

BIBLIOGRAPHY. Philippe Jullian, *Prince of Aesthetes*, New York: Viking, 1968.

Stephen Wayne Foster

MONTHERLANT, HENRY DE (1895–1970)

French novelist, dramatist and essayist. A Parisian by birth, Montherlant was educated in an elite Catholic boarding school, whose atmosphere of particular friendships and ambivalent student-teacher relations left an abiding impression. At the age of sixteen he fell passionately in love with a younger boy—an interest evoked in *La Ville dont le prince est un enfant* (1952) and *Les Garçons* (written in 1929 but published posthumously).

In World War I he used family connections to make sure that he had a taste of combat without really being endangered by it. His first novel, *Le songe* (1922), is an account of the war initiating a lifelong personal cult of virility and courage that many have subsequently found spurious. In ensuing novels, as well as in his plays (1942–65), Montherlant presents resolute heroes and heroines who are steadfast in their confrontation of God and nothingness, embodying audacity, patriotism, purity, and self-sacrifice as opposed to cowardice, hypocrisy, compromise, and self-indulgence. Throughout his life, Montherlant labored to polish an image of a manly stoic, and it was in this key that he took his own life in 1972, as blindness set in.

The posthumous publication of his correspondence with the openly gay novelist Roger Peyrefitte threw a new light on Montherlant, one that could only prove disconcerting to many of his erstwhile admirers. In April 1938 the thirty-one-year old Peyrefitte met Montherlant, then forty three, at an amusement arcade in Place Clichy in Paris. Both had discovered independently that, in a Paris that had still not entirely recovered from the Depression, these commercial undertakings provided good opportunities for picking up impoverished teenaged boys, taking them

to the movies, and then home to bed. Montherlant soon fell in with one particular youth, who was fourteen, with the knowledge of the boy's mother. Although not a novice in these matters, the older novelist came to rely on Peyrefitte's advice as to how to conduct the affair. After Montherlant settled in the south of France, their friendship continued on a weekly, sometimes daily postal basis, though with verbal dodges to fool the censor. Through the tragic events of the declaration of war, the defeat of France, and the beginning of the Occupation, the two remained obsessively preoccupied with their affairs with boys. Both men got into scrapes with the authorities, but while Montherlant was able to use influence to smooth things over, Peyrefitte lost his job with the Quai d'Orsay.

Although a first version of the novel *Les Garçons* was written in 1929, the full text, which shows the pupils of Sainte-Croix in an almost frantic ballet of love affairs with each other (though not with the teachers), did not appear until after the writer's death. The book captures the sultry mixture of passion, religion, and (a very definite third) study in an elite French school as well, if not better than any other in this well populated genre. Before his death Montherlant seems to have foreseen that the truth about himself would come out, and even to have given this process some anticipatory encouragement.

In their lives Montherlant and Peyrefitte offer a vivid contrast: the one striving to retain and even polish the mask of heterosexuality, the other frank about his homosexuality from his first novel, *Les amitiés particulières* (1945). Yet after Montherlant's death a truer picture has emerged, and the divergent perspectives of work and life have become visible without growing together. In fact his work abounds in divided characters: a colonial officer who does not believe in imperialism, an artist who does not care for painting, a priest for whom God is an illusion, and an

anarchist who has never believed in anarchism.

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Wayne R. Dynes

MOTION PICTURES

See Film.

MOVEMENT, HOMOSEXUAL

Modern life has seen many movements for social change, including those intended to secure the rights of disenfranchised groups. The *homosexual movement* is a general designation for organized political striving to end the legal and social intolerance of homosexuality in countries where it had been stigmatized as both a vice and a crime, and where the revelation of an individual's homosexuality almost inevitably led to social ostracism and economic ruin. Only at the end of the nineteenth century did such organized movement endeavors become possible in continental Europe, in no small measure because of the impact of scientific thinking on the political discourse of that epoch. Characteristic of such movements is their capacity to give the homosexual individual not just a sexual but a political identity—as a member of a **minority** with a grievance against the larger society. These movements varied in the size of their membership and the scope of their activity, as well as in the specific goals which they pursued and the arguments by which they sought to persuade the decision-making elites and the general public of the justice of their cause.

Origins. The **Enlightenment** of the eighteenth century, which took up arms against every form of arbitrary oppression, may be regarded as the spiritual parent of all later homosexual liberation movements. Yet such leading Enlighten-

ment thinkers as **Voltaire** and **Diderot** had ambivalent attitudes toward sexual non-conformity. While opposing barbaric oppression, they clung to the notion that the church remained the arbiter of "morality," which in practice meant sexual morality, and that same-sex relations, being "unnatural," were destined to disappear in a truly enlightened polity. During the French Revolution two pamphlets appeared, *Les enfans de Sodome* and *Les petits bougres au manège*, purporting to give information on adherents to a proto-liberation movement for homosexuals, but this anticipation remains shadowy.

A lonely precursor was **Heinrich Hoessli** (1784-1864), a Swiss milliner from the canton of Glarus, who in 1836-38 published in two volumes *Eros: Die Männerliebe der Griechen: ihre Beziehungen zur Geschichte, Erziehung, Literatur und Gesetzgebung aller Zeiten* (*Eros: The Male Love of the Greeks: Its Relationship to the History, Education, Literature and Legislation of All Ages*). Amateur that he was, Hoessli collected the literary and other materials—mainly from ancient **Greece** and medieval **Islam**—that illustrated male homosexuality. His writings, issued in very small editions, had no immediate effect on public opinion or the law.

Second in the prehistory of the movement, the German jurist and polymath **Karl Heinrich Ulrichs** (1825-1895) began in January 1864 to publish a series of pamphlets under the title *Forschungen zur mann männlichen Liebe*. The first of these was entitled *Vindex*, a name meant to vindicate the homosexual in the eyes of public opinion. The second had the name *Inclusa*, taken from Ulrichs' formula *anima muliebris corpore virili inclusa*, "a female soul trapped in a male body." The pamphlets rambled over the entire field of ancient and modern history and sociology, with comments on contemporary scandals. Although he even conceived the idea of an organization that would fight for the human rights of **Urnings**, as he called them,