

tions and advertising, became the leading French gay publication, covering life in both Paris and the provinces. Homosexuality became a respectable theme in the world of the literary salons and publishing houses whose debates set the tone for the intellectual life of France and many other countries. After the decline of the influence of Jean-Paul Sartre and his existentialism, new sets of intellectuals, structuralist and post-structuralist, took the stage in Paris, attracting followers at home and abroad; prominent among them were Roland Barthes and Michel Foucault.

The steadily increasing prosperity of France as a whole has brought the consumer society within the reach of many gay Parisians, who have not spurned the pleasures of fine clothing, entertainment, and foreign travel. A gay radio station, Future Génération, broadcasts twenty-four hours a day, and the Minitel system makes computer dating possible. Paris hosts the only successful gay church that originated in Europe, the Centre du Christ Libérateur. Less favored by the new prosperity is the large section of the working class of North African origin, known colloquially as "les Beurs." Retaining a strong sense of family solidarity and aspects of Mediterranean homosexuality, these mainly Muslim French citizens are subject to stereotyping by the majority, a situation complicated by the fact that many hustlers are Beurs. An attempt to establish a gay mosque in Paris failed. Although the French capital is less renowned as a gay center than Amsterdam and Berlin, the overall attractions of Paris still suffice to draw enormous numbers of foreign gay and lesbian visitors.

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PARTICULAR FRIENDSHIPS

This term has been applied mainly to the emotional attachments of adolescents, particularly in closed institutions such as boarding schools, monasteries, and convents, who are passing through the "homosexual phase" of their development, but it is sometimes extended to the affectionate pairings of adults. Used in French as early as 1690 in a text entitled *Examen des amitiés particulières*, it was adopted by Joseph-François Lafitau to describe male-male relationships among the members of Amerindian tribes. In 1945, the novelist Roger Peyrefitte adopted the term for the title of his novel (*Les amitiés particulières*; in English, *Special Friendships*) about the tragic love affair of two schoolboys at an exclusive Catholic boarding school in France on the eve of World War I. Internationally famous, the work has become a classic of adolescent male love and so consecrated the term in that specific meaning.

The text of 1690 describes those involved in a "particular friendship" as constantly seeking each other's company, sharing their most intimate cares and griefs, and covertly violating the rules of the institution, while keeping others at a distance and excluding them from their conversation. The authors who recount such friendships agree that physical intimacy may, but need not be part of the mutual affection. Such writers include the novelists Honoré de Balzac (*Louis Lambert*), Paul Bonnetain (*Charlot's amuse*), Camille Ferri-Pisani (*Les perversis—Roman d'un potache*), Jehan Rictus (*Fil de fer*), Alain-Fournier (*Le grand Meaulnes*), and Amédée Guiard (*Antone Ramon*).

The British public school has an analogous phenomenon, but far more strongly tinged with sadomasochistic elements because of the system of "fagging"

(not related to the modern American meaning of *faggot/fag*), in which a younger boy had to serve an upperclassman as his menial. The diaries of John Addington Symonds and other sources portray the Harrow of the 1840s as a virtual jungle where adolescent lust and brutality reigned unchecked. Every good-looking boy was given and addressed by a female name, and was regarded either as public property, in which case he could be forced into (often public) acts of incredible obscenity, or else made the "bitch" of an older boy. On the other hand, there could also be romantic friendships at public schools, in which one boy was younger, handsome, in another house, and in need of protection; such relationships were usually left asexual, to preserve the romantic glow. The participants would probably have liked to give them physical expression but were restrained by the pressures of the milieu. A modern classic novel on this theme is Michael Campbell's *Lord Dismiss Us* (1967); an American counterpart, John Knowles' *A Separate Peace* (1960), has a tragic ending.

The analogous relationships in girls' schools were named *crushes* or *smashes*. Because the sexual element in these feminine attractions is often deeply sublimated, the pattern appears unmistakably in books written for adolescents themselves, even in the era of Victorian prudery. Just because intense emotion between girls was less interdicted and more overt physical expression allowed, the lesbian equivalent of particular friendship could be delineated more clearly. Colette depicts such an attachment in her early work *Claudine à l'école* (1900), Dmitry Merezhkovsky another in his *The Birth of the Gods* (1925). In the film *Mädchen in Uniform* (1932), based on the novel *The Child Manuela* by Christa Winsloe, a lesbian "special friendship" ends in terror and tragedy.

For many participants in special friendships, the whole experience was a moment of adolescent romance and ideal-

ism which they would leave behind as they matured into the heterosexual affairs of adulthood. For a few, it was an initiation into the realm of homosexual experience that would remain forever tinged with the afterglow of youthful tenderness and mutual devotion.

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PASOLINI, PIER PAOLO (1922-1975)

Italian novelist, poet, filmmaker, playwright, and polemical essayist.

Life. Born in Bologna, during World War II he took refuge in rural Friuli, where he remained until 1949, becoming a member of the Communist Party. In 1949 anticommunist political enemies made his homosexuality public, creating a scandal that led to his expulsion from the Party, ruining his career as a teacher, and causing him to move to Rome.

In Rome Pasolini came into contact with the world of the slums on the outskirts of the city, which he portrayed in his novels *Ragazzi di Vita* (1955) and *Una vita violenta* (1959). His novels were accompanied by poetry of high quality, as seen in the volumes *Le ceneri di Gramsci* (1957), *La religione del mio tempo* (1961), and *Poesia in forma di Rosa* (1964). These publications brought him fame, but also a series of prosecutions (often for "obscenity") that were to dog him periodically throughout his life.

By the early 1960s Pasolini's name had become one of the best known in postwar Italian culture. He had also published essays and anthologies which served to keep him in the public eye. Interna-