 pub-
lic persona combined elements of camp
and dandyism. In the experimental film
genre sometimes known as the “Baude-
lairean cinema” a number of leading fig-
ures were gay, including Kenneth Anger
and Jack Smith. These last examples sug-
gest 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 vari-
ation.

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

MOELL, 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 Sexualerempfindung (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-