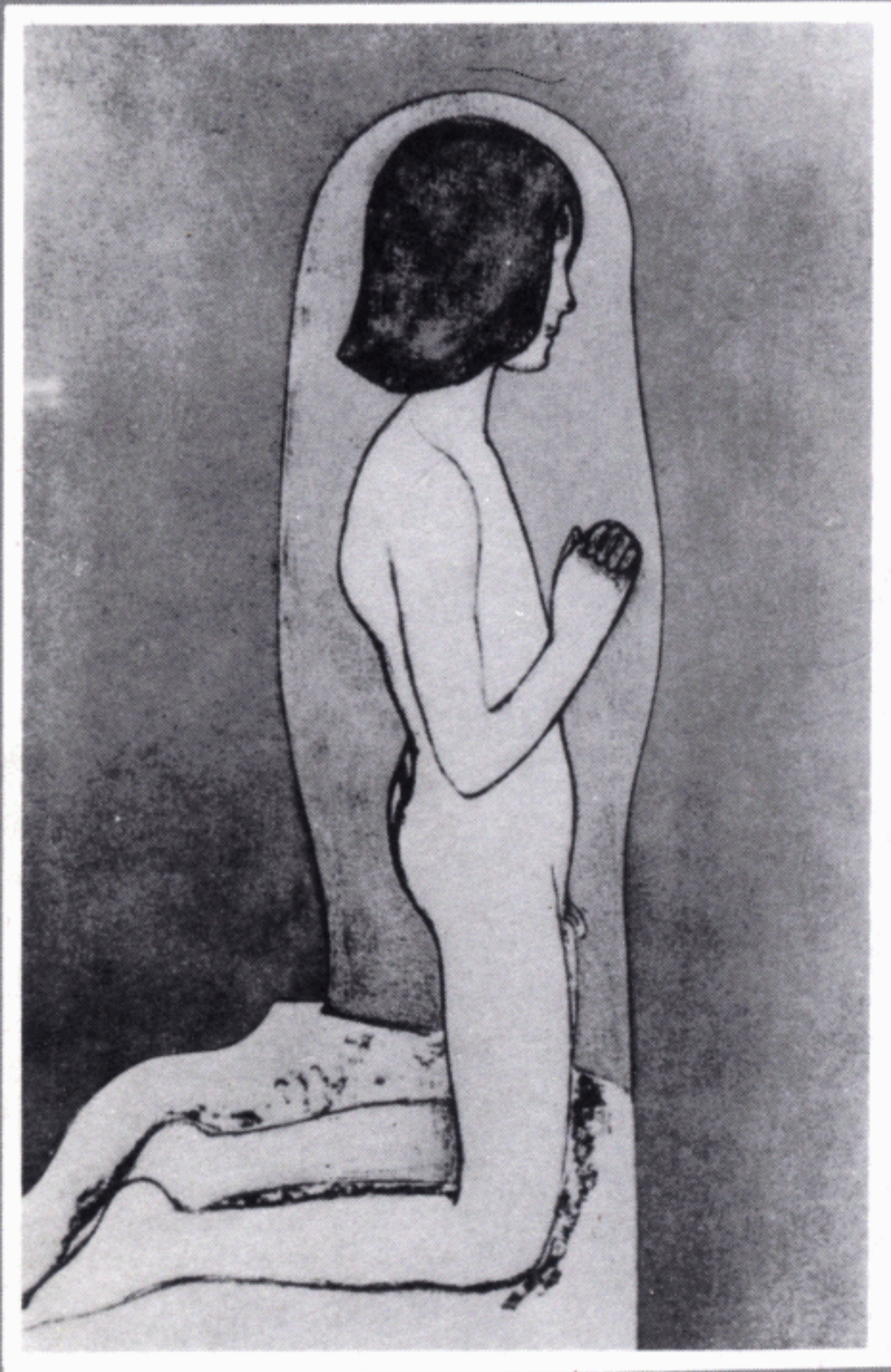


# PAIDIKA

The Journal of Paedophilia



Autumn 1988 Number 4

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## The Journal of Paedophilia

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# GOVERNMENT AND GOOD MORALS

H.J. Roethof

Dr. H.J. Roethof is presently the senior member of the Second Chamber, the lower house of the Netherlands parliament. Originally the chairman of the Liberal Youth Organization (J.O.V.D.), he later became a member of the Labor Party (P.v.d.A.). An expert in the law of nations, he worked as a political commentator for a leading liberal newspaper and as a civil servant before being elected to parliament in 1969. As a legislator he consistently pressed for restraint in criminal legislation, not least with respect to morals laws. His accomplishments include the constitutional amendment eliminating the death penalty from Dutch law, and the legal exemption of *bona fide* social workers from the prohibition against hiding runaway minors.

Dr. Roethof is noted for his constancy in defending freedom of expression and legislative restraint. On the other hand, this constancy has made him enemies among proponents of new penal legislation, such as feminists opposed to pornography, or gays advocating legal prohibitions against publicly insulting persons because of their sexual orientation. His clash with feminist writers over pornography may have contributed to his non-election in 1982; he returned to parliament in 1986. He is not his party's spokesman on moral issues, but that has not deterred him from taking firm stands on these issues. He has advocated lowering the age of consent for sex to twelve, and presents lectures on the subject of morals legislation to various audiences. Like the speech here, these reflect his personal views and not necessarily those of his party. The Labor Party was the main driving force behind the 1971 repeal of the law that forbade homosexual contacts between adults and minors over the age of 16, but, to Dr. Roethof's disappointment, it so far has shied away from a clear stand on whether the prohibition of sex with persons under the age of sixteen should be modified.

The speech translated here was the main address at the fifth anniversary celebration of the Vereniging Martijn, a Dutch association devoted to providing public information about paedophilia and assistance to paedophiles, and which publishes the magazine *Ouderen-kinderen-relaties*, or O.K.. It has been reprinted in whole or in part in several national Dutch newspapers, in O.K., and in *Socialisme en Democratie*, issued by the research bureau of the Dutch Labor Party. The translation and notes are by Jan Schuijjer.

The late Mr. Abspoel, who, as you know, derived part of his fame as a public prosecutor from the trial of Gerard Reve and his donkey<sup>1</sup>, stated a number of years ago that during his career he was frequently confronted with legal proceedings concerning sex with minors. "More than with other offences mentioned in the Penal Code," he said, "I have had doubts about the desirability of criminalizing these and the usefulness of prosecuting them. Furthermore, as it cannot be denied that the provisions of our Penal Code are rooted in the views of what is and is not morally permitted in the Netherlands, the question occurred to me whether the State has the right to force these views, although they are held by the majority of the population, upon others by means of legal sanctions. Imposing one's own views about good and evil on others is more or less inherent in human nature. One of the characteristics of human nature is that we apply certain standards of good and evil, what is morally permitted and what is not. That is coupled with the inclination to regard these views as the only true ones. Consequently, one stands a good chance of giving in to the temptation to force his own view of truth upon others, if necessary by violent means." Mr. Abspoel himself had a Roman Catholic background, and so reveals an appealing portrait of himself.

Sexuality, like eating and drinking, is part of the normal pattern of every human being's life. At the same time it is one of our most personal and emotion laden aspects. For that reason alone it is worth considering what role penal law should play in it. The intentions of penal law regarding sexuality derive from and were integrated with the old religious views. It has long been emphasised in our Christian society that sin must be punished and evil requited. To be sure, the way in which this ought to be done has changed in the course of time. In pre- or early Christian days families or tribes used to settle their own disputes. More modern times saw the advent of the Public Prosecutor who, with or without a request from a citizen, demanded the evil-doer's conviction on behalf of the entire society. Penal law has become public law, as we say in legal terms.

Our opinions on sexuality have long been

dominated by those of church representatives. Homosexuality has been condemned for centuries, and those caught in the act were threatened and sometimes punished with severe penalties, even death. The same was true for paedophilia and several other forms of sexual conduct mentioned in the Penal Code. For centuries, the organizing principle of heterosexuality has been the limited freedom of women, who were given little choice about how many children they bore and whose right of personal self-determination in this was strictly curtailed. In exchange they received a certain degree of protection, but remained in a subordinate role. The contraceptive pill has changed this to some extent, and I do not consider it a coincidence that the emergence of the pill and women's liberation went hand in hand, chronologically.

Nowadays the penal law is not regarded as a means of revenge. It is now seen as a means of protecting society against extremely unwelcome behaviour and even perhaps as a means of uplifting offenders. One should not have too many illusions about the latter. Consequently, a more liberal view would advocate restraint in enforcing criminal laws, particularly in cases where imprisonment could result, and even more specifically in such a sensitive and personal area as sexuality. Unfortunately, the idealistic expectation that incarceration will lead to resocialization usually does not turn out to be true. Sad as it is, it has been established that imprisonment makes people bitter rather than better. Moreover, it has to be noted that jobs are not plentiful for those who have spent time in jail. It is undeniable that imprisonment contributes to their isolation. Imprisonment still stigmatizes. Finally, one should be under no illusion about its deterrent effect. Experience shows that ever more severe penalties and ever higher crime rates often coincide.

How has the relationship between criminal law and sexuality developed in the Netherlands during the last one hundred years or so? The legislators' attitude in 1886<sup>2</sup> was that the authorities should combat, by means of penal sanctions, public corruption of morality. The liberal rulers of those days were enlightened on the one hand,

and typical sneaks on the other. Not moral dimensions but public order stood first in their minds. Regarding sexuality, the authorities determined what could and could not be permitted for the sake of public order. There was of course a fairly strict social vigilance, in the form of people spying on each other, but as long as events were not in the limelight of publicity, the authorities would not be quick to interfere.

This philosophy lasted until 1911. Meanwhile the religious parties had taken over the helm and their Minister of Justice Regout desired to take an entirely different stand on sexual relationships than his predecessors, whose views, as he saw it, had erred on the liberal, *laissez-faire* side.

In apparent harmony with the spirit of the age, Christian principles were elevated to become the dominant morality. The law was amended, which led to violators of this morality being pilloried and made subject to criminal prosecution. In this way Christian ethics were officially made public policy.

The period between the world wars was marked by a great deal of hypocrisy, against which numerous organizations, particularly after 1945, began to defend themselves with increasing success. In the area of sexuality this was true first and foremost of the NVSH and COC.<sup>3</sup> But in a much wider sphere emancipation, in the sense of speaking out and dissociating oneself from "overseers" and clergy, became ever more a common value.

The ideals of the French and American revolutions, including the individual right of self-determination and the principle of the equality of all mankind, again came forward. Liberation from superfluous restrictions, the wish to choose one's own identity more purposefully, strengthening of one's own selfhood and sense of responsibility were among the most important social concepts. Adults wished to determine their own place in society and appeared no longer prepared to acquiesce to the traditional security and familiarity gained by social subordination, even though this entailed undeniable risks. The women's liberation movement in particular formed a militant part of this emancipatory wave. The quest for an open, pluralist society, not least in the field of interpersonal relations,

had broken out with full intensity.

Nevertheless, the seventies did not see a thorough and fundamental revision of Regout's "morals laws" of the turn of the century. This was due to several causes. Some of the most objectionable aspects, such as punishments for adultery and homosexual contacts between adults and minors above sixteen, were reformed by separate bills. I also include among these reforms the legislation on abortion, albeit with mixed feelings.<sup>4</sup> In addition to this, judges had increasing reservations about enforcing antiquated laws, resulting in numerous cases—for example, concerning pornographic books and films—hardly being prosecuted, if at all. As a consequence, the pressure on the government to re-examine the entire body of prevailing laws—for example those concerning serious sexual crimes and sex with children—severely diminished. However, particular responsibility should be assigned to the more than ten year long administration of Minister of Justice (later Minister-President) Dries van Agt, who carried on a hopeless battle against the liberalization of the abortion law, which absorbed a great deal of the energy of the sexual reform movement. By the time he completed his term and returned to his native Brabant<sup>5</sup>, the right moment for legislative change had passed.

Just when the new Minister of Justice De Ruiter expressed his preparedness to modify the law, he was besieged by a number of women, who together with a part of the feminist movement, started to attack pornography, which was depicted as a symptom of the oppression of women, a form of discrimination in conflict with the equality of the sexes, and possibly an incentive to sexual assaults on women. Smoke-bombs and sometimes harsh actions underscored their determination. The process of "un-moralizing" the sex laws, which for years had been defended by fire and sword by anyone situating himself on the progressive side of the political spectrum, was thus abruptly, temporarily, halted. The protestors gained support from the Christian-Democrats—and from the Communist Party too, by the way—and a startled Minister De Ruiter sent his bill to the Emancipation Council<sup>6</sup> for advice. They subsequently recom-

mended a further inquiry into the possible damage done by pornography, and the connection, if any, it had with violence against women, and a further investigation of its influence on children, and the effects on children and adults who are the subjects in pornography. The issue of women's modesty, the rally-cry of Regout and his spiritual successors, was replaced by her vulnerability.

It is true that the amendment of the pornography laws, with the exception of those pertaining to "child pornography", has finally been accomplished<sup>7</sup>, but the rest of the program of amending and repealing morals laws proved still more difficult to bring about. A bill concerning serious sexual crimes, which had been submitted to the Council of State<sup>8</sup> for advice, had to be reconsidered by the Cabinet because of the age of consent it stipulated and because of the way in which dependency relations were defined.<sup>9</sup> If my information is correct, the bill is still pending in the Cabinet.

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**The responsibility of the government regarding sexuality is to guarantee the individual's right of free choice, the right of self-determination. This freedom to choose obviously contains both the right to engage in desired sexual contacts and the right to refuse those which are not desired.**

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What in point of fact are the issues? In my view, the issues in the entire discussion about morals legislation are the responsibility of government, what criminal law can potentially accomplish, and the precise definition of offences.

The responsibility of the government regarding sexuality is, it seems to me, to guarantee the individual's right of free choice, the right of self-determination, as a primary condition for an open, pluralist society. This freedom to choose obviously contains both the right to engage in desired sexual contacts and the right to refuse those which are not desired. No government

should interfere in polygamy, homosexuality, or any other form of sexual behaviour, without additional cause. By "without additional cause" I mean the government bringing action against a person, be they homosexual, heterosexual, or what have you, without that person having infringed the right of sexual self-determination of any other person. This is the origin of my critique of the idea of enforcing "public morality."

A social movement which attempts to accomplish its goals by laws that advance its own moral views legitimizes state interference in the most intimate part of people's private lives, and impedes emancipation and social renewal. As soon as any social group, whether or not it subscribes to the motto that the personal is political, can have the authorities do its bidding, the norms of this group will be imposed on others.

Restraint should be a principle in criminal law, but disregarding this is particularly detrimental when sexual behaviour is concerned, for which personal advice from one's community, and professional assistance, would be more beneficial. Criminal law is not a fitting instrument to be used for solving problems in intimate relationships. It has been argued that the sexual "oppression" of women is one element of the all-encompassing "oppression" of women in society, and that penal law could contribute to relieving this "oppression" by combatting sexual assault. Taking issue with this, I submit that the relationship between two people is much more complicated than this stereotype. Power in an erotic or sexual relationship between two people is not entirely decided by the social strata to which each belongs, nor by the fact that one might be employed by the other, but rather their mutual affection and emotions are at least an equal factor.

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**Restraint should be a principle in criminal law, but disregarding this is particularly detrimental when sexual behaviour is concerned.**

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Some people believe that in a lasting relationship they have to "efface" themselves for the

other. In retrospect this could lead to remorse. Sometimes they go to court even after many years have passed. The newspapers nowadays are full of such reports. But what can a court contribute? Imbalances of power between the two people exist in every relationship; often the balance of power alternates between the two partners. A permanent balance only rarely occurs. Sometimes one dominates, at other times the other. Moreover it is often difficult to determine who takes initiatives. This is to say only that the matter is of such a personal nature that we need to guard against laying down all kinds of legal standards, and the involvement of the police and criminal courts, even when the "victim" desires it. If we nevertheless choose to do this, we not only relinquish our right of self-determination, but we also overlook the fact that criminal law can not be used to regulate personal relationships within society.

The draft of the bill on serious sexual crimes, as initially submitted to the Council of State, was a compromise between the positions of the religious and liberal parties in a coalition government. The contribution from the religious side was clearly expressed in their demand for an absolute prohibition of sexual contacts with persons under sixteen years of age, instead of twelve years as originally proposed by the Liberal Minister of Justice. The Liberal faction in parliament, followed by the Minister himself, changed its tack within 48 hours.

Things have changed since the seventies. In those days everything sexual was advocated. One had to experience things before being able to judge them. At present, violence, incest, promiscuity, harassment and repression are the concerns of the day. As in the old days, sex is again becoming surrounded by a veil of impermissibility. I am afraid that I must agree with the view of Dr. Wafelbakker when he says—and here I am thinking of the Rotterdam commune<sup>10</sup>—today parents who deliberately provide their children with a careful and responsible sex education run much graver risks than those parents who frustrate their children completely by utter negligence.

Since thorough, clear guidelines in the form of appropriate legislation is not forthcoming, a cer-

tain degree of legal uncertainty prevails in the society and in the policies of the prosecutors. Signs of this can be found daily in the press. Numerous problems arise through attempts to stretch the definitions of offences; other problems occur because of conflicting views of what does and does not represent free will, and still other problems arise by linking obscure Christian ideas with those of new outspoken constituencies, as is happening in attacks on paedophilia. The protection of children is made the overriding standard. The supposition that a child has no erotic desires at all, or may not act on them, provokes what I consider to be the worst form of moralizing. When a person like Dr. Mik, in the Oude Pekela affair<sup>11</sup>, makes an emotional statement about the perversities inflicted on children, without being specific about them, it is my view that he too contributes to such moralizing, although there can be no doubt that this is not his purpose.

Producing satisfactory sex legislation is, to my mind, hampered by five factors. These are:

1. The dependency syndrome.
2. The discrimination syndrome.
3. The vulnerability syndrome.
4. The criminalization syndrome.
5. The morality syndrome.

The *dependency syndrome* supposes that many (or most) interpersonal relationships are characterized by domination and subordination, and that law must interfere if these dynamics are abused. I consider this a dubious point of view. Sexual relationships are much more complicated than that. A person may be stronger economically, but also emotionally. One who is a "victim" in one respect may be the stronger party in another. Sex is a part of daily life and should not be approached on the basis of fear of excesses. Especially not by the government. This syndrome assumes *a priori* that damage or coercion will take place. When reading proposals and draft-texts for laws these days, one has the feeling that the fact that damage and coercion are the exception is entirely overlooked. Moreover, even when there is damage it does not necessarily have to lead to criminal charges, because civil lawsuits are also available as a remedy. Further,



genuine coercion can be dealt with under section 284 of the Penal Code.<sup>12</sup>

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**Criminal law serves to combat excesses. It does not settle interpersonal problems and should not interfere in mutually affective relationships.**

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The *discrimination syndrome* takes as its starting point that because some forms of discrimination, such as racial discrimination, are already crimes, discrimination on account of sex or sexual orientation ought to be brought under penal law also.<sup>13</sup> The problem is that in the case of race, the present Dutch laws do not actually combat discrimination itself, in the sense of racial inequality, but rather its expressions, such as insulting public statements. Van der Dunk rightly remarks that the relation between freedom, freedom of expression and moral censorship is the fundamental issue for a pluralist democracy. Whoever wishes for a free society must also accept its risks. Part of this is the freedom to express offending opinions. Only in extreme circumstances should a judge interfere. Moral censorship begins when, for instance, the COC sues Cardinal Simonis in order to compel him to retract what they regard as discriminatory statements about homosexuals.<sup>14</sup> To my mind, such an action oversteps the boundary of moral censorship by a wide margin. Moreover, it never contributes to a clarification of positions when issues have to be debated in criminal courts. The possibility of offending, provided that this is done without hurting people's feelings unnecessarily, gives flavour to a democratic society.

The *vulnerability syndrome* is based on the assumption that some minorities have to be dealt with gently in public life, because persons belonging to these minorities have "already suffered such a great deal". This too opens the door to moral censorship. Little would remain of literature and art if, on every occasion, one had to evaluate the pros and cons of publishing or exhibiting something that might be considered as harmful to some group in society. I therefore share the serious objections of the NVSH against

the seizure of erotic photographs of children by the Amsterdam police on the basis of section 240B of the Penal Code.<sup>15</sup> Leaving aside the fact that the pictures do not affect me, at any rate do not arouse me, I consider the seizure to conflict with definitions given several years ago by the Minister of Justice during the debate in the Second Chamber concerning the revision of section 240B, which focused in particular on commercial child pornography, whereby "sexual demeanour" became an element of the offence.<sup>16</sup>

The *criminalization syndrome* is expressed by those who regard severe penalties as a way of solving interpersonal problems. Not only have I little sympathy for extending rather than reducing the number of offences covered by morals legislation, but also I read about too many cases in the press which I question. In this respect I think of complaints that are brought to court after many years of silence, or of cases involving rape or abuse of power, which result in a conviction, where nevertheless the relationship is continued. Please understand me correctly: for my part I can still explain all this. Some of the cases I refer to, and which repeatedly come into court, could not even be discussed in earlier days, and to the extent that the taboo on them is lifted and they are discussed, the present situation is better. But when this leads to witch hunts in which the police interfere even when the "victim" does not feel any need for it, I consider this as overdo-

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**The choice is between self-determination and protection. Whoever absolutizes one, kills the other. Whoever wants to avoid suffocation in the protective embrace of the government will consequently need to rely on self-determination.**

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ing things. This ignores what is at least lip service given to sexual self-determination and the priority of the individual's "free will". Criminal law serves to combat excesses. It does not settle interpersonal problems and should not interfere in mutually affective relationships.

The model of the *morality syndrome* is what Mr.

Abspoel discussed in the quote at the beginning of this lecture: universalizing one's own opinion and elevating it to become public morality. My approach is that the authorities have to keep at arm's length from sexual behaviour, which is a part of daily life. And I observe that this is hardly the case. The shift to the right in the Netherlands is coming from the United States. Over there, the Moral Majority is gaining ever more influence. The fundamentalist churches in America together count some 25 million members, which equals half of the entire Iranian population. I regard this as a horrifying prospect. It coincides with a turn to the right in politics there. Emotions about sex are being projected onto their Penal Code as a whole. There is no country where the drug problem is so frantically addressed, and to so little avail. Recently, capital punishment has again begun claiming lives. The number awaiting execution is increasing by leaps and bounds. It seems to me that all these facts are closely related to each other.

To sum up, I want to make the following remarks. When I grew up, sexual intercourse was considered risky and even disagreeable except in marriage. Many years later sex was just "pleasant", and everything had to be tried if one wanted to be in step with the times. At present, many see sexual violence and abuse as one of the greatest menaces to human civilization, casting its shadow over sexuality. Not to mention the connection of sex with disease. So is there, after all, again a need for an avenging authority, a new Holy Writ?

The choice is between self-determination and protection. Whoever absolutizes one, kills the other. You cannot have it both ways. Whoever wants to avoid suffocation in the protective embrace of the government will consequently need to rely on self-determination, plus a certain degree of social responsibility. The latter must be cultivated by people themselves, and cannot be imposed. So how good it is that *Sekstant*<sup>17</sup> is being published and that Martijn can march on toward its tenth anniversary.

## Notes

1. In 1966, the Dutch author Gerard Reve had to stand trial on the accusation of public blasphemy after having published an essay in which he described himself as having sexual intercourse with God, who had assumed the form of a grey donkey. Mr. Abspoel served as the prosecutor, and surprised the liberal side of his audience by turning his presentation into a strong plea for tolerance and respect for religious feelings.

2. This was the year when the present Dutch Penal Code came into effect. The sections involving public morality were heavily revised in 1911.

3. The NVSH (Nederlandse Vereniging voor Sexuele Her-

vorming, or Netherlands Association for Sexual Reform) is an organization which, particularly during the 1960's and 1970's when its membership exceeded 200,000, contributed greatly to sexual reform, including the lifting of legal restraints. During the 1970's its active work groups on paedophilia and youth emancipation had the ear of the media and gained some influence.

NVIH/COC (Nederlandse Vereniging tot Integratie van Homosexualiteit, or Netherlands Association for the Integration of Homosexuality) is the largest Dutch gay organization, and has effectively contributed to the emancipation of homosexuals in the Netherlands.

4. Mr. Roethof's own bill re-

garding abortion was unexpectedly defeated in the upper house of the Dutch Parliament in 1976. Abortion has since been legalized.

5. This province is in the southern, and overridingly Roman Catholic and conservative, part of the Netherlands.

6. An advisory body of the Dutch government for issues of emancipation, but particularly women's emancipation.

7. The revision of the laws on pornography and indecent exposure became effective in 1986, almost seven years after a bill to this effect had first been submitted to the Parliament.

8. The Raad van State (Council of State) functions, among its other duties, as the most important advisory council of

the Dutch government. Every bill has to be submitted to it for a non-binding recommendation before it is presented to the Parliament.

9. This happened in November 1985. The Cabinet had proposed a bill on serious sexual crimes which included changing the present absolute prohibition on sexual contact with anyone under sixteen years of age to a prohibition of only those sexual contacts with twelve to fifteen year olds which had been "brought about or promoted by promising or presenting gifts, abuse of power, or deception", and retaining the absolute prohibition on contacts with children under twelve. The bill was, as usual, sent to the Council of State for advice, and was announced to the public in an unusually concise press release. The bill, had it become law, would have had only a very moderate impact on the prosecution of paedophile relationships, because the term "abuse of power" would have provided prosecutors and judges with considerable leeway to act against sexual behaviour they considered as damaging or otherwise undesirable. But as the actual intention of the bill was difficult to understand for outsiders, opponents of the bill easily suggested that it would be highly detrimental to adolescents. The emotional reaction that followed, which included strong opposition from several parties in the Parliament, forced the Minister of Justice to promise that the bill would be reconsidered by the

Cabinet after the Council of State had offered its advice. The latter did so in the spring of 1986, but the contents of the advice will only be disclosed if and when the Cabinet has reconsidered the bill and sent it to Parliament, which has not been done and is not expected. In the meantime, based on the signals which this affair provided, prosecution of paedophile relationships has become markedly harsher. Statistics show increases in the number of complaints brought, the percentage of these which result in prison sentences, and the duration of these sentences.

10. In April 1985, members of a commune in Rotterdam were arrested and their children placed in protective custody for several days after a widely publicized police raid on their dwelling. Accusations of sexual abuse of the children had been brought against them, by an evidently vindictive former member of the commune. Thorough investigation revealed that the parents had given the children a liberal sex education, but that no sexual abuse had taken place. From the outset members of the commune courageously fought the charges and managed to draw a lot of sympathetic publicity. After more than two years of legal proceedings they celebrated a complete victory when the Hoge Raad (Supreme Court) upheld the dismissal of the case by a lower court.

11. Oude Pekela is a small village in the extreme northeast

of the Netherlands. In the spring of 1987 it received world-wide news coverage following allegations that dozens of children had been abused there by a gang of child pornographers dressed as clowns. The affair was comparable to others in the United States (such as Jordan, Minnesota, or the McMartin Pre-School case in Los Angeles) and England (the Cleveland case) in the sense that it aroused tremendous emotions and inflammatory coverage by some of the media. On the other hand, great scepticism prevailed in other media. Lengthy investigations produced no evidence to support the allegations, and no one was indicted. In January, 1988, when the storm over the affair had begun to abate, it was suddenly resurrected when Prof. Dr. G. Mik, a local psychiatrist who had also once served as a member of Parliament, and who had been asked by the prosecutor to assess the truth of the children's statements in the affair, stated publicly that he was convinced that all the claims of a gang having abused the children were true. In fact his official report was more subdued, but his statement to the parents of the children was highly emotional, and received wide media coverage. Mr. Roethof's lecture was presented shortly after Dr. Mik's statements had been made, and this paragraph in the speech was widely publicized by the media because he was the first person of any significance to openly voice skep-

ticism about Dr. Mik's statements. Others followed suit, and Dr. Mik was soon discredited after it was revealed he had no experience at all in child psychology, and had based his sweeping claims on interviews with only a handful of the children involved. Further investigation by the press resulted in an article in the *Haagse Post*, a major Dutch weekly ("Duivelsgeloof: Het griezelverhaal over de porno-clowns van Oude Pekela ont-raadseld", by Peter Hofstede, 28 May, 1988, Nr. 22, pps. 24-28), which provides strong evidence that the affair originated in the local doctors' methods of following up a very minor incident of sex play in which only children had been involved.

12. Section 284 of the Penal Code prohibits illegitimate coercion in general. The maximum penalty is nine months of imprisonment, which is much lower than, for instance, that for rape, which is twelve years.

13. A bill extending most of the coverage of the present criminal laws against racial discrimination to discrimination on account of sex and sexual orientation is presently pending in parliament, and will most likely be approved by a wide margin, particularly if "sexual orientation" is defined in such a way as to exclude paedophilia. This bill includes the prohibition against offending people in public or inciting hatred, violence or discrimination against persons on the grounds of their "race,

religion, philosophy of life, sex or sexual orientation."

14. In July 1987 the highest prelate of the Roman Catholic church in the Netherlands, Cardinal J.A. Simonis, was sued by the NVIH/COC after he had, in a radio interview, expressed his understanding for the situation of a hypothetical homeowner who wished to evict a tenant because the tenant was homosexual, but who might be prevented from doing so by anti-discrimination laws. The COC lost the suit, although the Cardinal had to qualify his statements during the legal proceedings in order to make it clear that he had not intended to promote discrimination.

15. In May 1987 the Amsterdam Morals Police seized fifteen photographs of nude boys which were on display in the art gallery belonging to the gay bookshop Intermale. The photographer and the gallery owner were later charged with violating Section 240B of the Penal Code, which, since May 1986, prohibits the distribution or public display of "depictions of a *sexuele gedraging* in which a person who is apparently under sixteen years of age is involved". The word *gedraging* in Dutch can mean "demeanour", "conduct" or "behaviour". Although no sexual conduct is displayed in the photographs, the police and prosecutor have justified their indictment by arguing that any image which is intended to sexually arouse a viewer constitutes a *sexuele gedraging*. In hearing pre-trial

motions for summary dismissal, the lower court rejected this view, and instead defined a *sexuele gedraging* as an "unevenhanded emphasis on the sex organs", and using this criteria dismissed charges against eleven of the photographs, continuing the case against four others. This decision was appealed by both the prosecutor and the accused. Some, including the NVSH and Mr. Roethof, regard this case as a deliberate attempt to stretch the intentions of section 240B beyond the boundaries intended by Parliament when they debated and approved the law.

16. The *Tweede Kamer* is the lower house of the Dutch Parliament, and by far the most important. During the debate on the rewriting of Section 240B, which included changing the wording from forbidding depictions of "indecent acts" to forbidding depictions of *sexuele gedraging* in which persons apparently under 16 are involved, in response to questions from members who feared the definitions would be over-broad or unclear, the Minister of Justice gave assurance that the term would only apply to the sort of "material that is for sale in sex shops", and said that to apply the term to nude photographs would be "far from the normal Dutch usage" of the term (*Handelingen Tweede Kamer*, 18 October, 1984).

17. *Sekstant* is the official publication of the NVSH.

# LEGAL NOTE: PAIDIKA IN SEARCH WARRANT

Lawrence A. Stanley

Over the past several months, the United States Customs Service has stepped up its campaign to harass individuals and businesses receiving or distributing pictorial materials of nude minors. Although these depictions are legal under United States law and the laws of most states, Customs officials have nevertheless begun seizing publications like *Beach Boy* and *Jean's*, as well as other publications sold by companies such as Pojkart, JMV Books and Gerd Berendt, and claiming these to be "obscene" and "child pornography". Along with the seizure of pictorial materials, Customs has searched for and examined issues of *Paidika* and other written materials, primarily to prejudice magistrates who issue search warrants and juries and judges who convict and sentence defendants. In one case this has led to the inclusion of *Paidika*, along with two issues of *Jean's*, in a Federal Court search warrant for the home of a *Paidika* subscriber. Customs officials hope that the association of the word "paedophilia" with a suspect will reduce the likelihood of a successful defense based on violation of constitutional rights.

These excesses will, in the long run, prove unsuccessful, but only if those who oppose current government policies and social hysteria stand firm. The materials at issue are, as of this writing, constitutionally-protected on their face. As such, until the United States Supreme Court speaks on the issue, individuals to whom such seized materials are addressed should retain attorneys who will fight for their constitutional rights. Those individuals indicted or threatened with indictment should not enter into any plea bargains or deals, including the typical offer of providing police agents with the names of other suspects.

The purpose of the current campaign is twofold: first, by seizing legal materials, Customs

hopes to succeed in intimidating those few bookstore owners or distributors who still carry such materials and those individuals who purchase such materials through the mail, to refrain from future orders. Censorship by intimidation may be as effective as legal proscription. Second, by labeling materials depicting mere nudity, such as *Beach Boys*, *Jean's*, *Paradis Naturiste*, *Kinder der Sonne*, etc., or which concern paedophilia or child sexuality, as "child pornography" or "child erotica", Customs hopes to convince the public that such materials actually *are* child pornography. (This is the tactic used by the Attorney General of the State of Massachusetts and Citizens for Decency Through Law in its *amicus* brief in *Commonwealth of Massachusetts v. Douglas L. Oakes*, No. 87-1651, to be heard by the United States Supreme Court in November. The case involves photographs of a fourteen-year-old girl seen topless, which the prosecution labels as "child pornography", claiming that such photographs are "as damaging" to the subject as those now legally defined as pornography.) Over the past ten years, each expansion in the laws against sexually oriented materials has been justified by similar labeling. Only active resistance to these policies can turn back the forces of censorship.

## Editor's Note:

Following notification that *Paidika* Number 3 had been included with two copies of *Jean's* in a Federal Court search warrant served on one of our subscribers, we asked Editorial Board member and attorney Lawrence A. Stanley for a brief comment on the matter.

# THE BOY-LOVER

Edward Perry Warren

The first edition of *A Defense of Uranian Love* was published in a lavish, three volume edition in 1928-30 in London, by the Cayme Press. The title page states that the author is "Arthur Lyon Raile", but this was in fact the pseudonym of Edward Perry Warren (1860-1936), an American-born art critic and collector who had settled in England. He is to be counted among the Uranians, the group of English poets and writers who revived the Greek model of boy-love in a sudden but not long-lived efflorescence of mostly paederastic verse, fiction and theoretical writing.

Warren came from a wealthy, protestant New England family, grandson of a Calvinistic Congregational minister. He was educated at Harvard, where, he later admitted, he was "more or less in love with a fellow collegian." He continued his studies at Oxford, became interested in Greek and Roman antiquities, and began to collect avidly. It was Warren and his friend and companion John Marshall, whom he had met at Oxford in 1884, and with whom he shared both home and life, whose expertise built the Greek antiquities collections for the Boston Museum, the Metropolitan Museum of Art, the Ashmolean Museum at Oxford, and at Bowdoin College, Maine—except that of the British Museum, four of the five greatest collections in the world—, surely one of the most extraordinary achievements of this kind. Regarding the Boston collection, Warren called it "my plea against that in Boston which contradicted my (pagan) love."<sup>1</sup>

Warren's writings were not unknown to his contemporaries, even though they were published in small editions. The very heterosexual Robert Bridges, Poet Laureate of England, perhaps misled by the ambivalent gender of the subjects of some of Warren's poems, wrote to him, "I think your creed really hits the essentials." By this he meant the religion of beauty and ideal love that was popular in England at that time and that was nearly made into a creed by the philosopher G.E. Moore and the Bloomsbury group. Bridges was less than pleased when he discovered that Warren located this beauty in young males, but still supported Warren's nomination as an Honorary Fellow at Corpus Christi college.

*A Defense* is an intricate and scholarly work, with citations in six languages, but above all permeated with Greek texts, poetry and philosophy. It was published by the Cayme Press, which was owned by Philip Sainsbury, a nephew of the painter Henry Scott Tuke.<sup>2</sup> Cayme also published Warren's *A Tale of Pausanian Love*, a novel which dealt with two Oxford undergraduates falling in love, and contained many of the same arguments found in the *Defense*.

Warren also published four editions of poetry, again using the pseudonym of "Raile". *Itamos: A Volume of Poems* (London: Grant Richards, 1903) was followed by *The Wild Rose: A Volume of Poems* (London and New York: David Nutt, 1909), which contained all the poems from *Itamos* and forty-five more. An "Enlarged Edition" of *The Wild Rose*, containing a further nine poems, appeared from the same publisher in 1913, and was reprinted again, with a preface, by the London firm of Duckworth in 1928.<sup>3</sup> As the dates borne by the poems indicate, they were inspired by the course of a relationship with a "much younger friend" than Marshall, whom Warren met in 1902.<sup>4</sup>

The following excerpts from *A Defense* are taken entirely from the first volume of the three-volume 1928 edition. These beautiful octavo volumes, printed on rag bond paper and bound in bright red cloth with vellum spines and tips and gold lettering, are among the greatest of Uranian rarities. Each of the three volumes may be considered a self-contained argument, though it was Warren's intention that they also interconnect. "Part the First", contained in the first volume, is titled, as here, "The Boy-Lover", which must surely be one of the earliest uses of this term in English. It contains Warren's description of *Eros paidikos* (boy-love) according to the Greek model, and ends with a reinterpretation of the platonic philosophy of boy-love leading to a spiritual ideal, as part of the natural inclination of love. "Part the Second: The Uranian Eros", in the second volume, as Warren tells us in his preface, suppresses neither the personal Eros nor the Philosophical Eros that controls it, "but subordinates both to the wider dominance of the Uranian Eros". "Part the Third: The Heavenly Wisdom and Conclusion", volume three and the shortest part, "retains the hierarchy and recants nothing, but admits discoveries by which Christians have enlarged the idea and province of Love."<sup>5</sup>

"The Boy-Lover" is in nine chapters; these excerpts are drawn from chapters 1, 2, 3, 4 and 7. In the first section, Warren expounds his theory of the development of the boy-lover's desire; in the second he delineates the characteristics in the boy which are desired; the third answers, in a unique way, the charge that the boy-lover would effeminate the boy or lead him into license; the final excerpt places the boy-lover's desire within a philosophy of life. In order to assure readability the usual dots (...) denoting omissions have not been used. Very often the text digresses, or intrudes Greek, Latin or other phrases—and whole passages—which illustrate but do not necessarily advance the argument. Every care has been taken to be faithful to Warren's ideas, precisely because he alone, to this day, has said some of these things

about boy-love.

The poems which follow the text are taken from the 1913 edition of *The Wild Rose*.

The excerpts have been selected, edited and introduced by Joseph Geraci.

## Notes

1. A.L. Rowse, *Homosexuals in History: A Study of Ambivalence in Society, Literature and the Arts* (New York: Dorset Press, 1983), pp. 309-13. A full treatment of his life is found in *Edward Perry Warren: The Biography of a Connoisseur* (London:

Christophers, 1941) by Osbert Burdett and E.H. Goddard.

2. Timothy d'Arch Smith, *Love in Earnest: Some Notes on the Lives and Writings of English 'Uranian' Poets from 1889 to 1930* (London: Routledge & Kegan Paul, 1970), p. 113.

3. *Ibid.*, p. 253. The 1913 edition escaped d'Arch Smith's

notice in this standard bibliography of the Uranians' work.

4. *Ibid.*, p. 116.

5. "Arthur Lyon Raile" [Edward Perry Warren], *A Defense of Uranian Love* ([London: Cayme Press], 1928), Vol. I, p. [ii].

## 1. The Intention

If a theory of love is to satisfy man, its feet must be planted on the earth and its head raised toward the sky; in other words it must include both his bodily and his spiritual nature. If it is true only to the latter, it is unsubstantial; if true only to his fleshly instincts, it is condemned by his self-respect.

The theory of love for women which is now accepted satisfies these two conditions. It appeals to his higher nature and admits the lower. Hence marriage is held to be the proper and only sanction and safeguard of love. But what is not recognised is that the same appeal to the higher and lower may be made on behalf of the love of boys,—that it too has its spiritual and corporal satisfaction and justification.

Further, it is not understood that the current theory in its excesses tends to the subversion of order by exalting woman beyond her due, and, with woman, the qualities characteristic of woman, so that the masculine ideal is subjected or driven into revolt.

The following account of a boy-lover and of his experiences is intended to state the case for such love and to show how it may lead to acceptance of orderly and masculine principles. It extends to the genesis of a Philosophical Eros, but

does not cover the whole ground of Uranian doctrine and of the Heavenly, or Christian, wisdom. The method followed is the establishment of one case from which inferences may be drawn to like natures. A more general consideration of Greek and Christian morals is necessary, if we would assign to this love its proper standing among human motives.

## 2. The Rise of Love

Love can arise in many ways. It springs perhaps always from sexual desire. But, as its manifestations, for instance, the Divine Love, cannot always be traced indisputably to that origin, so, even when developments force us to recognize the connection, the initial stages may be unaware of sex. Its ideality may be established in advance, its carnality later. Let us take a case of this sort, and, as physicists conduct an experiment in vacuo, let us isolate a case of love, as much as may be, from the bodily conditions of its existence.

To do so, we must consider a youth brought up mostly at home, or otherwise separated from the common knowledge which obtains in schools and which speedily reduces the spiritual to its correspondent physical terms. Quite ignorant of sexual feeling our boy will not be, and he may



not be so healthy, or, as the phrase is, clean-minded, as the school-boys who have let light into the dark places of the imagination; but he will be fresh to the touch of warm feeling, not callous and commonplace. We are tracing the formation of a lover; and we may well assume that his religious love has been intense. The spiritual and carnal loves are in their nature neither dissociated nor antagonistic. They become antagonistic as strong feelings, any one of which may claim the whole man, become antagonistic, but not otherwise. Our youth understands love only in one sense, warm personal affection, elicited by God, or by his fellow, or by woman. He makes no distinction of kinds of love, and, whatever he may know of erotic relations, he dreams for himself, during the years immediately to come, only the exchanges of sympathy. He already feels himself capable of a passion which will not be satisfied with the distant, or which will satisfy itself with the distant only at a great expense of imagination. He does not belittle love. It will not suffice him, if it is cold. He measures it by warmth, by its complete possession of himself. There is some gradual revelation within him that love, as he conceives it, is not for precisely such a being as the Christian conceives God to be. The discipline, abstinence, and suffering of religion do not daunt him, if they will direct love thither where it will find its fullest expression; but the little he knows of human love makes him doubt whether God is just to it. Predisposed to idealise every connection of the sexes by the addition of his own sentiment, it puzzles him that all extra-marital union must be base, and marital union a thing hardly to be mentioned. The remarks made by people of ordinary worldly common sense do not tally with his spiritual ideas.

Love, to such people, is less holy in the concrete, since they admit notions of indecency which appear to him excluded by love, less authoritative in the abstract, since they admit marriages which are not the effect of a prevailing passion. Emotion does not rank with them as it does in his own heart. He appears to himself, with all his incipient religious dissatisfactions, the truer worshipper, and his dissatisfactions are evidences of his worship. He doubts alternately

whether others love God and whether he loves God, since he finds that the love which the others have of God is not their controlling motive, and that his love, whether of God, or of his fellow, removes him from the absolute control of God. His physical nature is unquiet; but his unquietness, condemned "by the Bible," is symptomatic of the emotion approved and exalted by the Bible, which quiet people seem to him not to possess. He is ready for ecstasies, and treads lightly on the earth. But he foresees dimly that his love, once developed, will weight him and bring him down to earth. He is not, before all things, a lover without possessing a sense of beauty. If he can see visions through the incense, he can also see the visible world.

To such a boy the word "pure" is not convincing. He has known so many pure who are not warm and loving, so many correct who are superficial. Superficial is his word of damnation: may not the right be wrong, and the wrong right? as the first are last, and the last first. At all events friendship, the appeal of the soul, has clear and indefeasible claims, claims which hold even when the friend is misguided.

In this state of troubled aspiration and emotion he meets an older lad who appears to him to have the beauty of a Greek statue, and a solidity and stability which he misses in himself. To the elder and less imaginative boy all doubts are clear, all facts are evident. He is admired, he is happy, and his words have the ring of right decision for all his followers—his schoolmates and playmates. To love such is at once natural and right; and, on football field or in swimming bath, he discovers that his love is sensual. The other does not know the fact, or dissembles his knowledge: the younger cannot make it known; but hereby the seeds of antagonism to tradition, antagonism matured by the tradition itself, are sown in him. His love, which was, he thought, his highest quality, is connected of a sudden with what he had been told was his lowest. His ideal love, his worship, his imaginative devotion is, he now sees, capable of becoming more real than he can imagine. The fact that he has little acquaintance with the elder lad and reverences him from afar brings the younger into more abject submission; unnoticed, he is humbled. He is, as we

know, and as he does not know, a boy-lover in the growing. He knows only that the door-way of the house where his acquaintance lives seems to frown, and that a nameless distinction is connected even with his straw-hat hung on a peg, or his tie laid across the back of a chair.

He has discovered that the body has its share in love; that warm affection, growing warmer, becomes sensual; that intensity of love is passion. He has passed, by the most natural way, from the highest to the most earthly, without prevision of his course. He had no idea that such a passage was possible, save in love for woman. To him male and female were indifferent, though he expected some miracle in the case of the female. His love knew nothing of sex. It hardly knows it now. If you told him that what he now feels is only a part of what he will feel, when grown, for a woman, he would accept your statement, but would ask whether to quit one love for another on the ground of sex is not unfaithfulness to love. Are you going to base the spiritual on sexual differences? He had rather be sublimely unsatisfied, but constant. The love you recommend does not seem to him base, but base the assumption that it alone can be love. Here would be a denial of the spiritual—of the spiritual which only can justify the sensual. Later perhaps he will discover that it is the sensual which justifies him, that he by nature is Uranian, and cannot love save as a Uranian. But at the moment all that he knows is that he has discovered love—real love—to be of the body as well as the soul. In the sincerest, clearest-hearted way, he has reached the doctrine that love is one, and can be elicited by his own sex. He cannot deny it to be good, since it is love. Time goes by, and it is argued over and over again; but the only new argument which he will ever need is that no new miracle is ever wrought in him by feminine hands, and that the old wonder continues natural. His growth does not make it puerile; his study of beauty does not make it ugly; his knowledge of life does not turn it into vice; his reading justifies him; he needs but fruition to possess conviction.

We have supposed our lover to be disregarded by his older acquaintance, and we are at liberty to suppose him for many years nursing or combating a passion reproved by the many, but not,

so far as he can understand, less holy than marital love. For the present, whatever is lacking in social sanction or in sexual satisfaction makes allegiance more meritorious. He finds a romantic reason in the fact that such love is not the most natural. Adherence to it would be a triumph. The theory of discipline that he has learned from Christianity preaches resistance to nature and conquest of nature. Led by the higher, he would resign the lower, had he not discovered that the higher involves the lower. But higher and lower have become false distinctions to him whenever the higher is included; for then it not only justifies but commands the lower; and love welds the human being into one.

We are supposing him still young, and still living among the relatively young. His ideal will be the youth of twenty, already possessed of the full virility which, to him, carries with it some awe, but not yet disfigured by maturity. He is worshipping what he himself would become, and his affection is still passive. At the age when boys are thinking of adventure, he is thinking of the manly; at the age when boys do not think of love, he is possessed by Anteros.<sup>1</sup> This is not the best way to become a man himself, except in reflection. He needs to be drawn speedily, as a love might have drawn him, on to lines pursued by his fellows. But in thought he is learning that subordination (for he is passive) to the manly ideal (his aim) which will some day take the form of a philosophical passion. His very love begins to seem unworthy of him, because it has not the high disdain and independence of the creature who refers 'everything to himself and' is 'the true and perfect centre of his actions.' Truly no greater good could befall him than a worthy lover, a lover to reassure him, to tolerate his boyish imbecilities, to show him where he is right, where wrong, where weak, where wise, a lover to train and tend him, to console and fortify him, to gratify his longings, and to shout to him at football. But he misses all this, and enters the melancholy stage which most Uranians traverse when they know that their season is passing away, and ask themselves whether love for the younger will ever be so perfect as the pleasure of receiving love from the elder; when they begin to suffer from the curse which renders them less lovable

in proportion as they near their full dignity. Now comes of necessity the recognition that love is not, except in a woman's nature, the worship of the highest, that the strong more naturally love the tender, and bear the infirmities of the weak, and that, whatever worship of the masculine may control meditation, the irritation of love is produced rather by the passing freshness of boyhood, or the lasting freshness of womanhood, than by the virile qualities which dominate thought. This curious deflection of nature, or, if you will, this contradiction between the spiritual and the sensual, whereby the higher is bound over to the lower, is perhaps the greatest mystery that besets the Uranian—here truly the heavenly—lover. He never solves it; he can but recognize it as the paradox of love; and his recognition is not reconciliation. But he defers to it as a fact, and meets it in the only way which is consonant with his allegiance: as his worship of the elder has been a wish to be lost himself in submission to the elder, so, in any love distinguished by inequality of age or sex, the condition imposed by the right-minded, whether lover or beloved, is that the flower shall be under the hand of the husbandman, that the servant shall not be greater than his master. Hence, when he grows up and becomes a lover, a wise, if lonely, mastery of his beloved, implying greater mastery of himself, is imposed upon him. He has learnt by obedience submission to rule. His rulership is a new obedience. He has attained the dignity of which he once stood in awe; and it is a condition of his worthiness as a lover that he shall not be, as formerly, the second, but the first. Henceforth there is no centre of gravity but in himself, and his aspiration must search afar. To love, but not to yield; to control and to guide the sweeter: that is his undertaking.

### 3. The Beloved

Whatever we love attains for us a value in itself, distinct from its use or profit.

Our boy-lover, when a boy, learnt to love the masculine; the man was to be privileged as an ideal in himself; he possessed the highest beauty, the best right to praise. This ideality is not always appreciated in the male, who is often

valued rather for what he can do than for what he is. Perfection is not disconnected from function. But error creeps in, if we disconnect function from perfection, and judge him wholly by what he can do, not by what he is.

Our boy-lover does not fall into this danger. Unwittingly he has conceived the idea on which the theory of a liberal education—the education of a freeman—rests, that man has a beauty of his own, that it is loss of dignity for man studying to become merely a student, and for man dealing with his fellows to become only a merchant. He has fallen in love with this beauty and dignity, and reckons his friends accordingly. For them he has a place set apart such as a man gives to his wife. Thus his love of man has led to the conception of a gentleman.

There is no hereditary race of boy-lovers. The easy development of boy-love to its best depends on the character of the community. In countries not remarkable for the gentlemen whom they produce you will have no high general development of gentle affection between males. Where the gentleman is paramount the paederastic lust, which exists universally, will have a chance to become love. All love is as sensitive to its surroundings as cream to a neighbouring cheese. The peculiar character of love is but an overshoot of the aim of the times. Where the feminine ideal is all important, we shall have subtle refinement and critical knowledge of feminine grace; where the masculine ideal is held aloft, the love of boys (other things being equal) acquires a better character. You will have no great boy-love unless the lines of a civilization converge toward it; but, when all national ideals are tinged with its own philosophical nature, then it is greater than itself, for it draws on a greater nature. As a vice the practice depends less on the temperament of a people than on its self-indulgence; as virtuous it is possible only when it draws on kindred virtue.

It is this virtue which our boy-lover has been admiring in his boyhood, absorbing in his youth, and must exemplify in manhood. It is this virtue which he seeks among lads of his own acquaintance, and finding, labours to develop. The boy-lover, passing beyond the limits of his personal love, has a jealous care for the development of a

beautiful boyhood, and thence a serious manhood, which he could not take so earnestly, if he were not a lover of the male; for where your heart is, there will your treasure be also.

Our boy-lover is grown up. With some sadness he asks himself whether he can ever awake in a boy the passion he once had for the elder friend who disregarded him; whether any will understand the extension that can be given to a mere physical pleasure, the reality of sentiment without which love, though gratified, is deceived. What chance is there that a boy will appreciate him, will help him, will stand by him, will even recognize the virtue he has perhaps shown in long months or years of self-restraint?

For his reverence has made him meticulous. Has he a right to awake sensual feeling till now dormant in a boy? Playing for his own ideal will he not be playing with the boy's ideal? Will the boy thank him or blame him in future years? Will he be the worse or the better? Is he congenious with the lover, at least so far as to return Eros with Anteros, or will his participation be for him an experience from which he will and should revolt? The long tradition of opprobrium, though half invalidated by the ignorance which supports it, appears to show that there are two natures in the world, one to find a blessing, a second to find a curse in such love; it seems to show that, for the second nature, the Uranian affection is violation of love itself. And besides, what if shifting circumstances prevent the lover from guarding, by his personal supervision, the growth of feelings which he has awakened? The difficulty is not always serious. A good judge of boys reads in many a complete absence of ant-erotic feeling: in some he reads, clear as daylight, its presence. There is the thin-lipped, thoughtless boy, and the sullen and passionate, or gentle and loving, boy. There is the prematurely manly boy, who at fourteen is already meditating sexual desire and procreation (to whom, consequently, direction is all important) and there is the boy whose mind consumes energy that would better be reserved for his body. Above all, with that subtle sense which dwells in lovers, and by that patient waiting which true hearts alone are willing to endure, you can gather whether feelings are sympathetic and aims are

congenial. When this has been determined, then the lover may have to take the law into his own hands, to force the countersign, and risk an experiment, possibly not merely for his own good, but also for that of the boy. He has a potent safeguard, his love. This prevents even a mistake from being disastrous to self-respect.

But he labours, of course, under difficulties. The delicacy of the situation in modern life limits his chances. Danger to his reputation forbids what his conscience does not forbid, and both may preclude the easy amours which give to lovers of women a certain patience in waiting for love. It is a matter of honour for the lover to defer to the boy's untutored conscience, and to accept demurs which are insulting. If a boy rejects his address, a painful constancy in disquieting friendship may ensue. He has suffered without blenching and in secret a refusal which would have brought him sympathy from intimate friends, had he been courting a girl. He must now appear smiling when he is wounded, indifferent when he is mad, and he must continue **in** forth **is** friendship. Otherwise how can he prove **(?)** that his love, continually doubted, was more than lust, that friendship passed first, and gratification afterward, that he is worthy of that respect which a boy of fine feeling will often be careful after denial to show.

Let us suppose, however, that he has won his suit there where he would least expect it: from one unlearnt and unspoiled, fresh and manly, kind-hearted and tender,

A fair young lusty boy,  
Such as they faine Dan Cupid to have  
beene,

Fulle of delightfull health and lively joy.<sup>2</sup>

For the moment the whole cloud of lofty theory drifts away to leave behind it the laughing sunlight. The restlessness, the self-questionings, the uncertainties, which have vexed the lover, may not disappear at once; but they are bound to blow off before the breezy indifference of an unreflecting boyish nature, combined with the reality of Anteros. For it is in the indifference, the lightness, of the lad that the lover finds his best assurance. After all subtleties and extenuations of thought, and amid recollections of the laborious search after truth by which he has jus-

tified himself, the proof of fact,—of love and health and a good conscience united,—is unequalled refreshment; and if love remains a yearning, it is no longer a yearning unshared and unsatisfied, it is no longer reproved, but approved, approved by an argument stronger than logic, the evidence of experience.

The boy whom the boy-lover has found may be neither of his own kind and bent—for many boys loving sincerely a man in their boyhood, turn, at the approach of manhood, to the love of a girl—nor his own station, because the kindly, protective feeling of a boy-lover's heart will lead him beyond it. If the lover has money to give the boy an education superior to his birth, he may, as the phrase is, make a gentleman of him. Certain aptitudes of mind would be necessary to this result. But he need not be clever, for his lover is in love with nature, and (whether himself of intellectual capacity or not, but perhaps even more, if his capacity and imagination are great) will prefer to cleverness a happy disposition, untouched by the trouble of deep questionings. Truly loving, he has desired the boy to be his own self, and no copy. Knowing the **\*strength** required to live the paederastic life—now happy with all the happiness of possession, but hitherto lonely—our lover is very far from urging the boy to give up a natural inclination, if he has such, for marriage. Thus, whether through difference in nature, or by the development of independence, disturbances will occur in the course of love; it is not likely to run smooth, save for the easily vicious, and their province is really pleasure and not love. There will be calm stretches, perhaps of years; but chance is foreseen, because the object of love is being transformed. If the lover detects in him the elements of a husband, dutiful allegiance to love will compel him, not only not to hinder, but to bring about the consummation of his own unhappiness, the marriage of the young man to a good wife, and meanwhile to forward the acquaintance and society that will lead to a wise choice. From that time, however, the indisputable reign of the lover is at an end; and all his efforts tend to its destruction. He does not abdicate his privilege, but neither does he seek to forefend the separation certain to come. The

**\*strength**

lover's love is pitted against his love. He endures no compromise, because the boy's good is at stake. Those who are faithful to the good of the beloved throughout,—who have strength to expect, to endure, and not to regret such separations, must set a very high value on the years, or months, of love that precede, and on the beloved. Such a lover is the spiritual father of those who, by his help, have attained a loving manhood. The lover's nature will imprint itself on such boys, and, when their affection is frankly past, their reverence will remain, and they will be like him as sons.

#### 4. Strength

But, though the lover is conscientious, will there not be something immoral and unmanly in his nature tending to demoralize or effeminate the boy? This is, in the minds of many, the chief question, if, indeed, they do not consider the harm unquestionable.

First, let us clear away a chance of error. A boy-lover, at present, is at war with social opinion. He has probably suffered for his faith; he has trembled for his reputation; he has had bitter experiences with boys and men; his heart's life is always secret. This being so, we must expect to find in him traces of conflict: nervousness and want of confidence, possibly erratic ways. People flourish only in the atmosphere proper to them. Men and women at one with their surroundings may be undistinguished, but they are natural. They are not self-conscious, tremulous, reserved. Boy-love is often thought a disease; and if we divide the word by a hyphen, it is—save under passing circumstances—one continual dis-ease. Do not ask a boy-lover to be at his ease in the modern world. No more than a casual word, heard in a conversation, and representing the conventional view of the provinces of man and woman (say, for instance, something about the precedence of beauty) gives him a twinge; and his commonplace answer is studied self-suppression.

The excellent lover of the male is one who has contracted all his enthusiasms, religious, philosophical, ethical, aesthetic, on certain qualities. These qualities, not easy of attainment, and

scantly appreciated of the vulgar, are the flower of manhood. Intellectual, physical, and imaginative power are to be developed here, and, above all, the personal character which is our best gift to our fellows. The foreshadowing of this is the boy. He should be possessed of the promise of manhood; otherwise he does not attract the lover. The masculine in the beloved is an integral element of his love.

To see how thoroughly this has possessed him, we must turn out a leaf in his early experience. When he fell in love with his elder comrade and perceived that the sensual was part of love, he was more than tempted, he was converted to a darker beauty, and a potent peril. Enthroning the virile, he became its jealous servant and defender. Spiritual and sensual met, as has been said, in his love, but the novelty thereof was that he no longer doubted the sensual. Years passed before he found out how to reconcile his discovery with moral tradition. During those years he grappled with a problem. Did all virtue consist of restraint? Or was there an inborn merit and worth? a dignity that had no part in sacrifice and strain, a pagan privilege of strength and reality?

We need not ask how the lover will compose these principles. Enough that whatever system he contrives will rest on the masculine, and will show the form of his love. Will this lead him to condone all its heavy lust and oppression?

He has learnt from his strongly sensual nature, which alone gave him motive to persist in his search for satisfaction, a certain enthusiasm, since it is far more than tolerance, for the flesh; from his sense of beauty, a taste for the plastic real; from his theory, unity of soul and body. But on the other hand, with self-mastery and a better appreciation of his ideal, the prostrate adoration of virility shows itself as an unrestrained weakness of youth. The strong youths of his admiration were even then those who were strong over themselves. There are indulgences which are no mastery, not even brutal mastery, but the subjection of man through his body. To be dissolute is to be unstrung.

Thus, on a basis sensual and erotic, was laid, when he knew it not, the corner-stone of a moral system which at least does not effeminately rest on the feminine, and is strong to guard his own

powers. It shelters the boy. The lover discovers—for on his lonely track all is discovery: each object is seen in a new light—that for him personally self-control, if not chastity, has a peculiar value. His danger is certainly not the danger of pushing his beloved, or any decent youth, to licence. Rather the contrary: he may be too moral himself. He wakens his conscience frequently, lest he preach a personal preposition. More than all others does he love chastity in a youth, chastity surrendered only to love. He must be careful not to enforce his predilection by untruthful moral instruction.

### 5. The Philosophical Eros

The boy-lover approaches the monk but does not meet him. He has much the same reason to fear women, as a distraction from high pursuits; and his jealousy, originally erotic, has some philosophical excuse. But, unlike the monk, he bears with him, in his retreat from woman's society, the sensual together with the spiritual love. He and his beloved are in training, but it is not the Christian "ascetic" mortification. There is no function of the human being which is to be atrophied, while both lover and beloved are to be directly in relation with their proper ideal, the masculine. This seems to be the peculiar advantage of such love, the advantage which renders it indeed a philosophical passion.

To say that the youth is philosophic would be absurd. He loves the man, but might love him quite as well, if he were not philosophic. And the man loves the youth partly because the youth is not philosophic. But both love the masculine, and this fervour is combined with an isolation favourable to abstract pursuits. The lovers are not dependent through women on the social world, not connected by children with the daily problems of life. They are released from the world, though they carry with them its best blessing. Meditation and love no longer conflict, but are at one.

In boy-love there is a special regimen which fortifies the lover. His loves may be many—many more than he wants. He takes the youth at a period of rapid development. Six months will show a difference. Absent six months, the boy

will return to him no longer the same; and the six months lost can never be recovered. Sooner or later he will discover that the boy no longer finds complete satisfaction in his lover's arms. Happy he may be with unalloyed happiness; but his thoughts float about something different. The firm lines which the lover's training has developed in the boy's character and body become lines of separation. We have followed out the process before in this discourse. But we may here note that nature is not always so unfriendly to him. Sometimes love dies away as the lad grows into "the light of common day"<sup>3</sup>, and the lover ceases to care for him in proportion as he is better able to care for himself. We then have an inverse application of the law by which love is deflected from the higher to the more tender. The protective feeling diminishes with the need for protection. Whichever may be the case, by all rights and duties the lover should not refuse himself another attachment; and perhaps we may add that he does not like to refuse to some youth whatever pleasure and strength can come into his life through love—not quite a priggish idea, since there is no education like that which a lover can give. Separation is the rule in Uranian love.

To the boy-lover honour points the way. Duty to himself implies "What Lamb calls 'a generous self-seeking', with the reservation that by self he means a great deal—his friends, his principles, his country, the human race"<sup>4</sup>, in short his life work, a pagan idea of generosity, since it involves the blood, not given, but active. The boy-lover will seek and find himself both in loneliness and love. Not without either could he be fully developed, but not without love can he be quite himself. The selfish or personal motive thus lies at the bottom, as in all love; for, to consider it simply, what woman would care for the love of a man so disinterested that he courted her only for her own good? Egoism, paradoxically, is one of the virtues of love, though not the only virtue of the lover—whose altruism is often pitted against his love. Altruism and egoism, however, unite in the watch and ward which he will hold over the new beloved.

Passing from lad to lad, the boy-lover attains a very curious experience. In each human being

the holy quality most to be preserved opens only to love, and in each human being it is different. What response was foreseen in the first is absent in the second, and love requires the lover to do without it. What he missed in the first is present in the second, and must be treasured. Love knows how to fast and how to feast. The lover must not remind the lad of what is to him an inaccessible merit. The dearest appreciation is shown in silence. The lover is thus imbued with the essence of tenderness—the power to lack, and to give without return, the wish to cover over, for love's sake, the scant measure which a boy, always less considerate than a man, will deal. We are here on the verge of a Platonic doctrine propounded in the Symposium—the passage from one beloved to another beloved, from one beauty to many beauties, and from many beauties to the absolute beauty. With this as a philosophical tenet we need not here concern ourselves. We have to do only with the Philosophical Eros by which it is reached. We may suspect that Plato, a connoisseur in boy-love, was, amid all the playfulness which made him assume an immoral volatility to be the highest love, not ignorant in practice of the spiritual experience which he describes.

The understanding of character which is rendered possible only by love, and the reminiscence of many characters combine to make a worthy beloved a symbol of more than he is, and a tender philosophy of character enables the lover to be more than lover: father, friend, remembrancer, guard,—if the best be reached, saint. The love of the weak, which is notable even in the lover of the stronger sex, is strengthened by comparison of loves past, which show him other weakness, the love of virtue by memory of its absence in others. Sweetness has come out of strenght, as strenght has come out of sorrow, love, and labour. The man no longer lives for the day. His prevision of separation is recollection of other separations. His thought is not of years, but of a life-time. His love is not of one, but of many, or of the one ideal to be gathered from the many.

It is mostly after a separation that this last thought will occur to him. Then, when he passes again into the wilderness to fast, he must feed on

**\*strength (x2!)**

the enduring and less real consolations, must examine his motives, and support himself by his purpose. Then he comes clearly to the doctrine that his "duty" is his only firm stay, his human love a minor thing. Then will the brooding Eros, so nigh to death, appear to him—a true image of love, though never to supersede the lively boy; for philosophy and its consolations must for ever remain subordinate to the life wherein the ideal and the real are at one.

It is well known in what manner the Philosophical Eros arose in ancient times out of the love of lads. The youth was to be trained by the philosophers precisely in the exercise of this highest quality. Their love of the youth became the intellectual Eros. The love of the youths was a stage in the love of the Absolute; the philosopher's love a preparation for the love of philosophy.

Our boy-lover has hitherto been fully occupied with his own justification. It was enough for him, if he could prove exceptions, and himself one of them,—if his experience could give the lie to critics of himself and of his love. By nature reverent, he thinks only of a permissive existence, an existence, by the way, which is much what sinners allow to moralists: liberty to perfect their own consciences on the condition that they shall not interfere with opposite practices, or what the wise old world allows to sinners: liberty to sin on condition that they shall be silent about their sins and not disturb good form. But with love and from love has grown philosophy. The boy-lover has passed from the particular to the general. He is a mature man, and has outgrown juvenile subordinacy and taken command. He must ask himself when the mistakes of the world regarding his exceptional love are to be cleared away; for mistakes there are, whether he be right or wrong; and, if the tide rises high within him, he feels almost the force to clear them away, and the right to establish a theory not merely permissive. Is not his love legitimate?

But he hesitates. His passion is part of a view of life which would entail, or favour, very serious consequences in the moral direction of life. The world, however callous, is not yet dead to the ideal. It will be pushed to what it does not imagine by what it does not understand. His hes-

itation is more serious because he cannot himself predict the conclusions that will follow from the premises, the philosophy that will arise from the love.

And, if in uncertainty there is something disquieting to the conscience, there is also the consolation that it is love which brings the uncertainty. When a man's life is analysed, it is seen that, however conscience may have directed his aim and purified his intention, the only vital thing within him was the love which needed direction and purification. If it is true that only by conscience can you hold near to love, it is also true that only by love can you satisfy conscience. The boy-lover has every reason to consider whether his love is not harmful; but he has also reason not to shun whatever he likes, as if all liking were mere temptation, since, though it is temptation, it is also, within limits, assurance. He may be miscreant or miscreative, but he is at least subscribing to life and giving evidence of faith in this world.

The course of which his love of a manly boy urges him ends, not at the sweetest, but at the best and noblest, which is also the simplest and the least philosophical. The love of boys, every one of them passing away from him into manhood, has been a lesson in the substitution of the eternal for the evanescent.

The lover, in his search for a philosophy correspondent to his affection, and worthy of his proclamation, will need at all times the *viaticum* of this remembrance. Driven to records for his doctrine; thrown back on himself by the world which begins at the inlets of hearing; he will, more than such a lover in ancient times, set before himself wittingly what is better perhaps pursued unwittingly: the definition of the distinctively male idea, or form, of human life in conduct, art, and thought. He is a recluse; for his only food is the food unknown to the profane. His meat is to do the will of the Love that sent him; to determine by careful criticism, and justify by moral tests, the love which he desires to see, and, through that love, to outline, according to his powers, a pattern on the sky, the ideal of the boy and man whom he loves, and the philosophical view of life congenial to them. He is by nature a pedagogue, and is in danger of becom-



ing a mystagogue. A boy's light-heartedness will be, not only what he exalts, but that by which he himself must be exalted.

At the highest our modern tide has not touched the heights of Greek love. The evidence that this love has associated itself with comradeship in arms, with athletics, with the love of freedom, with philosophy, with all that was most Hellenic among the Hellenes, is sufficient to warrant the thought that, with the revival of naturalism among us, it could take a new and Hellenic turn. Constantly associated in field, palaestra, agora, and feast with all the best youths of the day, hearing them glorified in poetry for their deeds and temperance, for their will that found a way and yet brooked control; seeing their firm outlines and hard muscles immortalized in sculpture, and knowing the sweat and labour which had preceded their victories, the Greek lover was, from the beginning, occupied with the contemplation of the excellence of the male, the power and glory of the masculine. Rather characteristically it is not to the sculptor, but to the sculptured that he turned, not to the praiser, but to the praised. And thus his love, dependent, no doubt, in general, on the continuance of the flower of youth, was associated far more generally with the severe effort after a perfect manhood. In Plato we find it engaged by beauty, whereas in Pindar no youth may conquer in a boxing match but the heroes, his prototypes and models, march on to the scene. And this is the golden age of boy-love.

Now it would hardly be worth while to recall from the grave a form of love which had only a luxurious beauty, but we begin to see that, whatever colour love may give to our ideal of human conduct, whatever philosophical Eros is to grow under the influence of the love of boys, may be a needed increment of human perfection. You cannot rid your philosophy of your love, nor can you tell what philosophy will be the end of your love; but you can hope that the high, and, in the Greek sense, ascetic idea of manhood which is involved in the love of a disciplined youth will have other than physical results; that, with the return of the erastic worship of the male, spiritual worship will turn into something masculine; the greatest incitement we can have in our lives

will prolong itself, and prove its worth in other creations than that of family life.

Here the boy-lover strikes solid ground. What had failed him all along his early years was not the ideal, and, in his manhood, he had been granted to realise the ideal in the real flesh; but he wanted the sense of being in touch and relation with the world of visible effort and satisfaction. The difficulty for the boy-lover has been that his own faith and the excellence which he loves must slink into the corners and by-ways of the modern world. It had no proper place in such a world, no right of citizenship in the republic with which all were contented.

To say that the Love of boys is to be traced, not in the hermaphroditical variants of the norm but in the appreciation, or rather constitution of a norm,—that everywhere, in the monuments preserved to us, the feminine and masculine influences—one losing its luxuriance, the other its roughness—tend to meet under the reconciling influence of the Love of Boyhood,—and that the scholars who deplore this love adore his children,—would be true; but it would be too much to make him the ruling spirit. The ruling spirit was one in which the Love of boys lived, and moved, and had its being, a spirit which he breathed into others, adding his own fervour, but which he himself drew from the air about him. It was a manly spirit, as the Greeks conceived manliness, blended of strength and gentleness: it was the Philosophical Eros.

The greater world is not the geographical stretch around the boy-lover; it is no longer the modern world. The legitimacy obtained is not a right relation to current ideas, nor a franchise in any place. It matters little to him what is casually thought by his neighbours, or rather it matters as little to him as it can matter to any serious human being craving fellowship. But he has desired, and desired earnestly, to know that he is legitimately in relation with what is morally great and healthy. His love has led him to search for it in Greece where he finds a conception and scheme of values correspondent to his best and wisest desires. It is according to this conception and scheme that he now judges, and forms his idea of what is great in the world, that is to say, what would be that greater world of which he is the

legitimate and exiled citizen. He sees it as something real, because it rests on real values, unreal, because it is never realized. It corresponds line for line with his canon of artistic beauty, and it is, indeed the creation of the beauty which he has loved, the reflection of the beloved on the sky.

Love, for him, is not the fulfilling of the law, nor law a schoolmaster to bring us to love. Rather love is the schoolmaster which brings us to understand the beauty of a law beyond it. And, if the law was made for man, as he firmly holds, it was because man reaches his utmost

strength and beauty by exercising himself in the law. Some sign of his own training he perceives in his spontaneous adherence to the narrower canons of a strict beauty become desirable. The voluptuous no longer solicits him; the luxurious is gone; the proud in abasement; yet the humanitarian virtues and the humanitarian follies have not conquered. The sterner and stronger have maintained their ground. That hard master, the Love of boys, gave him the lovely feeling of flesh only to lead him where love and endurance, gentleness and strength, unite.

## Notes

1. In Greek mythology, Anteros, a brother of Eros, was the avenger of unrequited love. However, in his writing Warren identifies Anteros with "love of the heavenly",

in contrast to earthly love, including both physical and philosophical love, for which he reserves the name Eros. (*ed.*)

2. Spencer, Second Canto of "Mutabilitie", *Fairy Queene*, Booke VII, Canto VII, Stanza 46.

3. Wordsworth, "Ode on Intimations of Immortality", Stanza V.

4. According to my memory the quotation is from Birrell's *Hazlitt*, but I have not succeeded in finding it there.

## FIVE POEMS

### Edward Perry Warren

#### Body and Soul

##### I

An earth-born love? Yea, love, nor nobler birth  
 could lift thee from the earth.  
 As bedded flower that drinketh all the sun,  
 whose tender tendrils twining  
 draw upward from the richness of the loam  
 the colour and warmth of home  
 to meet the warmth of cloudland white and shining,

##### II

so doth thy soul its body bring to me,  
 with tendrils fair to see  
 that follow upward failing and are done:  
 a gift of Love's own giving;  
 for all that makes thee real is added grace;  
 loves not who loves the face  
 all other parts forgetting or forgiving.

##### III

The calm of heaven is mine; and now I know  
 that what I dreamed is so:  
 that love can melt the body and soul in one;  
 but whiter yet and softer  
 than any dream, more still than heavenly calms  
 the cloudland of thine arms  
 wherein I love thee dearlier daily and oft.

## Parting

### I

I have known thee, and to know,  
son of England, is enough,  
though my hunger hence must show  
as content with lesser stuff.

### II

I have seen thy natural truth,—  
seen simplicity of line  
bound infinity of youth,—  
clasp in one the one divine.

### III

Love from Heaven, let my word,—  
let my memory and my creed  
not be as an image blurred,  
but thy very act and deed.

## The Waning of Love

### I

To love thee brings me sadness, for I know  
each time the time will never come again,—  
that every moment brings the darker stain  
of deeper manhood. Liker as we grow,  
Love stirs his wings, impatient to remain.

### II

Each night of love from such a love doth part  
thy forward-looking self. At each remove  
from boyhood thou art further from my love,  
though nearer to the knowledge of my heart.  
Love joineth us the closer to dispart.

### III

Then thou and I to younger arms shall flee;  
but thou, I think, in girlish form wilt find  
what I, who know thee thoroughly, flesh and mind,  
and never knew another like to thee,  
shall never compass, leaving thee behind.

## Sleep and Health

### I

Take thou my love of body and of soul;  
whether thou hold it dear or hold it light,  
thou hast a man to love thee true and whole.

### II

'Tis not thy doing, if I stand aright,—  
if clean of conscience, or of promise sure.  
Duty hath held we wakeful many a night.

me(?)

### III

I brought to thee my courage to endure.  
Thou gavest me the comfort to resign  
endurance, and I rise and sleep secure  
remembering those gentle arms of thine.

## When I am Old

### I

When I am old, come to me, child, and say:

“I have tried another way,  
and sweet hath been the bed whereon I have lain.  
I have left thee to love again;  
but—take my hand today

### II

and hear—for I will say it—what to hear  
is not less just than dear,  
words that are not more coveted than earned:  
pleasure indeed I have learned,  
have given my heart sincere,

### III

have better loved, and found a love that now  
shame were to disavow,  
but not more true and perfect to the end  
than thine, O perfect friend,  
nor holier than thou.”

# CONSTRUCTIVE QUESTIONS REGARDING PAEDOPHILIA

Theo Sandfort

In the literature concerning paedophilia, it is generally seen as a paraphilia or a perversion.<sup>1</sup> Here I shall consider whether all sexual involvement between adults and children is appropriately labeled paedophilia, and whether it might not be useful to consider paedophilia as an identity.

Because paedophilia is considered *a priori* a paraphilia by some authorities, almost all scientific publications on this subject are concerned with unravelling its etiology, and ways to eliminate paedophile desires and replace them with what are, from society's point of view, more appropriate or acceptable forms of behavior. Most of these contributions derive from therapeutic practice with "offenders" and "victims", or from correctional programs in prisons.

Of course psychiatrists and therapists see a lot of pathological behavior, in intergenerational sex as elsewhere. Society is justifiably concerned about sexual abuse of children. But is all sexual involvement between adults and children abusive? Whether or not these involvements are abusive may be partly determined by the motives of the adults.

Adults who have sex with children do so for a variety of motives. For some the child is primarily a substitute for an adult partner who for some reason is inaccessible at the time. Others act out of a general feeling of attraction to children themselves. This distinction is supported by the results of a study by Barbaree and Marshall, which shows that the situation is even more complex. Adults who had had sexual contacts with children were differentiated on the basis of five distinct age preference profiles of penile response, as measured with a plethysmograph.<sup>2</sup>

It is not, however, possible to equate certain penile responses with paedophilia, although this

is common practice. A man's penile response pattern may inform us about his sexual object choice; it will not predict in what way that person will act upon this orientation. Besides, this approach limits the concept of paedophilia to its sexual component alone. This is in line with medical tradition. From the turn of the century, the medical establishment has played an important part in the creation and maintenance of concepts of sexual deviancy, as well as in defining same-aged heterosexuality as the only "healthy" form in which sex should be practised. Historical studies, as well as contemporary research, suggest that for people who consider themselves paedophiles, their desire often includes much more than sex.<sup>3</sup> It may include an interest in how children feel and think, a longing to be with them, and sometimes also a desire to guide or educate them.

At this point, the meaning of "children" has to be specified in relation to paedophilia. Within the field of psychiatry a biological criterion is used: there paedophilia is considered to be attraction to pre-pubertal or pubertal children. Another criterion could be based on the desired person's psychic sexual maturity; still another based on the age of consent in the local Penal Code, which is complicated because this varies greatly between countries.

Associated with paedophilia are terms such as pederasty, ephebophilia, hebephilia, Greek love and Man/boy love. The choice of a particular label and its interpretation, of course, has political implications. For instance, Man/boy love, a current term in the United States, stresses the unproblematic affectional side of the phenomenon, and suggests reciprocity or even symmetry between both parties. The latter, of course, is not always present. In the following discussion I

shall use "paedophilia" as a general term to denote feelings of attraction to children as well as young adolescents.

There are individuals who experience these feelings of attraction in a strong, sometimes exclusive way. Some scholars argue that everybody experiences these feelings; according to them, people with paedophile desires differ only quantitatively and not qualitatively from others.<sup>4</sup> The confirmation of this hypothesis must depend on the way paedophilia is defined and assessed. However, I believe the outcome will not affect conclusions about paedophilia.

The origin of paedophile desires, like the origin of other sexual orientations including heterosexuality, is still unknown. A number of theories have been proposed from psychodynamic and behavioristic viewpoints. But where hypotheses derived from these theories have been tested, the results don't support the theories. So, in a recent overview of research studies, Langevin concludes that the origin of paedophilia is still an enigma.<sup>5</sup>

The fact that we see sexual involvement between adults and youth in many different societies across time and space suggests that there might be a biological component. The divergent patterns and rules that can be discerned, however, show that society has a strong influence on the way this involvement is expressed. While in some cultures these relationships form an important vehicle for passing on skills and customs, our contemporary Western culture forces paedophilia to be practised more or less underground. It is striking that in all the traditional theories about paedophilia, this diversity, as well as the influence of society, is not accounted for.

Whatever the origin, people with paedophile desires exist. All together they constitute a rather diverse group. Among them there are people in whom symptoms of psychopathology can be observed, such as the inability to socialize with peers, chronic depression, or distrust of other people. As others have already argued, it is however unclear how these symptoms and paedophilia are related to each other. It goes without saying, that discovering a sense of apartness from more conventional peers, induces feelings of alienation. These feelings are intensi-

fied when the moral condemnation of paedophile attraction is realized. Compared with homosexuality there are even fewer opportunities for paedophiles to resolve the resulting identity confusion. Thus some pathology might be the consequence of discovering one's paedophile attraction and finding out about society's disapproval of it. Although more definitive data is needed, the possibility that there are cases in which paedophilia is the outcome, or one of the symptoms, of a pathological development should not be precluded.

Besides pathological cases, there are people who label themselves as paedophiles and live meaningful and happy lives; they don't want to get rid of their desires. I came across these people in the paedophile milieu. I also saw some of them in the research done at the State University of Utrecht on a small group of paedophiles.<sup>6</sup> This study suggested why some paedophiles adjust better than others. The ones that do better seem to be those:

- who regard their paedophile desires in a predominantly positive way;
- who have integrated paedophilia into their lives along with other interests and activities;
- who are in touch with and experience support from other paedophiles;
- and who have been able to develop satisfying contacts or relationships with boys.

Of course this topic needs to be studied much more deeply. Proper research might reveal that contacts with people with the same feelings are of great help in coming to terms with them. Such contacts give one the opportunity to recognize one's paedophilia, they legitimize one's desires, and help with the acceptance of these desires. Likewise, one can obtain answers to many questions about practical matters.

These observations suggested that the concept of a paedophile identity might be useful. By "paedophile identity" I mean the answer of someone with paedophile desires to the question: 'What am I sexually?' This is not a simple question. Finding out about one's paedophile desires might in itself be a complex process. All the perceptions and skills that have been learned in order to be a heterosexual are simply not usable in this situation. A lot of questions arise that have

to be answered to organize one's life. New skills have to be developed. Without pretending to be exhaustive, I want to give you an impression of the kind of questions that are involved.

Among the first questions that paedophiles will ask themselves are: What are these feelings? Am I sane? What do these feelings mean to me? What do sex and friendships with children mean to me? What do I think about society's disapproval, how do I come to terms with it?

How central to my life do I want paedophilia to be: is it the core of my personality, which dominates all other interests and activities, or is it just one important concern among others? It might be that in the beginning, while someone is first becoming aware of his desires, paedophilia is paramount and rules that person's life completely. I expect however, that within a healthy personal development a paedophile will learn to integrate his desires along with other interests and activities in his life, in such a way that he rules his paedophilia, instead of the other way around.

Other questions deal with paedophile desires. How shall I act upon them: shall I repress them, or do I want to express them? If so, in what way? And, regarding overt sexuality, do I sublimate and decide in favor of platonic relationships? Are the children with whom I get involved at risk? How do I minimize these risks? How do I get in touch with children? How should I interact with them and build relationship? What about power in these relationships? And the parents of the children with whom I get involved: how honest and open with them do I have to be, what is sensible?

What about the law? How do I develop friendships with children and, at the same time, minimize the chances to be detected? Should I prepare the child for things that might happen when people find out about it, and how do I do this without frightening the child?

What about my relationships with other people? Should I disclose myself to them? What are the risks of disclosure and are there any advantages? How should I deal with rejection?

Finding out about one's paedophilia will also raise doubts about the future: What are my prospects, will I become a "dirty old man", a

lonely, pathetic creature?

To the extent that there are consistent patterns of answers to all these questions, paedophile identities can be distinguished. The question "Am I a paedophile?" is in itself irrelevant; to concentrate on it leads one away from the more constructive questions. It is likely that the importance of some of these questions changes during a paedophile's development. Possibly there is a sequence in which certain questions tend to emerge. This development of paedophile identities could become the main subject of new research into paedophilia.

Thinking of paedophilia in terms of identity is useful for the persons involved. Using the concept of identity fosters a reflective attitude about one's desires. It suggests to them that they, to a certain extent, can construct their own lives, and it implies responsibility for the ways paedophilia is handled and expressed by them.

In my opinion, adopting the use of the concept of paedophile identity opens up a radically different approach to paedophilia in therapy and counselling. Many people will consider the suggested approach as being synonymous with promoting child sexual abuse. I have already noted that it is unclear to what extent paedophiles are responsible for genuine cases of sexual abuse of children. Actually it might work just the other way around. If paedophiles are no longer forced to live underground and to be secretive about their relationships, but instead their desires are recognized as legitimate, and they are guided towards a responsible expression of their desires, we might prevent some cases of genuine sexual abuse.

#### *Editor's Note:*

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## Notes

1. John Money, *Gay, Straight, and In-Between* (New York: Oxford University Press, 1988), pp. 137-9, 154-6, 216, for example, defines paedophilia as a condition in which sexu-erotic arousal and the facilitation or attainment of orgasm are responsive to, and dependent upon having a juvenile partner of prepubertal or peripubertal developmental status. A paraphilia is defined by him as a condition of being compulsively responsive to and obligatively dependent upon an unusual and personally or socially unacceptable stimulus—perceived or in the imagery of fantasy—for optimal initiation and maintenance of erotosexual arousal and the facilitation or attainment of orgasm.
2. H.E. Barbaree and W.L. Marshall, "Erectile responses amongst heterosexual child molesters, father-daughter incest offenders and matched non-offenders: Five distinct age preference profiles." Paper presented at the annual meeting of the International Academy of Sex Research, August 1986, Amsterdam.
3. J.Z. Eglinton, *Greek Love* (New York: O. Layton, 1964), Chapter V.
4. E. Brongersma, *Loving Boys* (Elmhurst, N.Y.: Global Academic, 1987), pp. 42-51; K. Freund, "Pedophilia and Heterosexuality vs. Homosexuality", *Journal of Sex and Marital Therapy*, 10:3 (1984), pp. 193-200.
5. R. Langevin, *Erotic Preference, Gender Identity and Aggression in Men* (Hillsdale, N.J.: L. Erlbaum Associates, 1985).
6. Th. Lap, *De binnen- en buitenkant van kinderen. Wat pedofielen aantrekkelijk vinden in kinderen* (Utrecht: privately published, 1987).

# NEITHER TO LAUGH NOR TO CRY

## A Failure in the End: Charles Filiger (1863-1928)

Will H.L. Ogrinc

"Filiger is one of the most enigmatic figures who have ever lived," wrote Charles Chassé in 1947.<sup>1</sup> In 1960 he repeated this judgment, slightly modified: the artist's name was spelled with a double "l",<sup>2</sup> and the declaration had become a question. The first question was followed by a second: "Was he even influenced by Gauguin?"<sup>3</sup> According to André Breton, this was clearly not the case: Filiger was not a true son of the Pont-Aven school,<sup>4</sup> but a proto-surrealist. And Breton should know: in his bedroom he had assembled a number of the artist's secular works for the power of their benevolent and protective influence.<sup>5</sup> As early as 1903 Filiger's fellow artist Émile Bernard had rejected the idea of Gauguin's influence: "He [Filiger] is only an offshoot of the Byzantine style and Breton folk art."<sup>6</sup> And recently the famous art historian John Rewald emphasized that Filiger was one of the few artists of the Pont-Aven school who succeeded in emancipating himself from Gauguin's influence and found his own way.<sup>7</sup>

These questions and quotes are from eminent figures in the art world. Thus it would seem strange that there is no biography of Filiger, and that the few studies of the artist that have appeared since 1893 have rarely been more than ten pages. Chassé seems to have interviewed nearly every person who had known the artist personally, and we are indebted to him for a large part of what we know of the artist. Jaworska has written most intelligently and clearly about Filiger's work, but all studies, including this one, remain derivative.

Mussat complains that "despite many year's search" the 1962 retrospective exhibit in Galerie

Le Bateau-Lavoir<sup>8</sup> could put on display only thirty pieces. After the painter's death the rather small number of his works seem to have been scattered in all directions; some must now be considered lost. Archive material which might further document Filiger's life is virtually non-existent. In addition, nobody knows what happened to the extensive correspondence Filiger carried on with a number of his fellow artists.<sup>9</sup> All in all, it is difficult to write anything about the man. Yet his water colors and gouaches are intriguing enough to make us want to know a great deal more.

### Prelude in Paris

After several decades of uncertainty, it has now been firmly established that Filiger was born on 28 November, 1863, in Thann (Alsace/Haut-Rhin).<sup>10</sup> For those who consider dates unimportant, this may be the wrong way to begin, but I have recorded it here simply because it is one of the few certainties in Filiger's biography. After this date there is a blank lasting for over twenty years. Shortly before 1889 Filiger appears in Paris. The engraver Paul-Émile Colin met him in the atelier of Colarossi and had breakfast with him on the rue Serpente. A bit later it seems that Filiger went to live with Colarossi, and Colin fell deeply under the spell of Filiger's paintings. Filiger showed him a portfolio of Gauguin's lithos, and copies of paintings by Cimabue and Giotto.<sup>11</sup> Filiger also visited the Louvre with Julien Leclercq, where he was plunged into ecstasy before the "Virgin with Angels" of Cimabue because the features of the

angels had such a resemblance to the face of the Virgin Mary. "How Cimabue must have loved that face, to have painted it so often," he sighed to Leclercq after he woke from his ecstasy.<sup>12</sup>

He remained in Paris less than a year.<sup>13</sup> Nobody knows exactly what happened, but some embarrassing circumstance must have forced it, the urgency to pull out as quickly as possible, and speculation is rife. Filiger himself later was also not very informative. He told his friends that his rapid departure from Paris was caused by "lack of money".<sup>14</sup> Chassé cited the recollections of Colin, however: one night Filiger was found lying in the street unconscious with knife wounds in his thigh and a wound in his hand from which blood was flowing from a severed artery.<sup>15</sup> Jaworska, without giving any source, added one strange detail: when the police found Filiger unconscious, the knife was still lodged in his thigh. After this incident, which could have cost the painter his life and necessitated a short stay in the hospital, in the middle of July 1889 he fled Paris to "reluctantly" set himself up in Brittany.<sup>16</sup>

Pincus-Witten states, without documentation, that the incident was the consequence of an *affaire de mœurs*.<sup>17</sup> Jullian attributed the incident (also without citing any source) to a "homosexual scandal" (whatever that may mean); Cooper recently repeated this.<sup>18</sup> Perhaps these opinions were based on the somewhat cryptic remark of Chassé, cited by Mussat: "Filiger had left the capital under somewhat dubious circumstances because, just as with Verlaine, his mystic inclinations did not exclude strange *histoires de mœurs*."<sup>19</sup> We will later see if there is a kernel of truth in these suppositions.

## Brittany

Filiger found a warm welcome in the Pont-Aven circle. A little later he took a room at the inn of Marie Poupée in Le Pouldu (Finistère), together with Paul Gauguin, Meyer de Haan and Sérusier. Despite the probable reluctance with which Filiger had departed for Brittany, he never again, with the exception of a few quick trips to Paris, left the area.<sup>20</sup>

In Brittany began a period which, among some authors, has an odor of out-dated camp-

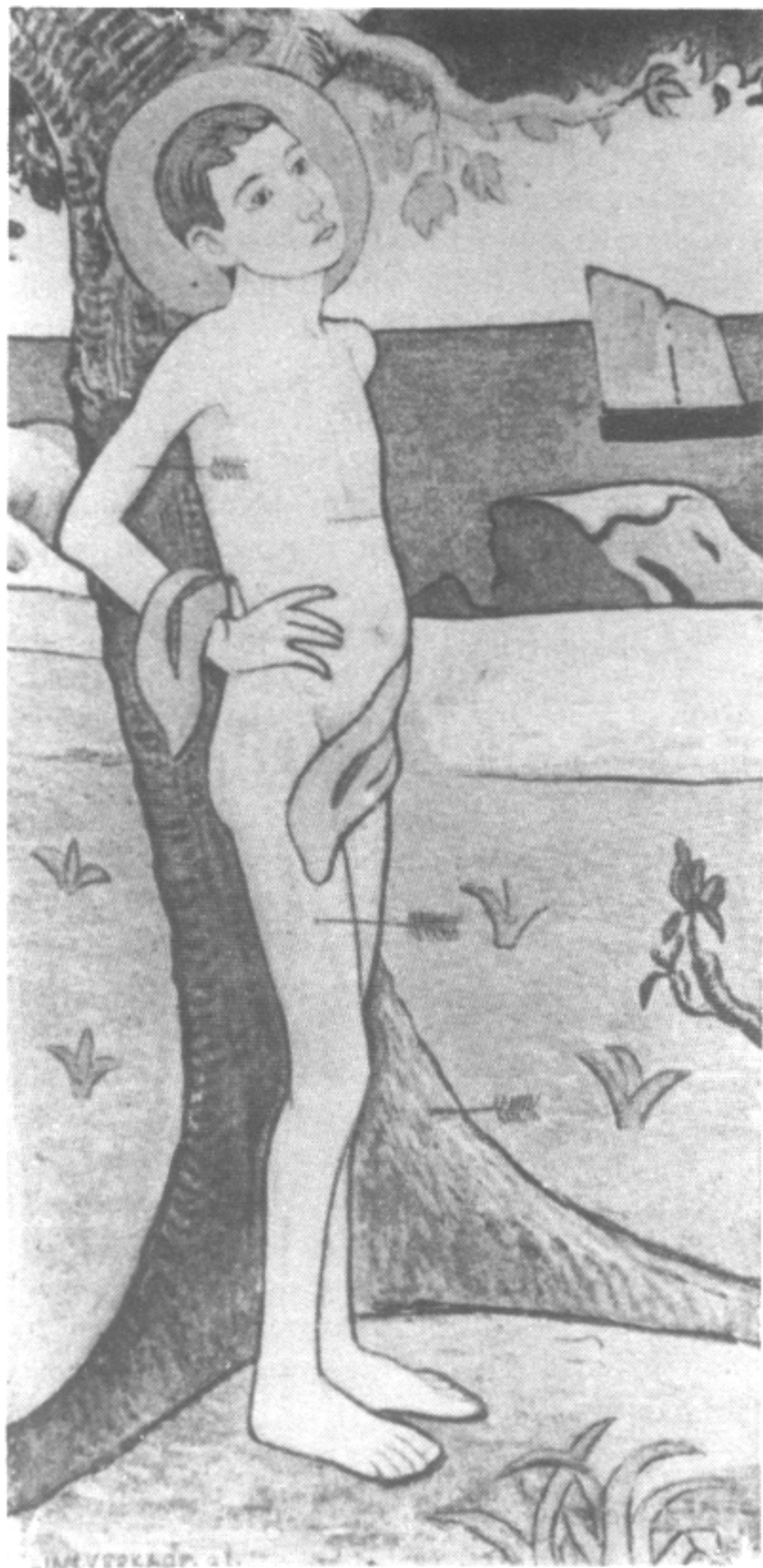
fire romanticism: a time of beach fun and bragging, deep conversation and theorizing, singing, smoking and drinking—lots of drinking.<sup>21</sup> The tap-room of Marie Poupée's inn was newly decorated by the painters with a large mural. Filiger taught Gauguin to play the guitar; he himself favored the mandolin. They read poetry to one another; Verlaine's "Sagesse" seems to have been a favorite in their circle. There were also numerous visits from artist friends.

Despite all these distractions, the artists also found time to paint. Filiger developed quickly into the most important representative of the school of Synthetism or *cloissonisme*. But there was a difference. Filiger was and remained distinct from the others by the special, mystic radiation of his work. Jaworska<sup>22</sup> supposed that Filiger developed his inclination toward the mystical through contact with members of the Order of the Rose-Cross of the Temple and Grail, also known as the Catholic Order of the Rose-Cross, established in Paris in 1890 by Joséphin Péladan.<sup>23</sup> In 1890 Count Antoine de la Rochefoucauld, the Great Prior (*L'Archonte*) and financier of the Rosicrucians, visited Filiger in Brittany. In exchange for a number of paintings, Filiger received from him a yearly stipend of 1200 francs, which was, according to Gauguin, "the way of giving a helping hand to an artist in whom one has faith without giving charity."<sup>24</sup> At the first exhibition organized by the Rosicrucians in Paris in 1892, Filiger was represented by six paintings.<sup>25</sup>

It is possible that Filiger had already known de la Rochefoucauld from his Paris period; de la Rochefoucauld painted a bit himself. In addition, although we cannot eliminate the possibility of opportunistic motives, it is striking that Filiger sided with de la Rochefoucauld when he and Péladan broke in 1892.<sup>26</sup>

## Friendship with Verkade

In 1891, after a short stay in Paris, a young Dutch painter joined the circle in Brittany. Jan Verkade (1868-1946) was a rather shy, meek young man who was curious about everything, especially religious matters.<sup>27</sup> As a result of his experiences in Brittany, he converted to Cathol-



1. Jan Verkade Saint Sebastian Water-color 45x22 cm. (1892) Collection Esther Bredholt, Copenhagen.

icism in 1892; in 1897 he was taken into the Benedictine monastery of Beuron (Black Forest, Germany) as Father Willibrord Verkade. Two decades later he wrote his memoirs.

He remembered the couch in the tap-room at Marie Poupée's inn where he had to sleep until there was a free room. He recalled the names and habits of the Breton painters. He remembered Filiger. But Filiger is the only one that is

not called by his real name, the only one for whom a pseudonym is used: Drahtmann.<sup>28</sup>

The above mentioned painter Drahtmann, a short, fat man with chubby cheeks, short-cut hair and a beard, slant-eyed and with a wide sensual mouth, had a very complex character. He hailed from Alsace-Lorraine and was one of those pitiable persons who—sometimes by a hereditary taint—cannot refrain from doing exactly that which they will rue after the deed, even turning away from it with disgust. More and more aggrieved and exasperated by their weakness they finally revenge themselves on society, indulging in the most vicious dissipations and even trying, with increasing regret, to involve other persons in their ruin. These people suffer greatly, but in vain, for their self-love and pride stay unbroken. Only from their latest hour and from the deepest depth of their misery are they sometimes successful in sending that cry of distress to God which contrary to expectation nevertheless opens to them the gates of Heaven. As friends these people can be very harmful, but at the same time of great benefit. Usually they are equipped with remarkable spiritual talents, while they display a warm cordiality. They have a lot of experience, having gone through a great deal in their life, with ample opportunities for reflection. Sometimes they even loved intensely, loved in a prodigal way, as their whole nature is prodigal. They are generous, but it is a false generosity, since they are frequently distributing what is not their own; they throw themselves away out of love misunderstood. If they are painters, they often try to compensate for the disharmony in their souls with artistic creation. However, since they lack any surplus of energy, each finished painting results in an even greater poverty and



2. *Jan Verkade* Young Breton Boy on the Beach  
39x100 cm. (1892) Collection Esther Bredholt, Copenhagen.

emptiness than the painter knew before. Lacking moral strength, they are finally driven to the use of drugs: alcohol, morphine or opium. For they cannot cope with being confronted with their own life, which is in fact so empty, and their spirit, which is in fact so poor, whereas their artistic aspirations only yearn for progress. Their intention is to experience their life anew; that is why they are drinking, raging, yelling and squabbling. Only the religion which offers them grace and supernatural help, which guides them to self-knowledge and meekness, which communicates to them the spirit of prayer and by that gives them strength, only that religion can possibly cure these wretched ones. That alone can guide them to modesty and transform them to honorable laborers who perform useful and edifying work, intelligently using their limited forces and talents.<sup>29</sup>

Mussat can't stand it any longer; he cuts the whole passage into pieces as he quotes it. But Verkade wasn't finished:

Although Drahtmann was not very

productive, I know of a few small and splendid gouaches from his hand. These are chiefly religious representations, with strong reminiscences of Byzantine art and the Italian primitives; however, they are absolutely personal and modern in composition. He was a Catholic to the backbone, in the sense that no other religion would ever have fitted him. As with so many Frenchmen, Catholicism ran in his blood, so to speak, even if they have their own views on religious matters and attend the eucharist but rarely. He often spoke about the Catholic Church, at one moment with love and at another with disdain. However, he never attempted to convert me to Catholicism. When he got word of my conversion, he rebuked me in his letter: in his opinion my Protestant faith was as good as his Catholic one. Of course he did not know that I had never been a Protestant. For, after all, I did not belong to any religious confraternity.

Verkade then continues confidentially:

If one lacks a faith based on divine revelation, one easily goes astray in a mate-

realistic way; one despairs of ever knowing the truth, one gets skeptical or one is carried about with every wind of doctrine (Eph. 4:14). The latter applied to me. I was tossed to and fro by Drahtmann's opinions as well as his emotional effusions—fortunately more in a good than in a bad direction. In matters of life and art I owe him many an insight which is still, to this day, of value. He took me as his disciple, giving me the love of a teacher. As of this time I have not succeeded in finding out whether he is still alive.<sup>30</sup>

Indeed a long passage. Jaworska has called attention to the moralizing tone in this portrait of Filiger, perhaps caused by Verkade's long stay at Beuron; Bakker even calls it "cant".<sup>31</sup> However that may be, if we look beyond the Catholic jargon and give weight to Verkade's observations, there remains an analysis of Filiger's character which we must take seriously. One is struck by the intense regret which Verkade felt about his former teacher. It is almost the voice of a lover taking leave of his friend, because he can no longer watch him willfully and knowingly destroy himself.

For Jaworska, this passage offered sufficient proof of Filiger's homosexuality, in her opinion explaining at the same time Filiger's inclinations toward mysticism and his later misery: his addiction to alcohol and barbiturates, especially Veronal.<sup>32</sup> We shall return to this later.

In the meantime most authors, including Jaworska, had overlooked a second passage that Verkade had devoted to Filiger in his memoirs. This discusses not only Filiger's theory of art and his moral principles, but furthermore contains some explanation of the "vicious dissipations" noted in the first passage. It is probable that his citations from Filiger here hint at the story of the Paris incident.

In July, 1892, Verkade was still wrestling with the question of whether to become a Catholic. The Jesuits at Vannes had just increased their pressure on him.<sup>33</sup> To regain a bit of mental tranquility, Verkade decided to walk from his residence in St. Nolff to Le Pouldu. He stayed there

with Filiger about a week.

Friend Drahtmann, always happy to find a willing ear, opened the flood-gates of his eloquence and poured over me the long-dammed-up waters of his absolutistic philosophy. It was a sweet lullaby of paradoxical musings. In everything, he said, one ought to go to any lengths; only then was one a real artist. The middle-class moral boundaries which applied to other people did not exist for him. He had but one end in view: to create beauty. Perhaps unintentionally, the upshot of Drahtmann's speculations was that one had to venerate art as a goddess; day and night one had to think of her. At least temporarily one had to struggle for her sake, endure hunger and hardship; and one had to be vigilant. However, all this was amply compensated by her license to all kinds of debauched behavior, not only to positively debauched behavior but to those debaucheries which only seem to be virtues, such as: to characterize<sup>34</sup> any restraint of passion as "suicide", to distribute generously money borrowed from others without ever paying it back, to overwhelm street-arabs and harlots with presents and attentions, or: to excuse lack of character and to



3. Charles Filiger Saint Sebastian (circa 1892) Whereabouts unknown.

throw oneself away instead of giving oneself.<sup>35</sup>

My friend restricted the moral importance of an act too much to the intention upon which it was based. He forgot that good wants to be rewarded with good, and that good deserves a worthy subject. To a novice in matters of ethics, which I was, it was rather difficult to distinguish between vices and virtues. Fortunately—and indeed the same applies to Drahtmann—by instinct I usually chose a worthy subject for my often rather sincere intentions. In these cases I benefited greatly from the strict claims of my friend. Thanks to him, I was able to do very much good in that way.

With tobacco and the bottle always at hand, well-fed and usually lounging about, we lived through the day in a very agreeable manner. Only once were we threatened by imminent danger. That night we were involved in a deep discussion when we were faced with a temptation. However, it manifested itself as too coarse, too pitiable to our ethical standards. And in that way we withstood it.<sup>36</sup>

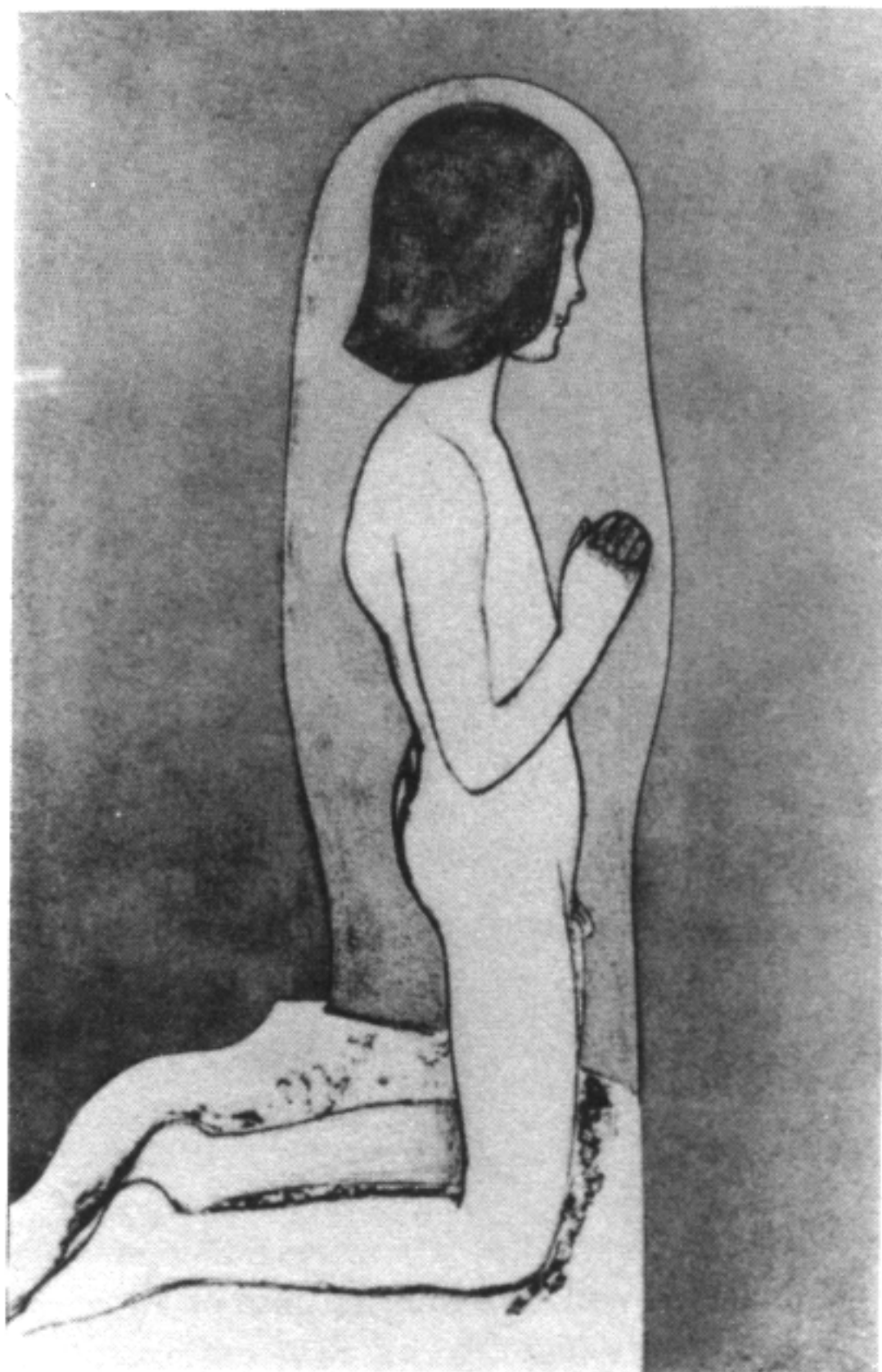
It is unclear precisely what Verkade meant by the word “temptation”. Did Filiger propose that they should go to a brothel, or did he make other suggestions? Had they both, in the heat of their conversation, and under the influence of alcohol, reached the point where only esthetic barriers stood in their way? In any case, this passage compelled Rudolf Bakker to visit the Verkade family and to inquire about “Jan’s whole, half- or presumed homosexuality”. The family thought the suggestion was complete nonsense.<sup>37</sup>

The tone of this passage, despite all of the criticism vented in it, is rather thoughtful and testifies to a sincere sympathy. So sincere, that we are reminded of the last sentence of the first passage: “As of this time I have not succeeded in finding out whether he is still alive.”<sup>38</sup> Verkade was not yet senile when he entrusted this to paper; but in the meantime he had apparently

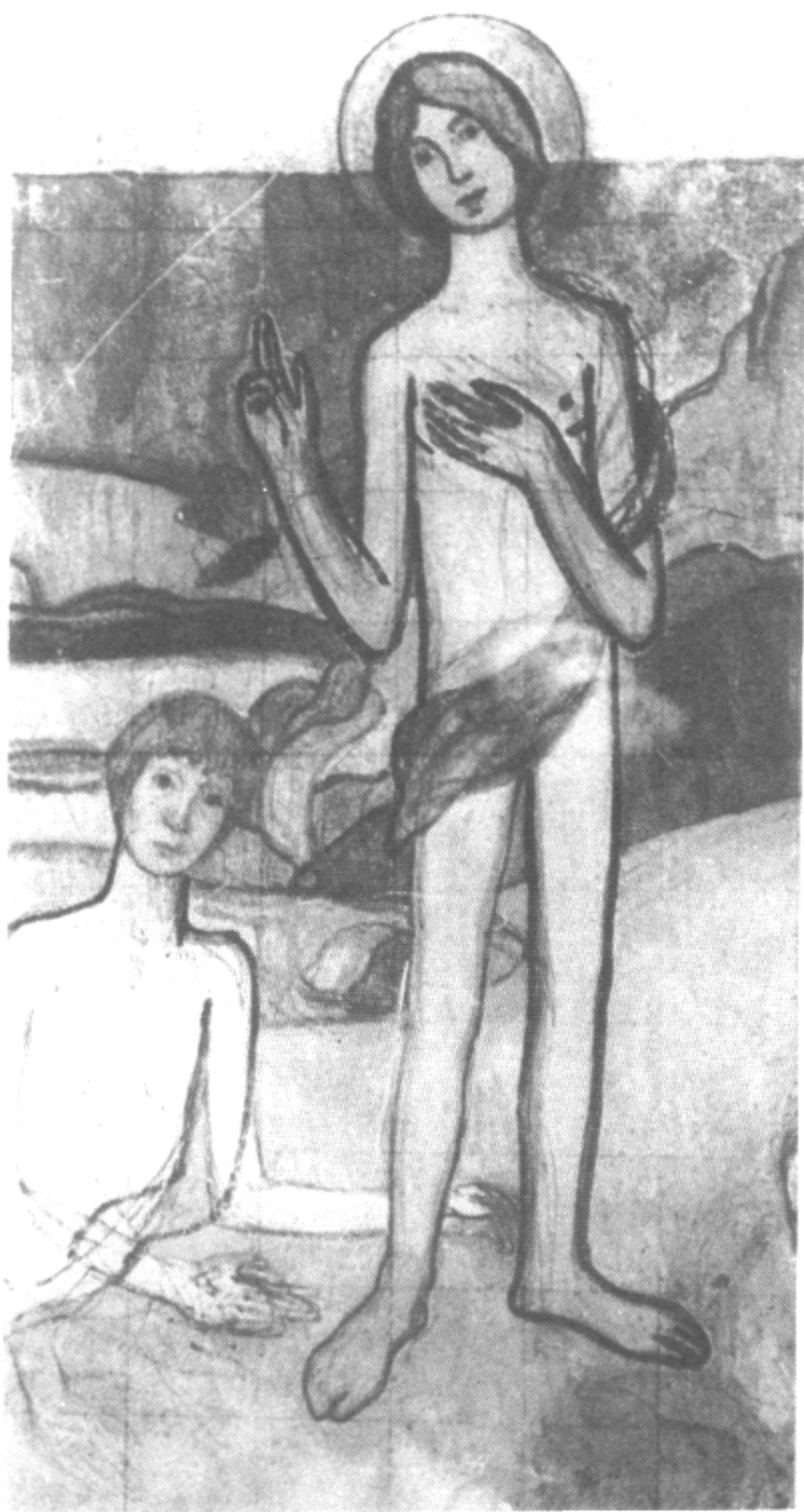
been chastened.

How different was his tone as a new arrival at Beuron in a letter to his friend, the Nabis painter Séguin. In a letter to his friend O’Conor, Séguin quoted him amply, and full of gloating:

Very amusing too—I received a beautiful, splendid letter by Verkade from Beuron. Do you remember that painter...that Protestant who became a Catholic by Filiger’s eloquence? Now he is a Benedictine monk, having recently celebrated his first mass. After congratulating him, I received a long epistle, from which I quote the following—bear in mind that it is a Swede<sup>39</sup>



4. Charles Filiger *Praying Child* Gouache 6x11 cm. (1889) Museum du Prieuré, St.-Germain-en-Laye, France.



5. Charles Filiger *Saint John the Baptist Gallery Le Bateau-Lavoir, Paris.*

who wrote this: "For God's sake, avoid the companionship and influence of Filiger. He is a terrible instrument in the hands of Satan, a true wolf in sheep's clothing. I pray for him often and hope that God will save him, in spite of all. But he is a danger to you. Pray for him, but don't associate with him..."<sup>40</sup>

## The "Worthy Subject"

What drove the once so timid and later so forgiving Verkade to such an angry outburst? Had Verkade finally succumbed to "temptation"? Or was it a gibe at Filiger's friendship with de la Rochefoucauld who, since his break with Péladan, had started a new branch of the Rosicrucians?<sup>41</sup> These apparently simple questions nevertheless call for a bit of explanation.

Some dark undercurrent was certainly present in the relationship between Filiger and Verkade, in the continually changing polarity, now attracting, now repelling. This makes us think more of the way in which Verlaine and Jarry<sup>42</sup> oscillated with their respective friends than of the concepts of Péladan or de la Rochefoucauld; in this light we should consider the views of Otto de Joux, who felt that the Catholic Rose-Cross was nothing more than a veiled society for homosexuals.<sup>43</sup> But Rosicrucianism was certainly the issue to the extent that both Filiger and Verkade had not abandoned Péladan's 1891 dictum "to make the nude sublime".<sup>44</sup> This can be seen in the three paintings which would seem to hold the key to the problem of the relationship between Filiger and Verkade. In 1892 Verkade painted his "Saint Sebastian" (Figure 1), his "Young Breton Boy on the Beach" (Figure 2) dates from the same year. Filiger had in the meantime completed his own "Saint Sebastian" (Figure 3). Both painters had used the same model.

Rudolf Bakker notes an undoubtedly fiery quarrel between the two painters and quotes the following cautious explanation from the unpublished Master's thesis of Marie-Amélie Anquetil: "Perhaps he [Verkade] experienced a kind of rancor or jealousy. Both had used as model, and undoubtedly adopted as a friend, the same fifteen-year-old Breton boy, whom they both used over and over again in their work."<sup>45</sup> It is not clear who stole whose friend from whom.

Since the incident in Paris Filiger had withdrawn like a reincarnation of Saint Roch to Brittany to paint. It is the face of his friend, this fifteen-year-old Saint Sebastian, that we continually encounter in his work.



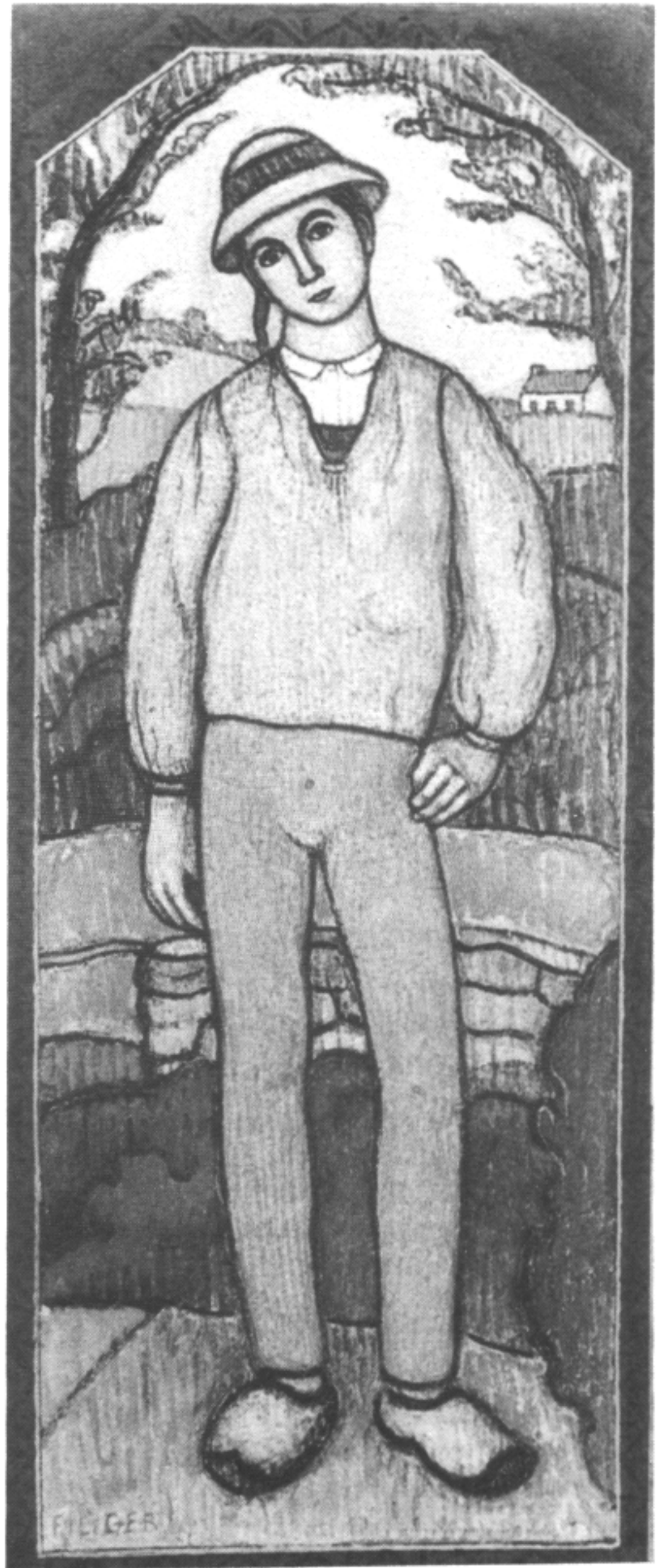
## The Boy in Filiger

“How the artist must have loved that face to have portrayed it so often!” to repeat the only slightly modified words of Filiger himself in 1889. It is striking that in all literature about Filiger, there is almost total silence with respect to “the boy” in his work. There is a great deal about secular and religious works, about his unusual painting of landscapes, about a surrealism, about a proto-cubism, about his mysticism. But almost everyone neglects to mention that boys appear again and again in his early paintings, whether they appear as young saints, as angels, as shepherd boys or fisher boys.<sup>46</sup>

Such silence we find rather suspicious today; we immediately pick up the scent of censorship. However, I do not think that we will find the explanation for this silence there. It is well known how Gauguin reacted when he first saw a number of Filiger’s early works, including his “Praying Child” (Figure 4). Gauguin had to laugh, but nevertheless advised the painter to go on.<sup>47</sup> I think that most biographers of Filiger, like many of his contemporaries, were only slightly familiar with such rigorous reduction of metaphor or—to the extent to which they could recognize it—they were unable to understand it. Laughing as a way of covering up lack of understanding is a well-recognized phenomenon and, where understanding is absent, receptivity is usually also distant.

To my knowledge, Pincus-Witten was the first to call attention to this theme in Filiger, even though he didn’t explore it very far: “Filiger’s first artistic solutions focused on a kind of angelic perfection clearly felt in his sensitive drawings of adolescent boys”; and writing a little later about “Praying Child”, he called it “another example of the ephebic beauty emphasized in Filiger’s early work.”<sup>48</sup> He even suggests that the boy “is enclosed in a kind of phallos-shaped frame which, in a general way, echoes the contours of his simple linear figure.”<sup>49</sup>

This kind of description confronts today’s readers with great problems, possibly arising from our own preoccupations, but certainly present in Filiger’s own personal struggle. How



6. Charles Filiger Breton Herd Boy Gouache 39.5x16.5 cm. Collection Mr. and Mrs. Samuel Josefowitz, Lausanne, Switzerland.



7. Charles Filiger *Christ with Angels* Gouache 27.2x24.5 cm. (1892) Collection Mr. and Mrs. Arthur G. Altschul, New York.

does “angelic perfection” go with “phallus-shaped”, or “sensitive drawings” with “a simple linear figure”? These would seem mutually exclusive. And this is not to enter into such terms as “ephebic beauty”, which depend so much on personal taste that one can only guess at what is meant. But, whoever subjects Filiger’s work to a close inspection can only agree with Pincus-Witten: in Filiger the contradictions are to a very great extent reconciled!

That the image of the boy not only had an important place in Filiger’s early work, but that the image expresses an artistic ideal is clear to me from its constant recurrence in his work. But before we examine the fascination of the portraits, we must consider developments in Filiger’s work which may contribute to our investigation. There are three lines of development in his paintings which all point in the same direction.

First, there is the development of his color palette. In his early works, such as “Praying Child” and “Saint John the Baptist” (Figures 4 and 5), Filiger used predominately soft colors; slowly he developed a preference for the bright

primary colors which he used, for example, in “Breton Herd Boy” (Figure 6). At the same time the lines around the different color areas became more clearly set. This technique—perhaps developed under the influence of Gauguin’s synthetism—gives his paintings the appearance of stained glass.

Parallel with this was another development, a continual striving to eliminate the non-essential. What remains is the essence of man, composed like an hieratic Byzantine icon, finally elevated to an ideal. That is why nearly all figures in Filiger’s paintings look alike: it is not the incidental which is important—whether they are man or woman, saint, cowherd or fisherman—but the fact that the image captures as closely as possible the ideal form. This aim finally led to a revelry of geometric forms and harmonies in his *géométrie secrète*, which has surprised so many people.<sup>50</sup> Already developed in “Christ with Angels” in 1892 (Figure 7), this tendency finally culminated in Filiger’s “Chromatic Notations” of the years 1903-5, of which the portrait of Rémy de Gourmont<sup>51</sup> (Figure 8) is a good example.

A third possible line of development<sup>52</sup> is in his treatment of the subject itself: Filiger slowly shifted his attention from the whole figure to the head.



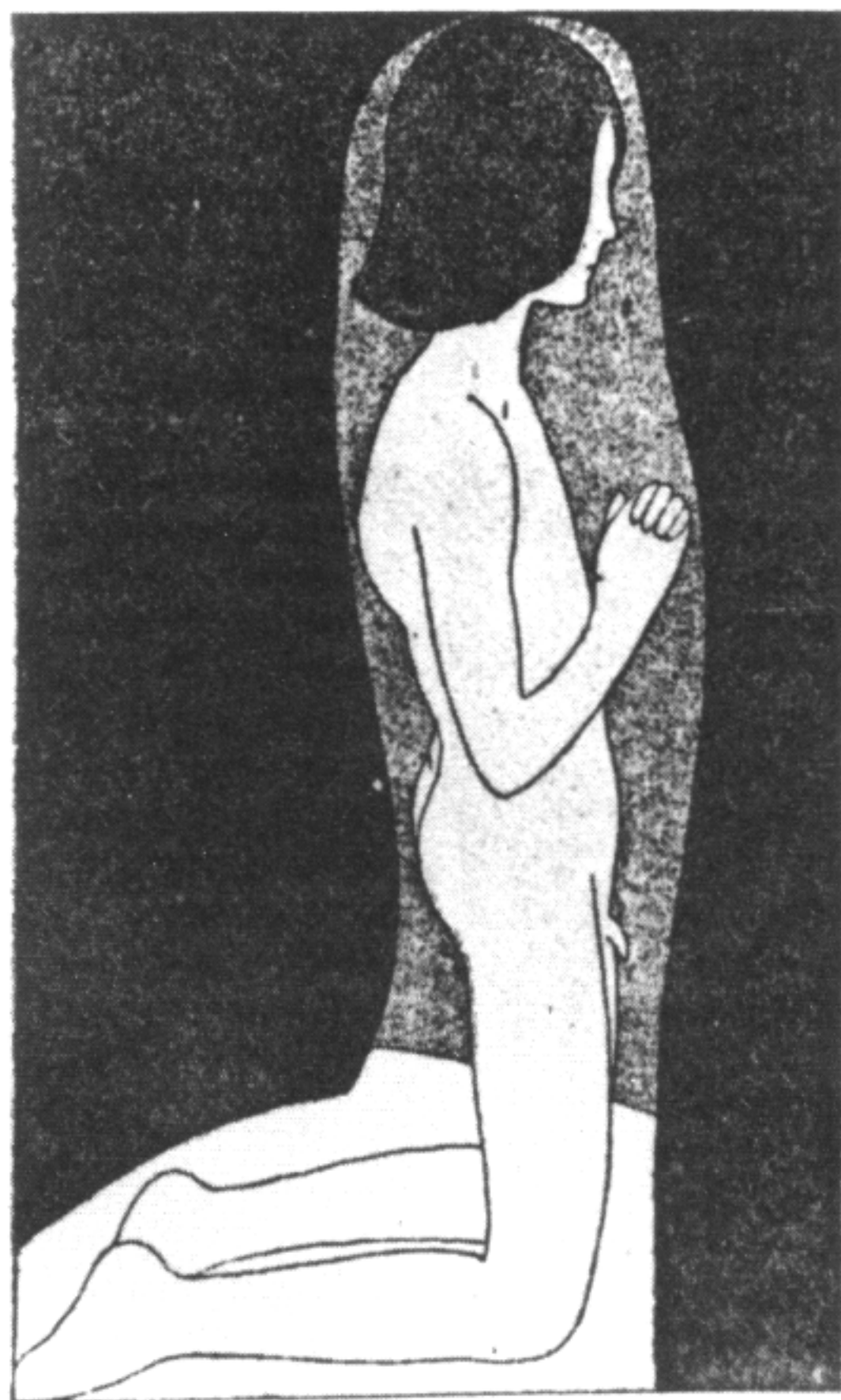
8. Charles Filiger *Chromatic Notation*. Rémy de Gourmont (circa 1903) Gallery Le Bateau-Lavoir, Paris.

I believe these are the three directions in which Filiger moved toward his goal, which was to create beauty. According to Verkade,<sup>53</sup> for Filiger the creation of beauty was his only purpose, to which everything else must yield, toward which he struggled, unrestricted by morals and social norms. In terms of portrait art, that meant reducing the subjects to the essentials—a complex of geometric forms which, conceived as a microcosm, is held in place and remains in harmony by a mystic power. As a worthy subject, a bearer of this idea, Filiger preferred to use the adolescent boy who, in the minds of many 19th century artists, embodied ideal human proportions.<sup>54</sup> In order to achieve this goal, Filiger had to reveal these geometric proportions, to go through a process of artistic purification which eliminated all artificiality and dated stylization and went back to elementary forms and colors, to get rid of all *accidentia*. In this light we can also understand his romantic attraction to rustic and religious scenes.<sup>55</sup>

In this sense Filiger fully subscribed to the artistic concepts of Péladan. In this light too Pincus-Witten's observations take on meaning: this is the way we are supposed to understand "ephebic beauty". Alfred Jarry, in his article in *Mercure de France*, therefore correctly characterized the artist he so greatly admired as a "*déformateur*, if that is the right term for a painter who depicts what IS rather than... what is conventional."<sup>56</sup> So, in his opinion, Filiger comes closest to the principle of *synthèse* because, "It is (very) true that the eternal is hidden in every part, and that every part is the eternal in one way or another provided with a superficial mask." Filiger reduced the complexity of the synthesis through laying bare its original simplicity.

### Disappointments

On the basis of our discussion so far, we can characterize Filiger as an artist not unworthy of our attention, a little eccentric (but who wasn't in the 19th century?), a little naive too, and with an apparent preoccupation with the Middle Ages (also a 19th century vice). But still... boring. Boring, because the work is static. This article is not the first to remark on this. However,



9. Charles Filiger Prayer In: J. Péladan, *Preface*, Catalogue du Salon de la Rose-Croix (10 mars au 10 avril) (Paris: Galerie Durand Ruel, 1892), Fig. 46.

not unlike Erik Satie's apparently static music, there is more! Because in all the static portraits the same dynamism is detectable, that threatens to break through the ordered, static frame, overturn the whole order and change it into one great chaos.

Filiger must have been very aware of this. Time and time again he tried to equal the eternal quality of the painters of the Middle Ages he so admired, Cimabue, Duccio and Giotto; but he was not at all satisfied with his attempt. In 1894 he sent his friend Rémy de Gourmont a little sketch of a madonna surrounded by angels.<sup>57</sup> In the accompanying letter he complained, "they



10. Charles Filiger *Virgin and Child Gouache* 31x25 cm. (circa 1891) Collection Mr. and Mrs. Arthur G. Altschul, New York.

sing again the immortal names of Duccio and Cimabue, the names you hold so dear! ... Their genius I can hardly, hardly equal. Perhaps God has sown a spark of their genius in me?"<sup>58</sup>

Mussat was also struck by the dynamism in Filiger's portraits, even though he could not put his finger on it and used other words to describe it; in any case he preferred to talk about a mystique<sup>59</sup> rather than a religious radiation. He refers to the "*esthétisme amoureux* [esthetic of love] of the primitive painters" that he believed Filiger had filled with new life. And for those who did not yet understand his allusions, he made the following association with Filiger's "Saint John the Baptist" and "Prayer" (Figure 9): "They resemble paintings by Puvis de Chavannes, translated into the jargon of synthetism... with that touch of perversity of asexual beings: young children charged with too much meaning."<sup>60</sup> From this point of departure I will try to locate the source of dynamism.

I believe that we should not seek the source of this dynamism in Filiger's slender bodies, that are intended to emphasize only the ephobic character, the ideal proportions of the subject. Even the heads in his portraits have little bearing on this because, as in Cimabue, they are hardly distinguishable from one another: according to Chassé, they express "neither joy nor suffering".<sup>61</sup> In fact they are silent witnesses to the painter's attempt to strip away the non-essential; they contribute to the static, eternal character of the portraits. They are perfect expressions of Filiger's dictum, "Let your figures neither laugh nor cry."<sup>62</sup> Such theatrical effects focus all attention on the outer surface, the mask, which covers that which is essential. Where then must we look for the source of this dynamism? Certainly not in outward matters. Perhaps inwardly?

Filiger's contemporaries hardly mention the subject. I know of only three references that have possible bearing on this. Jarry was so impressed with Filiger's Breton boys that he temporarily dropped his own obsession with masks: "They all bear the crucifixion in the midst of their face, which is so immortally impassive."<sup>63</sup> Here Jarry not only locates the source of the dynamism in the eyes of the subjects, but at the same time makes an attempt<sup>64</sup> to look behind "his" masks. It is the unspeakable sorrow that radiates from the eyes of these boys that directly appeals to the emotions of the sensitive viewer.

Three years earlier Émile Bernard had called attention to this phenomenon in a letter to *La Plume*, although he put a different interpretation on it. Writing about "Virgin and Child" (Figure 10), he observed, "The motif is of great simplicity, and that yields, naturally, nothing new. But certainly, through the suggestive proportions, through the decorative arabesque arrangement, through the soul which he lets shine from *the eyes* of his subjects (and he is the only one at this moment who can do that), Filiger [sic] has created a masterpiece of belief, purity, the spirit and art."<sup>65</sup>

And Rémy de Gourmont was plunged into ecstasy when he saw Filiger's six paintings during the 1892 *Salon de la Rose-Croix*. In his review in the *Mercure de France* he wrote,

More finished, more 'final' Cimabues: The soul of the Primitives; the faith of Angelico; a Love of eyes which are all intellectually sensitive man [sic]; his heads, like that of *Christ with Angels* inscribed forever in the *eyelashes*; like that of this *Virgin and Child*, Breton, idealized, in a wonder of naive sweetness; at the side, a willful and severe head; then a naked *Praying Child*—adorably innocent; a *Saint John the Baptist* preaching, of great faith!—a *Virgin with Angels*, angels so consciously pure, these are incoherently a few of the impressions that Filiger's miniatures afford. He is an authentic mystic, and not a fac-simile of the temperment—a man of charity as well as a rare and knowing theoretical artist. The *Christ with Angels* is a masterpiece and the Breton *Virgin*, the most worthy of *Ave Maria* since those painted by the last Flemish idealists for their beloved churches.<sup>66</sup>

Eyes as the mirror of the soul, seat of a mystic power, or as subtle instruments of precocious youth?<sup>67</sup> Filiger would probably have been aware of the fact that the painters of the Middle Ages regarded the eyes as a specific attribute of cherubim: they were the symbol of wisdom and higher knowledge.<sup>68</sup> De Gourmont also seems to have hinted at this in his interpretation. But do wisdom and knowledge correlate with innocence and purity? For de Gourmont, undoubtedly! It is more difficult to make these tally with the nearly existentialist suffering of Jarry or the "esthetic of love" and "touch of perversity" of Mussat. Are we really not right back to the paradox of Pincus-Witten? If so, only the paintings themselves can provide the decisive answer.

We can now well imagine that Filiger's eyes can take on a life of their own; when contemplated attentively they seem to float free from the body. We see heads, we see wings, with eyes; ultimately only the eyes are left. And it is just then that the dynamism strikes our attention. Now we see that all these pairs of eyes which seemed so identical are different; in addition, usually one eye is turned inward in meditation,

while the other eye penetratingly, challengingly regards and fixes the viewer. The hypnotic power which emanates from them is strengthened by the diagonal position of the eyes, as can be seen, for instance, in "Breton Herd Boy". It is truly striking how much poorer Verkade's results were when he used the same technique in his "Saint Sebastian". Filiger seems to be inviting the viewer to take part in the subject's introspection; our attention is completely absorbed by it. But what the ultimate goal of our temporary hallucination is remains unclear; the same glance which attracts us demands that we keep our distance. That is the tension, the dynamism that recurs in all the portraits. "Wipe your feet before you enter," they seem to be telling us, "and weigh every syllable before you speak in my presence, because one wrong word can be fatal."



11. Charles Filiger Breton Fishing Family Gouache Collection Dr. René Guyot, Clohars-Carnoët, France.

It seems as though the painter himself at this point dared not go any further, and again and again stood in doubt between a full surrender to the subject itself, or following the consequences of his artistic aim. In the letter to Rémy de Gourmont cited above, a passage appears which is perhaps significant in light of this struggle: "The confusion or passion which overcomes me at work repeatedly paralyzes my spirit and limbs so totally that for days on end I am condemned to idleness; my hands are afraid to touch the Dream; and yet, out of love for our peers, we can do nothing but plunge on until ultimately we reach the reality of the Dream."<sup>69</sup>

Filiger's last years strengthen my suspicions that this dream was never fulfilled. Filiger finally didn't feel he was capable of bringing into consonance his admiration for the ephemeral beauty of the subject with the eternal, essential beauty he wished to create. Already in 1894 Jarry had warned, "Given that everything in nature is beautiful, he forgets that everything is only beautiful to those few who know to look; and every one chooses at least one special beauty, and certainly that beauty to which he feels closest."<sup>70</sup> From an artistic point of view, it seems like a failure in the end.

### The Last Years

The boy completely disappears as a motif in Filiger's last works. Filiger had become a shadow of himself. He had found lodging with an innkeeper and his family, or, according to another source, with a municipal officeworker,<sup>71</sup> who carried the artist about with him on countless moves through Brittany (Trégunc-Plougastel-Daoulas) like a piece of furniture. He had to manage with various caves and grain storage sheds as studios. Now and then<sup>72</sup> Filiger toured town and countryside, causing a commotion wherever he went. He indulged in drinking; on one occasion he refused to sit down at an inn, because it "was not worthy of a painter"; he provoked quarrels with Gauguin whenever he was present and praised him to the skies whenever he was not. The inventor of the *boisson symbolique* (symbolic drink)<sup>73</sup> came more and more to resemble the portrait Verkade sketched

of him in his memoirs. When Chassé finally attempted to interview the aged painter in Plougastel, a local bartender told him regretfully, "He doesn't come out anymore... that is too bad, because he was a good customer!"<sup>74</sup> The name Filiger still evokes images of an alcoholic in Brittany.

The consequences of Filiger's addiction to the sedative Barbitol, in the form of Veronal (introduced around the turn of the century), now became more and more evident<sup>75</sup>; he developed a persecution complex. Sometimes he barricaded himself in his house because he thought people were speculating on his paintings; then he would appear trembling at a door to report that he was being persecuted and his enemies were threatening to take his life. The Breton residents became accustomed to this; they set him at ease, shared their meals with him, later brought him back to where he lived and put him to bed.<sup>76</sup>

Filiger died on 11 January, 1928, in the public hospital in Brest. According to some commentators, he committed suicide.<sup>77</sup> One cannot be sure of this, and I offer the information only for discussion; my own feeling is that Filiger was no longer capable of such an act. We might rather think of three alternative causes of death. Medical literature reports that long-term usage of Veronal requires ever greater doses to produce the same degree of intoxication, whereas the lethal dosage hardly changes at all. Continued use in this late stage is increasingly risky. Second, the combination of Veronal and alcohol is extremely dangerous; the consequences are usually fatal.<sup>78</sup> And third—perhaps this was the mistake finally made in the hospital in Brest—sudden cessation of Veronal after long use "can be lethal, without there being any suggestion of suicide".<sup>79</sup>

### Editor's Note:

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cles on Saint Sebastian in art and literature, the boy as elixir of life in the work of Johann Heinrich Cohausen, E. T. Feenstra Kuiper, J. H. Mackay, and the theme of bathing boys in art and literature. He teaches ancient and

medieval history at the Teacher's College "Zuidwest-Nederland" at Delft. This article was translated from the Dutch by Frank Torey.

## Notes

1. Ch. Chassé, *Le mouvement symboliste dans l'art du XIXe siècle* (Paris: Librairie Floury, 1947), p. 111.

2. The artist always signed his works as FILIGER, but according to a copy of the civil registration in Thann, his name was Filliger. See A. Mussat, "Un étrange centenaire: Charles Filiger (1863-1928)", in *Annales de Bretagne*, 70:1 (1963), p. 123; W. Jaworska, *Gauguin et l'école de Pont-Aven* (Neuchâtel-Suisse: Éditions Ides et Calendes, 1971), p. 159.

3. Ch. Chassé, *Les Nabis et leur temps* (Lausanne-Paris: La Bibliothèque des Arts, 1960), p. 95.

4. The Pont-Aven school took its name from the village of Pont-Aven in Brittany, France. To this circle of artists, guided by Paul Gauguin, belonged among others the symbolist painters Meyer Isaac de Haan and Paul Sérusier. They propagandized for their theory of synthetism or *cloissonisme*, the use of compositional devices such as bright, primary colors in large planes, usually separated from each other by dark lines.

5. Chassé, loc. cit.; Jaworska, op. cit., p. 168.

6. Chassé, *Le mouvement symboliste*, p. 116.

7. J. Rewald, *Post-Impression-*

*ism. From Van Gogh to Gauguin* (New York: The Museum of Modern Art, 1962), p. 296. There are many faults and inaccuracies in detail in this standard work on post impressionism, including the information that Filiger was Swiss by birth. Rewald was copied in this by G. L. Mauner, *The Nabis: their History and their Art, 1888-1896* (New York: Garland, 1978), p. 92. See Mussat, op. cit., p. 124.

8. Ch. Chassé, Preface to *Charles Filiger, 1863-1928* (Paris: Galerie Le Bateau-Lavoir, 1962); Mussat, op. cit., p. 123.

9. Jaworska, op. cit., pp. 159, 164. In 1947 Auriant published "XII Lettres inédites de Charles Filiger" in *Maintenant* 6.

10. See note 2.

11. Chassé, *Le mouvement symboliste*, pp. 115-6.

12. Ibid., p. 114.

13. Almost all authors date the incident in 1890. Jaworska, op. cit., p. 159, however states that Filiger established himself in the Gloanec pension in Pont-Aven on 13 July, 1889.

14. Chassé, op. cit., p. 115; Jaworska, op. cit., p. 159.

15. Chassé, loc. cit.

16. Jaworska, loc. cit.

17. R. Pincus-Witten, *Occult Symbolism in France: Joséphin Péladan and the Salons de la Rose-Croix* (New York: Garland, 1976), p. 125.

18. Ph. Jullian, *Dekadente Dromers. Symbolistische schilders uit de jaren 1890* (Bussum: De Haan, 1973), p. 156; E. Cooper, *The Sexual Perspective: Homosexuality and Art in the Last 100 Years in the West* (London: Routledge & Kegan Paul, 1986), p. 74.

19. Mussat, op. cit., p. 123.

20. Jullian, op. cit., p. 78, reports a visit to the Benedictine abbey of Beuron in the Black Forest, Germany. Perhaps he confuses Filiger with Verkade.

21. In André Gide's *Si le grain ne meurt* (Paris: Gallimard/Folio, 1982), pp. 243-4, we find a literary treatment of such a gathering in Le Pouldu. The hamlet, according to Gide, consisted of only four houses, including two inns.

22. W. Jaworska, "Charles Filiger malarz szkoły Pont-Aven", in *Biuletyn Historii Sztuki* 1 (1965), p. 11.

23. Since 1891 this society acquired an artistic pendant in the *Rose-Croix Esthétique* that organized a salon every year between 1892 and 1897. For the artistic concepts of this society, see among others J. Péladan, *L'Art idéaliste et mystique; doctrine de l'Ordre et du Salon annuel des Rose-Croix* (Paris: Chamuel, 1894), E. Bertholet, *La pensée et les secrets du Sâr Joséphin Péladan* (Lausanne-Paris: Éditions Rosicruciennes, 1955), and Pincus-Witten, op. cit., and the somewhat obse-

quious work of Count de Larmandie, *Notes de Psychologie Contemporaine. L'Entr'acte Idéal: Histoire de la Rose-Croix* (Paris: Chacornac, 1903). For a short summary of these ideas, see my essay on Ferdinand Hodler, to appear in *The Journal of Homosexuality* in 1989.

24. Mussat, op. cit., p. 131.

25. Pincus-Witten, op. cit., p. 125. Filiger was represented by six paintings in the 1892 Salon: "Praying Child", "Christ with Angels", "Virgin and Child", "Saint John the Baptist", "Saint" and "The Virgin".

26. Jaworska, *Gauguin et l'école de Pont-Aven*, p. 163; Pincus-Witten, loc. cit.

27. Jaworska, op. cit., p. 162, wrongly states that Verkade was a Mennonite. Verkade's parents were Mennonites, but according to R. Bakker, "Jan Verkade of: Een hollands drama in brieven", in *Maatstaf* 29:7 (1981), p. 35, Jan had always refused to be baptized.

28. The German word *Draht* (thread, wire) is a translation of the French *fil*: thus *Drahtmann* : Filiger. Since the Dutch translation, *Van ongebondenheid en heilige banden. Herinneringen van een schildermonnik* ('s-Hertogenbosch, 1919) was not available in the libraries I consulted, I have based my translations on the original German text. There is also a French translation of Verkade's memoirs, *Le Tourment de Dieu. Etapes d'un moine peintre* (Paris, 1923).

29. W. Verkade, *Die Unruhe zu Gott. Erinnerungen eines Malermonchs* (Freiburg/Breisgau:

Herder, 1920), pp. 96-7.

30. Ibid., pp. 97-8.

31. Jaworska, op. cit., p. 163; Bakker, op. cit., p. 54, n. 3.

32. Jaworska, op. cit., p. 162.

33. Verkade's baptism took place on 26 August, 1892, in the chapel of the Jesuit College in Vannes. This college played an important part in the autobiographical novel *Sébastien Roch* (1890) by Octave Mirbeau. "Mirbeau describes it as a deep, black hole full of vipers, shaped by a narrow-minded and flattered Breton landed gentry, plus a company of hypocritical homosexual Jesuits," according to Bakker, op. cit., p. 36.

34. In the German text, *schelten* is meant as "rebuke".

35. The first three examples are probably Verkade's paraphrases of Filiger's words; the last two are probably Verkade's own conclusions.

36. Verkade, op. cit., pp. 129-30.

37. Bakker, op. cit., p. 54, n. 5. Bakker published a number of letters by Verkade to his parents covering the period October 1892—March 1893. In these, the painter apologized to his parents strikingly often for the fact that he could not marry at that time since, as a painter, he could not support a wife. In December 1892 he wrote his mother from Florence, Italy, that he had worn through the seat of his pants and complained over his "skinny ass". In the same letter the following remarkable passage occurs: "If I sit quietly between four walls, with a table, paper and some paint or

chalk... then the purest thoughts come over me... Then I feel free of bad desire and evil powers... Just now I have made a large sketch for a boy around ten in Paris, a son of Madame Coulon, where we [Verkade and Ballin] gave the marionette performance in the spring: I love him very much, and he loves me. I have really made something good. Why? Because I made the sketch out of love, without any idea of whether it would be good or bad." (Bakker, op. cit., p. 41.) Bakker evidently forgot to ask Verkade's family about his possible paedophile inclinations.

38. Verkade, op. cit., p. 98.

39. Séguin confuses Verkade with his fellow artist Mogens Ballin, who, in addition, was not Swedish but Danish. Gossip and geography apparently mix badly.

40. Jaworska, op. cit., p. 163.

41. De la Rochefoucauld, together with Jules Bois, the historian of magic and satanism, edited the magazine *Le Coeur*, which, in addition to occult studies, promoted artists such as Signac and Odilon Redon. In issue 4-5 (July-August 1893), de la Rochefoucauld published an article praising Filiger.

42. See, among others, the clarifying article by R. Beekman, "De degen in zijn bloedige bronsttijd. Alfred Jarry en het adolpisme", in *Homologie* 10:2 (1988), about the friendship between Jarry and Léon Fargue.

43. O. de Joux, *Die Enterbten des Liebesglückes. Ein Beitrag zur See-*



*lenkunde* (Leipzig: Spohr, 1893), p. 126.

44. Pincus-Witten, op. cit., p. 212. Terms such as "sublimier" and "sublime" have an alchemistic connotation when used by Péladan; they refer to a process of purification and stand for a state of innocence, purity, etc.

45. Bakker, op. cit., p. 35. The 1975 Master of Arts thesis of Mdm. Anquetil is entitled *Le sentiment religieux et l'art chez trois peintres du groupe de Pont-Aven: Charles Filiger, Jan Verkade, Mögens Ballin*. On the recommendation of Rudolf Bakker (letter of 13 March, 1988) I wrote to her, since the identity of the boy in question appeared to be known. However, in her reply (2 August, 1988), she did not add any further information about the boy.

46. Jullian, op. cit., pp. 68-9, cites only Filiger's "Saint John the Baptist" as an example of a "Puvis de Chavannes with a homosexual coloring." There are hardly any references to the boy as a theme in Filiger's work, but reference is made to "androgynes" or "asthenic ephebes kneeling down in prayer", Jaworska, op. cit., p. 161.

47. Pincus-Witten, op. cit., p. 127.

48. Ibid., pp. 125-6.

49. Ibid., pp. 126-7.

50. Jaworska, op. cit., pp. 165-6, thinks that it is not improbable that Filiger, through his fellow artist Sérusier, had his attention drawn to the experiments of Father Desiderius [Lenz] and later began to experiment in his own style.

Father Desiderius tried to develop in the Beuron community, where Verkade became one of his students, a new esthetic for religious art, based on Egyptian canons and vivified by Christian mysticism. His theories about "holy measurements", based on number theory and other mathematical and geometric calculations, greatly influenced Sérusier and a number of his friends. Between 1897 and 1907 Sérusier even made many trips to Beuron, returning home to report excitedly on his conversations (which took place exclusively in Latin) with Father Desiderius. From endless mathematical calculations at this time Sérusier himself discovered his famous "chromatic circle" which was to enable him to develop a colorgram which corresponded to the tone scale.

51. Incorrectly labeled by Bakker, op. cit., p. 73, figure 8, as a "self-portrait" of Filiger. See Jarowska, "Charles Filiger", figure 14; *Gauguin et l'école de Pont-Aven*, p. 245, n. 128.

52. Caution is here advised, as the sequence of Filiger's paintings is far from certain. See Mussat, op. cit., pp. 125, 127.

53. Verkade, op. cit., pp. 129-30.

54. K.S. Champa, *Studies in Early Impressionism* (New Haven-London: Yale University Press, 1973), p. 53.

55. Jaworska, *Gauguin et l'école de Pont-Aven*, pp. 161, 164.

56. A. Jarry, "Filiger", in *Mercur de France* 57 (1894), p. 73.

57. The painting was printed as the title plate *Ora pro Nobis* in

the magazine *L'Ymagier*, edited by de Gourmont and Jarry, October, 1894. Pages 65-6 of the same issue contain a contribution by Jarry about Filiger. The magazine aimed to develop among artists the importance of scenes from folk art.

58. Chassé, *Le mouvement symboliste*, p. 113.

59. Mussat, op. cit., p. 129: "They [the paintings] evoke emotion through their *rareté* [peculiarity], their *drame secret* [secret drama]."

60. Ibid., p. 127. Puvis de Chavannes, French symbolist painter and muralist, 1824-1898.

61. Chassé, op. cit., p. 114.

62. Loc. cit.

63. Jarry, "Filiger", *Mercur de France*, p. 73.

64. The attempt, unfortunately, only resulted in the expression of his second obsession, suffering.

65. É. Bernard, "Critique d'Art", in *La Plume*, 15-12-1891, p. 447.

66. R. de Gourmont, "Les premiers Salons", in *Mercur de France* 55 (1892), p. 64. See also note 25.

67. For a discussion concerning popular belief on this matter, see S. Seligmann, *Die Zauberkraft des Auges und das Berufen. Ein Kapitel aus der Geschichte des Aberglaubens* (Den Haag: Coubreur, n.d.), pp. 482-505.

68. J.J.M. Timmers, *Christelijke symboliek en iconografie* (Houten: De Haan, 1987), p. 112.

69. Chassé, op. cit., p. 113.

70. Jarry, loc. cit.

71. Chassé, op. cit., p. 111. Jaworska, op. cit., p. 245, n. 129, identifies them as the same

person, M. Le Guellec. Filiger's remains were later placed in his family tomb.

72. According to Chassé, op. cit., p. 112, "at set times, like planets in their orbits."

73. Chassé, loc. cit., calls Filiger the inventor of this apéritif, a mixture of bitter Picon and Eau de Mélisse de Carmes. W.C. de Graaf, et. al., *Commentaar op de Nederlandsche Pharmacopee, Vijfde uitgave IV* (Utrecht: Oosthoek, 1931), p. 271, emphasized that this *Aqua Carmelitarum* did not derive its name from its place of origin or preparation (Carmelite monks in Paris), but from its effect: it provokes flatulence, and in addition stimulates appetite and has a sedative effect.

74. Chassé, op. cit., p. 111, n. 1,

*Les Nabis*, p. 96; Jaworska, op. cit., p. 245, n. 122.

75. According to Jaworska, op. cit., p. 162, Filiger consumed enormous quantities of this substance. By 1905 examples of chronic intoxication and withdrawal symptoms had been described in medical literature. J.H. van Epen, *Compendium drugverslaving en alcoholisme. Diagnostiek en behandeling* (Amsterdam-Brussel: Agon-Elsevier, 1974), pp. 97-9 describes symptoms associated with chronic use as disturbance in balance, confusion, obtuseness, neglect of social responsibilities and personal appearance, irritability, oversensitivity, quarrelsomeness and aggressiveness; in addition, there are mood swings,

moving from depression, dejection and crying-fits to sudden storms of exuberant laughter. As symptoms of withdrawal he mentions hallucinations, accompanied by cramps, suicidal tendencies and self-mutilation; at the same time there would be psychotic effects such as disorientation in time and space, feelings of persecution and delusions "that nonexistent persons want to harm them... that they... are stabbed with knives or forced to drink poison."

76. Chassé, *Les Nabis*, p. 96; Jaworska, op. cit., p. 245, n. 121.

77. Bakker, op. cit., p. 52.

78. Van Epen, op. cit., p. 95.

79. Ibid., pp. 95, 97-9.

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# TWO LESSON PLANS ABOUT PAEDOPHILIA

Haije Stobbe

## Lesson Plan I: A PHOTOGRAPH

This is a photograph of what everyone calls the "child-molestor's path" in your community.<sup>1</sup>



### I. Instructions for the students:

This path is called the "child-molestor's path" by the local people. Look closely at the picture, and then do the following:

1. Make a drawing of a 'child molestor'.
2. Write a description of what a child molestor does.
3. Make a drawing, from your own ideas, of a "child-molestor's path".
4. Finally, draw a short comic-strip on the subject "What happens in the child-molestor's path". Choose a title for the strip yourself.

### II. For the teacher:

To further develop this project, you might have groups of students make collages from their materials.

### III. Discussion:

1. Hang up the collages, let the students look at them, and invite the students to explain what they show or ask questions about them.
2. Point out to your students that no child has ever been molested in the "Child-molestor's path" in the photograph, although the local people insist on calling it that. Let your students talk over the question of why people still feel the need to think that way about the path.
3. Bring into the discussion the term "paedophile" and let the students indicate the differences between a "child-molestor" and a "paedophile".
4. Conclude the discussion with the remark from a paedophile, "It is lucky for me that people talk about 'the' child molestor, because I don't fit that image!" Let the students react to that comment and then close the subject.

Lesson Plan II:  
A TEXT

## Paedophiles Should Go Buy French-fries<sup>2</sup>

For people with a "normal" sexual orientation it is sometimes difficult to understand that there are men who fall for boys. How can that be squared with the mindset  
5 of the average heterosexual? By what standards should a person judge conduct which is outside his own experience? This is the problem that faced Amsterdam Prosecutor Mr. N. van der Werf last week. He represented the community in a prosecution  
10 against a paedophile man who had had a five year long relationship with a boy, which began when the boy was nine. By this officer's standards, the defendant's situation was like that of a person who has a continuous attraction to blond women, but to whom blonds are not attracted.  
15

The prosecutor said that if this happened to him, then he would make the best of his  
20 situation. "If you can't satisfy your cravings in normal ways, when you get the urge you should instead go buy french fries or play a slot-machine," he advised.

That this suspect had satisfied his needs  
25 in "underhanded" ways was clear to the prosecutor. He didn't want to hear the man's lengthy explanation about how the relationship with the boy gradually grew. "I can't imagine that any boy would ever say,  
30 'take off your pants, and let's do it,'" was van der Werf's reaction in his closing statement.

Though he could not judge if the objectionable relationship had hurt the boy, he  
35 certainly knew that society did not approve of this sort of relationship. He demanded a prison sentence of six months, three to be served on probation.

### I. Discussion questions about the text:

*Remarks for the teacher:* Pass out worksheets containing the text of the newspaper article and the following questions; allow time for the students to read the text. In discussion of the following questions, encourage a number of different responses, so that it is clear to students that in these matters diverse answers are possible and correct. The goal of the discussion is more to review possible answers than to establish that some are true or false. The discussion is intended as background for the written assignment.

### Questions:

1. Why do you think the writer placed the word "normal" in line 1 in quotation marks?
2. Do you think the comparison made by the prosecutor (lines 13-17) is valid? Give reasons for your answer.
3. Is the solution that the prosecutor offers, namely that the man should "go buy french fries or play a slot machine" (lines 20-23) a good recommendation? Be prepared to explain your answer.
4. "...he certainly knew that society didn't approve of this sort of relationship." (lines 34-36) What evidence could the prosecutor have given to substantiate this statement?
5. The newspaper writer is apparently not at all in agreement with the views of the prosecutor. Which passages in the article suggest this?

## II. Written assignment about the text:

*Remarks for the teacher:* There are five written assignments here, of which one or more can be given to students. Allow students to choose which one/ones they wish. Do not ask for long answers; suggest "about 150 words is sufficient" for each answer.

### Written assignments:

1. In lines 26-28 of the news article it states that the defendant made a statement to the court. What do you think he said? Write out your answer.
2. What might the now fourteen-year-old boy write in his diary about this case?
3. What would you say to the prosecutor? Compose a letter to him.
4. What would you say to the defendant? Compose a letter to him.
5. Compose a letter to the "Dear Editor" column of the *Volkskrant* commenting on the case.

## III. Discussion:

*Remarks for the teacher:* There are different methods for dealing with the student's written responses, among them:

1. Ask students to voluntarily read their work to the class.
  2. Collect the work, write your comments, and return it.
  3. Collect the work, compile it, and read portions to the class (having gotten the student-author's permission).
  4. Call together groups of students who have written answers to the same assignment, let them discuss their various responses and report back to the class.
  5. Call together groups as in 4, but with the groups composed of students who have written responses to different assignments.
- Try to round off the whole assignment with an open discussion.

### Editors' Note:

*Haije Stobbe, a Dutch educator, graduated from the University of Amsterdam and taught college preparatory classes in high school for 25 years. Following his retirement in 1984, he has been active in gay journalism, and is currently associated with Sek, the monthly publication of the NVIH/COC (Netherlands Association for the Integration of Homosexuality/COC). The lesson plans were published in ABOP Homoblad, Vol. 6, Nr. 2, June 1986, in a theme issue on paedophilia. Homoblad is issued by the Homosexual Workgroup, an official taskforce of the ABOP (General Union of Educational Personnel), one of the Dutch teachers unions, for distribution to members of the Workgroup. The ABOP is a*

*member of the International Gay and Lesbian Association, one of the few not specifically gay groups to maintain membership. It is the policy of Homoblad to include sample lesson plans in its pages, for example for teaching about homosexuality, or utilizing gay or lesbian literature, either to be used by teachers, or to suggest possibilities the teachers could develop. The first lesson plan was intended for use with upper elementary school children; the second for high schools. In contrast to educational campaigns about "good touch and bad touch" and "Just Say No", the goal in these lessons is to enable student to consider the issues themselves and equip them to make their own decisions about their sexuality, rather than enforce social prohibitions. Translation and notes by D.H. Mader.*

## \*Lesbian and Gay

## Notes

1. The Dutch term translated here as "child molestor" is *kinderlokker*, literally, "child-seducer". Dutch also has the term *kinderverkrachter*, literally "child-raper", which carries a clear implication of violence. While popular opinion in the Netherlands, as in America, often blurs the distinctions between these terms, and "paedophile" as well, *kinderlokker* does imply enticement rather than violence.

In addition to the implications that any deserted path in

a recreational area might have, in the Netherlands there is a popular meaning attached to the sign (visible in the centre-right of the photo) showing an adult and child walking hand in hand. While this is the standard sign for marking "pedestrian only" foot-paths, in the late 1970's it was used in a well-known poster issued by the paedophile workgroup of the NVSH, and has taken on a popular association with paedophilia, for instance recently appearing on the cover of the Dutch mass-circulation weekly *Nieuwe Revu* (5 May

1988) in connection with an article, "Mijn kind doet 't met een pedofiel", in which parents whose children were having relations with paedophiles were interviewed, giving generally approving comments.

2. This article originally appeared on 17 May, 1986, in a Dutch national newspaper, *De Volkskrant*, in the "Dag in dag uit" (Day In, Day Out) column, a humorous and satirical commentary on news that is run every few days on the front page of the second section.

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## BOOK REVIEWS

### *By Silence Betrayed*

By John Crewdson (Boston: Little, Brown, 1988), 267 pages

### *The Battle and The Backlash*

By David Hechler (Lexington, Massachusetts: Lexington Books, 1988), 375 pages

*By Silence Betrayed* and *The Battle and The Backlash* are two relatively recent additions to an ever-growing body of popular literature concerned with the problem of sexual child abuse. Both books are written by journalists who have educated themselves, to some extent, about child abuse, paedophilia, incest, law enforcement, and the workings of the criminal and family courts. Much of Crewdson's information appears to be gleaned from wire service and news reports, law enforcement reports, and a few carefully-selected clinical studies. Relying on secondary sources, Crewdson presents far more opinion than fact. Hechler, on the other hand, tends to be more factual and appears to have done substantial independent research, including extensive interviews with prosecutors, representatives of VOCAL, law enforcement officers, defense attorneys, social workers, and other child protection advocates. Both books, unfortunately, adopt paranoid styles characteristic of books about sexual child abuse, which tends to confuse, rather than clarify, difficult issues.

### *By Silence Betrayed*

As chief of the *Chicago Tribune's* Los Angeles bureau and winner in 1981 of a Pulitzer Prize for a series of articles on immigration, John Crewdson understands the power of language. Quite rightly, Crewdson is aware that sexual child abuse appeals to the emotions, not the intellect, and he eschews scientific or philosophical discussions as to how terms such as "sex" or "children" are or ought to be defined and what problems may exist in sexualized relationships between adults and children. For the latter, he relies on the opinions of a few recognized "experts" and a few selected studies demonstrating the high incidence of sexual contact between adults and children. As for the crucial question, "what is sexual child abuse?" Crewdson can only offer the question-begging "instinctive answer" that "any sexual contact between an

adult and a child is abuse" [emphasis added].

Despite the fact that Crewdson does occasionally remind the reader that people who "like to have sex with children... look and act like everybody else," Crewdson devotes most of his attention to a relatively small number of sensational or hair-raising allegations involving vast conspiracies, gross brutality, and satanism. In discussing such cases, Crewdson subscribes to prosecutorial posturing as fact and uncritically reports the most absurd allegations. To cite just a few examples: in El Paso, Texas, where a female teacher was sentenced to life in prison plus 311 years for abusing 8 children at the local YMCA, "some" of the children "said they had been taken from the "Y" to a nearby house, where they were made to have sex with the teacher while men dressed in masks and werewolf costumes looked on." In Sacramento, California, children spoke "not only of slaughtered animals and adults who wore robes and masks, but of being forced by adults... to participate in mock marriage ceremonies" and witnessing "three young children, dressed in ragged clothes, [being] stabbed to death during one of the abusive rituals." And in Mendocino County, California, Crewdson reports that children at a fundamentalist Christian pre-school were allegedly tied to crosses and made to chant "Baby Jesus is dead" while being abused. Rather than take a direct position on the existence of such abuse, with enthusiastic approval Crewdson quotes numerous police investigators, therapists and child protection workers who claim to believe that children could not possibly come up with these kinds of detailed descriptions unless the incidents had actually occurred.

Along with tales of satanic rituals and child murder, there are the familiar allegations of child pornography. In nearly all of the mass or ritual abuse cases, children, either alone or at the behest of "investigators" or "child protection" workers, also allege that they were photographed, often over a period of years, in acts of abuse. In the McMartin pre-school case,

Crewdson notes, police actively searched California and the rest of the country for child pornography allegedly taken at the preschool, offering a reward of \$10,000 for even a single photograph. No photos ever turned up. Neither were photos ever found in Jordan, Minnesota, in which two dozen parents were charged with engaging in sex with numerous children, including their own. Although several of the Jordan defendants were acquitted and the remainder, except one, had all charges against them dropped, Crewdson suggests that the acquittals and the dropped charges were merely the result of gross prosecutorial error. Moreover, in all the cases Crewdson cites, he implies that where defendants are acquitted or never brought to trial, or where allegations of satanism and child pornography are never proven or pursued, it is either because prosecutors were incompetent or that defendants and their attorneys were able to stonewall prosecutors and conceal evidence.

Where Crewdson fails to find "solid evidence" of so-called "satanic" abuse, the fact that children in various cities across the United States (and in the Netherlands and the U.K. as well) were telling basically the same stories was enough to justify the belief that the stories were true. But Crewdson offers a few

other theories to explain the murdered children, the animal sacrifice, the cannibalism, the devil masks, the black robes, potions, and candles, the mock marriage ceremonies and chanting, and the devil worship. Perhaps, Crewdson speculates, these were "nothing more than a ruse designed by child abusers to discredit their victims' stories." Crewdson explains that child abusers may have concocted the fantastic rituals so that no one would believe the children's stories of abuse. Or perhaps satanist props were used merely to terrify and confuse the victims and conceal the abusers' true identities. The only theory which Crewdson dismisses outright is that the children—prompted, coached, threatened, terrorized, and indoctrinated by parents, police investigators, and "child protection" workers—could have made up the stories. "[I]f they were lying," Crewdson asks rhetorically, "the question remained of how children in cities hundreds and even thousands of miles apart, children who had never met one another, were able to tell nearly identical lies..."

Crewdson's paranoid perspective is amplified by quotations from various law enforcement officers and self-styled "child savers," like Kee MacFarlane, who attempt to link alleged day-care abuse to massive underground satanic movements, paedophile networks,

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child pornographers, rock groups like AC/DC, and even Aleister Crowley, whom Crewdson describes as a "magician and poet". A rather chilling example of this ultra-paranoid thinking cited by Crewdson is Kee MacFarlane's testimony before Congress in 1984:

I believe that we're dealing with an organized operation of child predators designed to prevent detection. The preschool, in such a case, serves as a ruse for a larger, unthinkable network of crimes against children. If such an operation involves child pornography or the selling of children, as is frequently alleged, it may have greater financial, legal, and community resources at its disposal than those attempting to expose it. (p. 139-140)

In addition to lending reality to fantasy, Crewdson displays a startling naivete about the criminal justice system—a naivete, in fact, that verges on willful ignorance. At numerous points in his text, Crewdson laments that prosecutors often appear to be under-experienced in prosecuting sexual child abuse cases, are under-staffed, over-worked, and generally suffer from a lack of resources. The fact that prosecutors generally have at their disposal the assistance of other prosecutors, social workers, and an entire network of federal, state, and local law enforcement officials (including "joint task forces" set up in the mid-1980's by the United States Justice Department) seems to be lost on Crewdson. The fact that prosecutors are not generally hampered by monetary concerns in prosecuting their cases and have the ability to conduct extensive investigations of the defendant, his family and acquaintances, and of the purported victim, and his or her family and acquaintances is totally ignored.

In stark contrast to the supposed inexperience of prosecutors, Crewdson characterizes defense attorneys as sophisticated, well-trained professionals, who will stop at nothing (including charging that child "victims" had been "brainwashed" by parents and investigators) to obtain acquittals for their clients, who are, in turn, portrayed as intelligent, often wealthy, and generally more credible as witnesses than the child "victims". Crewdson also seems upset by vexing defense tactics—such as seven defense attorneys in the *McMartin* case "ganging up" on the prosecution. Nowhere does Crewdson discuss the fact that most defense attorneys are not equipped to handle sex abuse allegations or the investigations necessary to a successful defense, that very few public defenders are willing or able to spend the time necessary for a suc-

cessful defense, or that a successful defense is oftentimes proportional to what the defendant can pay. Neither does Crewdson inform his readers that very few defendants can afford the legal fees of a trial—which can range anywhere from about \$15,000 on the low end to sixty or seventy thousand dollars and more—and that in the face of financial and personal ruin, even innocent individuals plead guilty to reduced charges that will get them probation rather than risk incarceration.

Given the serious deficiencies of Crewdson's analysis of the scope of sexual abuse, it is hardly surprising that Crewdson also propagates common myths and distortions about paedophilia. "[M]ost pedophiles," Crewdson writes, "have sex with many children during their lifetimes—not just with two or three, but with dozens or even scores." In another passage, Crewdson comments, "it is an unusual pedophile who does not also photograph his victim." Crewdson portrays paedophiles as "narcissistic," self-centered individuals, who have a "propensity... to organize and proselytize," find it impossible to empathize with children, and engage in the self-delusion that they love children (Crewdson refers to the "shallowness of the pedophiles' affection"). But because Crewdson's need to be comprehensive conflicts with his intent to distort, his assessments of paedophilia are also full of contradictions. At one point, Crewdson tells his readers that each "pedophile" is attracted to a particular age group; at another point, he irresponsibly claims that paedophiles have "declared open season" on preschoolers because paedophiles know that pre-schoolers make poor witnesses at trial. Paedophiles are also portrayed as compulsive and driven, on the one hand, but are said to "choose" paedophilia (rather than some other "paraphilia") because they are "attracted to deviance". Finally, in what may appear to some to be an attempt to "balance" the picture of paedophilia, Crewdson serves up serial boy-murderer John Wayne Gacy as the epitome of paedophilia, but notes that "most of the few other children known to have fallen into the hands of pedophiles appeared to have done so voluntarily." In this regard, Crewdson cites the case of David Collins, who befriended a California boy at a video arcade. The boy insisted upon traveling with Collins, and the two eventually ended up in Providence, Rhode Island, where they lived happily until being discovered by police. At Collins' trial, Crewdson writes, the judge was so impressed by the feelings the boy had for Collins (as well as the boy's fear and dislike of his own parents), that most of the "sexual assault" charges filed against Collins were dropped. Collins was, however, convicted of kidnapping.

Crewdson's discussion of paedophile "organizations" reveals him as a poor researcher. He mistakenly reports that the Paedophile Information Exchange published *Maypie* [sic] and *Minor Problems*, and he indicates that David Techter's publication, *Wonderland*, is still being published. (Publication was suspended upon Techter's arrest in the late spring of 1986. Law enforcement officials began publishing it again in the late spring of 1988.) He also implies that the long-defunct Childhood Sensuality Circle is in active existence. Finally, his brief assessment of the so-called child pornography "industry" and the meaning which erotic and non-erotic photographs have for paedophiles is, factually-speaking, dead wrong and merely reflects law enforcement propaganda. (See "The Hysteria Over Child Pornography and Pedophilia", *Paidika* No. 2.) And Crewdson offers nothing new or insightful to his readers in repeating the same tired "pedophile" stories which FBI agents, postal inspec-

tors and other law enforcement officers have long ago told Congressional committees.

Perhaps the most serious distortions in *By Silence Betrayed* concern child sexuality. In discussing "children who abuse other children," Crewdson claims that childhood sex play may actually be the early manifestations of paedophilia:

When abuser and victim are both very young, the beginnings of a lifelong compulsion to have sex with children may be easily passed off as "playing doctor". In somewhat older children, what may be the emergence of a grown-up pedophile is likely to be dismissed as preadolescent sex play.

This assault on childhood sexuality is utterly irresponsible and is likely to create a great deal of fear, guilt,

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and hysteria among adults regarding child sex play. It is also likely to perpetuate sexual misery among children by encouraging adult "intervention".

From this flight of reason, Crewdson moves to the claims that "not many children emerge from [a sexual experience with an adult] unscathed" and that the "majority" of children who have some sort of sexual experience with an adult "do not go on to lead happy lives." While it is certainly true that "many" children suffer short- and/or long-term negative consequences of sexual encounters with adults, it is also true that "many" children suffer no negative consequences whatsoever.<sup>1</sup> Furthermore—aside from the question of whether sexual contacts between adults and children are developmentally "appropriate" or morally acceptable—that the "majority" of children who have sexual experiences with adults grow up to lead miserable lives is not supported by the research. Moreover, whether the misery of any person can be specifically attributed to early sexual experiences is a matter for serious debate. In the current climate, the pronounced tendency to attribute any and all psychological problems or dissatisfaction to early sexual experience and to disregard all other developmental factors clearly skews any assessment made in this regard. That tendency may be "victimogenic" in itself.<sup>2</sup> Finally, not all studies concur with the finding that the "majority" of people view their sexual experiences in a negative light. The studies of Kilpatrick and Baumann, both using large samples, are but two examples which challenge the common prejudices which Crewdson harbors.<sup>3</sup>

What is the purpose of all this sensationalism, distortion, and paranoia? Crewdson hints at this throughout the book and has his own suggestions for a brave new world. Paedophiles and those who are suspected of desiring sex with children need to be monitored carefully, he suggests. Those caught should be placed in psychological therapy and, if that is unsuccessful, drugged, shocked, castrated, or poisoned. To be sure, Crewdson does give lip service to constitutional and ethical concerns about the treatment of prisoners, whether or not incarcerated. But he also eerily hints at a final solution when he suggests that some more "permanent" alternative must be found to "warehousing" (i.e. incarceration).

Crewdson also places himself firmly in the camp of the anti-pornography movement led by religious zealots and certain feminists for whom pornography represents the most serious social danger imaginable. Crewdson complains that while magazines like *Penthouse*, *Playboy*, or *Hustler* may run articles expressing concern about child abuse, they also encourage it by

publishing jokes which poke fun at child molestation or some aspect of child sexuality. *Penthouse*, Crewdson notes ominously, also "publishes [sic] nude photographs of a thirty-five year old mother and her (barely) eighteen-year-old daughter touching one another more than a little suggestively," as if this were an incitement to incest. Crewdson also advocates the suppression of advertisements which hint at the existence of child sexuality, as well as "artistic or



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humorous portrayals of children in an erotic vein." As an overall strategy to solving the problem of sexual abuse, Crewdson sees the need for more laws and more money to "protect" children, to conduct investigations into "satanic cults," "sex rings," and other conspiratorial groups, to spot sexual abuse, to prosecute "child pornography," to scrutinize the sex lives of children, and otherwise to "enforce the taboo" against mentioning children and sex in the same sentence.<sup>4</sup>

### *The Battle and the Backlash*

Like *By Silence Betrayed*, *The Battle and The Backlash* is a document permeated by paranoia. If David Hechler's paranoia is couched in liberal terminology and ideological faith that more and better training for prosecutors, therapists, child protection workers, child advocates, and law enforcement officials will solve sexual child abuse, the reader should not be fooled. Hechler has chosen to pit the latter against a relatively small number of individuals who question the prerogatives of those who promote the "battle" and he characterizes that small number of individuals in an utterly negative light by labeling them as a "backlash" and hence against the crusade *against* sexual child abuse. In Hechler's view, those who represent the "backlash" can ultimately never be right—they can provide, at best, input for fine-tuning the righteous "battle". In this way, Hechler's paranoia differs somewhat from Crewdson's, in that it is purportedly aimed at adjusting certain institutional responses to allegations of sexual abuse rather than at supporting an overtly reactionary social agenda.

In building the case of the "battle," Hechler repeats many of the same sensational stories and allegations of "satanic" or "ritualistic" abuse cited by Crewdson, with the same firm belief in their reality. Also like

Crewdson, he depicts "pedophiles", synonymous with "child molesters", as desperate, again "narcissistic" individuals, pathological liars driven by their desire for sex, and capable of any treachery and deception to get away with it. To be fair, Hechler did publish an extensive and rather friendly interview with Robert Rhodes, as spokesperson for NAMBLA. But Hechler devotes much more time to discrediting the "backlash" and sounding the alarm over paedophilia than in documenting the excesses of the "battle".

When discussing the proponents of the "backlash," Hechler portrays them as a self-interested and largely naive lot, some of whom mean well and some of whom are merely hiding their guilt behind outraged indignation.<sup>5</sup> In some instances, however, the proponents of the "backlash" are portrayed as actually advocating the "sexual abuse" of children. By way of example, in discussing social work professor Leroy Schultz' radical statement that children are sexual beings who do engage voluntarily in non-damaging sexual relationships with adults, Hechler refuses even to cite Schultz' supporting references. Rather than challenging Schultz on scientific or philosophical grounds, Hechler engages in character assassination:

[m]any VOCAL members talk about the vague definitions of child abuse, but few seem to have problems of defining sexual abuse. Schultz does. Most VOCAL supporters at least implicitly acknowledge, as the law makes explicit, that children do not have the ability to consent in sexual relations with adults. Schultz does not...

[Schultz's views] are not ideas one finds in VOCAL's newsletters, although they are staples in the newsletters published by NAMBLA (the North American Man/Boy Love Association).

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### THIJS MAASEN:

#### 'DE PEDAGOGISCHE EROS IN HET GEDING

Een pakkende 'reportage' over de Duitse pedagoog Gustav Wyneken die in de periode 1906-1931 een geheel eigen, erotisch getinte, inhoud gaf aan de pedagogische relatie met zijn leerlingen. Hoe deze (vaak langdurige) vriendschappen eruit zagen, wordt in dit boek treffend geïllustreerd aan de hand van brieven, dagboeken, romanfragmenten en vele foto's. f35,-

In stark contrast to his treatment of the proponents of the "backlash" (and Hechler mentions only a handful of those proponents), the motives of those waging the "battle" are never questioned.

While Hechler never gives the "backlash" a fair chance, his most serious problem is the naivete he shares with Crewdson regarding the criminal justice system. Hechler invests a considerable amount of space propagating the myth that the purpose of a criminal trial is to find out the "truth" and that the justification for taking a sexual abuse case to trial is not merely to punish the defendant, but to vindicate the "victim". If, Hechler hypothesizes, following the numerous "experts" cited, the child is to be convinced that her/his "victimization" is the sole responsibility of the "perpetrator," then the perpetrator must be successfully prosecuted. This view of the criminal trial *qua* therapy deserves serious scrutiny.

In reality, the purpose of a trial, at least from the standpoint of the prosecutor, is to win. Prosecutors select for prosecution only those cases which they believe are winnable. As elected officials, the prosecutors' careers depend upon success at trial. The defense attorney has a somewhat different goal. Winning is considered noble among defense attorneys, but keeping a client out of jail may be more important. Both parties distort (or "fashion") the "facts" of the case to fit their needs and, despite oaths taken on the Bible, both defense and prosecution witnesses—even if they are law enforcement officers—lie on the witness stand. It is sometimes the case that a trial does not even construct a reasonable approximation of what really happened. For example, children, especially younger ones, who lack credible-sounding stories and crucial details regarding abuse may be supplied these details by the prosecutorial team. This is not to say that the child was not molested, but merely to point out that the specifics of the crime of which a defendant is ac-

cused may be quite different from what actually occurred. Within this context, it is difficult to see how the criminal justice system in general can (or should) serve the needs of children to be "validated" in a criminal trial.

While Hechler clearly misunderstands the nature of a criminal trial, he is disingenuous in his dismissal of the possibility that defendants might not receive their Miranda warnings, that "probable cause" is sometimes supported only by hearsay (and sometimes irrelevant) evidence, or that a defendant might be deprived of other rights for which he or she receives no redress. What Hechler fails to say about "rights of the accused" is that they are only as secure as a defense attorney is clever, as a prosecutor or law enforcement officer is honest, and as a judge is wise. A large body of constitutional law implicitly recognizes that defendants do not always get a fair shake.

To his credit, Hechler focuses on the rather mundane and unglamorous facts of the real sexual abuse of children (rather than merely adult-child sex), which largely occurs at the hands of trusted adult figures. He discusses, in painstaking detail, what happens in such cases, how families and children are affected, and how defendants are treated. He also discusses with a fair degree of sophistication the effectiveness (or lack thereof) of treatment programs, and tries to grapple with what really can be done about the sexual abuse of children. Unfortunately, Hechler's misplaced faith in the criminal justice system as an institution capable of solving serious social problems hampers his analysis.

Some of Hechler's recommendations may actually reduce the trauma caused to children whose cases are brought to the courts, but they may also perpetuate the current regime in which children who deny they have been abused are disbelieved and children who have been abused are subjected to immense pressure to elaborate on their experiences and undergo a trial in



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order to satisfy the needs of the adults around them. The appointment of "expert validators" to interview children alleged to have been sexually abused will not serve objectivity if those experts are trained to perceive "abuse" where none exists or if they define "abuse" to include normative and harmless behavior. The appointment of "a panel of doctors" to "conduct expert medical examinations" makes sense only if the medical profession arrives at some consensus of what constitutes evidence of "sexual abuse" and only if the legal profession arrives at some consensus of the value of that testimony. The standardization of protocols for interviewing children and the expansion of public education will reduce the trauma and prevent abuse only if "experts"—both of the "battle" and the "backlash"—can agree on valid protocols and a valid curriculum.

By making sexual child abuse, adult-child sex, and paedophilia sensational, writers like Crewdson and Hechler do society a great disservice. Sexual child abuse has become a cry which has overshadowed other equally or even more serious problems, such as the physical and emotional abuse of children. Sexual abuse receives the most attention in the media, in Congressional hearings, and from law enforcement officials, however, because it appeals to fundamental anti-sexual attitudes in American society that sex is an inherently dangerous activity, emotionally and physically. The allegedly "conspiratorial" side of sexual abuse—i.e. the allegedly ritualistic, satanic, or underground paedophile movements—and the paranoia which accompanies a great deal of child "advocacy" in this country serve not to further understanding, but to justify expansions of state power through the broad interpretations of laws, the passage of new, more stringent legislation, the granting of greater police powers, and the appropriation of more money to "combat" child sexual abuse. All the sensationalism and propaganda only make it easier for the state to explain to ordinary citizens why they need to give up, step by step, certain of their rights in order to "solve" social problems, whether they be sexual child abuse, drugs, pornography, or some other actual or perceived menace. Until the myths and distortions propagated by writers like Crewdson and Hechler are exploded, the solution to the maltreatment of children will continue to elude us.

## Notes

1. To cite just a few studies showing that "many" children apparently suffer no negative consequences of sex with an adult, see Theo Sandfort, "Sex in Pedo-

philiac Relationships: An Empirical Investigation Among a Nonrepresentative Group of Boys," *The Journal of Sex Research*, Vol. 20, No. 2, May 1984, pp. 123-142; Brian G. Gilmartin, *The Gilmartin Report* (Secaucus, N.J.: Citadel Press, 1978), pp. 419-424; James A. Inciardi, "Little Girls and Sex: A Glimpse at the World of the 'Baby Pro'", *Deviant Behavior*, Vol. 5, 1984, pp. 71-8; L.L. Constantine, "Child sexuality: recent developments..." *Medical Law* 2(1):55-67 (1983), pp. 57-8; L.L. Constantine, "The Effects of Early Sexual Experience: A Review and Synthesis of Research", in L.L. Constantine and Floyd Martinson (eds.), *Children and Sex: New Findings, New Perspectives*, (Boston: Little Brown, 1981), pp. 217-244.

2. "Victimogenic", coined to describe perspectives and procedures that create a class of "victims" where none really exist, is from Leroy Schultz, "Diagnosis and Treatment: An Introduction", in L. Schultz (ed.), *The Sexual Victimology of Youth* (New York: C.C. Thomas, 1980), p. 40. An excellent example of the "victimogenic" nature of the current climate is cited by Germaine Greer in her book *Seduction is a Four Letter Word* (New York: John Cushman Associates, Inc.: 1975). Relating the experiences of a friend, Greer writes, "[She] enjoyed sex with her uncle throughout her childhood and never realized anything was unusual until she went away to school. What disturbed her then was not what her uncle had done, but the attitude of her teachers and psychologist. They assumed that she must have been traumatized and disgusted, and therefore in need of very special help. In order to capitulate to their expectations, she began to fake symptoms she did not feel, until at length she began to feel guilty for not having felt guilty. She ended up judging herself quite harshly for this innate lechery."

3. Allie C. Kilpatrick, "Some Correlates of Women's Childhood Sexual Experiences: A Retrospective Study," *The Journal of Sex Research*, Vol. 22, No. 2, May, 1986, pp. 221-242; Allie C. Kilpatrick, "Childhood Sexual Experiences: Problems and Issues in Studying Long-Range Effects", *The Journal of Sex Research*, Vol. 23, No. 2, May 1987, pp. 173-196; and Michael C. Baumann, *Sexualitaet, Gewalt und psychische Folgen. Eine Laengsschnittuntersuchung bei Opfern sexueller Gewalt und sexuellen Normverletzungen anhand von angezeigten Sexualkontakten*, [Sexuality, violence and psychological after-effects. A longitudinal study of cases of sexual assault which were reported to the police], Bundeskriminalamt Wiesbaden, 1983. English summary, pp. 523-533. Kilpatrick found that 68% of her sample of women had positive responses to their experience, with 38% finding it mostly or entirely pleasant and



67% reporting that their contacts were voluntary. Kilpatrick also found that differences in adult functioning between those who had had childhood sexual experiences and controls who hadn't appeared to be related only to highly specific situations, such as forceable rape by a parent. Although Kilpatrick's study included peer experiences and the figures reported in *The Journal of Sex Research* were not broken down according to partner age, in a forthcoming comprehensive analysis, Kilpatrick notes that as the age differential between the younger and older participants in the study increased, not only were there a greater number of experiences reported, but these experiences were not more negative or unpleasant than experiences with lower or no age differentials. (Personal communication with the author, May, 1988.)

4. The phrase "enforce the taboo" is Crewdson's. Cook and Howells have pointed out that the irrationality regarding the taboo against child-adult sex appears so pronounced in some individuals that they are fearful of even mentioning children and sex in the same sentence: M. Cook and K. Howells, *Adult Sexual*

*Interest in Children* (London: Academic Press, 1981), p. viii. A concrete example of this taboo in operation was seen in the result of a search of the home of an accused child-molestor by the Vermont State Police (U.S.A.), where one of the items of "child-pornography" seized was a copy of Claude Brown's *Manchild in the Promised Land*, presumably because it had "man" and "child" together in the title.

5. Although Hechler never says so, if such *ad hominem*\* attacks can be leveled at individuals associated with organizations such as VOCAL, then the same attacks can be leveled at the individuals who promote the "battle": in recent years, not a few moral crusaders, prosecutors, police officers, and judges who have campaigned loudly against sexual child abuse have been convicted of molesting children. May we then assume that those who cry the loudest are crying to conceal their guilt?

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"John Henry Mackay Festschrift", *The Storm: A Journal for Free Spirits*, Double Issue Nr. 16-7, 1988 (The Mackay Society, Box 131, Ansonia Station, N.Y., N.Y. 10023, U.S.A.), 48 pages, US\$ 5.95 postpaid

*Ulrichs: The Life and Work of Karl Heinrich Ulrichs, Pioneer of the Modern Gay Movement*  
By Hubert Kennedy (Boston: Alyson, 1988), 252 pages, US\$ 8.95

As concepts of "gay identity", which grew out of the theories of Dr. Magnus Hirschfeld and his political strategies for law reform, are being called into question, not only by those such as paedophiles who are excluded from the "identity" but by scholars who suggest that these concepts are not a useful description of reality, it becomes increasingly important to re-examine the thought of some of Hirschfeld's contemporaries, such as Benedict Friedländer, Adolf Brand and *Der Eigene*, and John Henry Mackay, and Hirschfeld's predecessors, such as Karl Heinrich Ulrichs.

Among the contemporaries, at least about Mackay and his work there is an increasing amount of information available in English. The double issue of the Mackay Society's journal honoring their eponymous hero is a further contribution to that stock, offering a selection of materials by and about Mackay. It includes several of his poems and short prose pieces translated by Hubert Kennedy and Eric Thorndale, selections from Mackay's letters to the American anarchist Benjamin Tucker, and a chapter from Mackay's novel *The Swimmer* translated by Edward Mornin, a reprint of Mackay's obituary from the anarchist paper *The Clarion*, comments on Mackay by several hands, and a bibliography. Those interested in Mackay's life and work will surely want to acquire this issue.

Dr. Hubert Kennedy, who has immeasurably advanced our knowledge of Mackay, has also recently shed light on the life and thought of Karl Heinrich Ulrichs, the forefather of all the sexual liberation movements, having been the first person to conceive sexuality as a basis for politics. It is now clear that while a predisposition to same-sex sexuality may be

an inherent characteristic in some persons, the "third sex" theory which Ulrichs posited (and Hirschfeld elaborated) does not adequately describe reality. But Kennedy's research also makes it clear that this theory did not need to be developed as Hirschfeld did, in such a way as to exclude paederasts and paedophiles, whom Ulrichs was quite able to encompass in his theories; it was only with Hirschfeld's *political* strategies involving the age of consent that they were thrown overboard in the (vain) hope of securing greater tolerance for androphile homosexuals. It is also clear that Ulrich's alliance with the medical establishment, where he sought legitimization for his theories, which he believed would lead to tolerance for those who were "born that way", was a tactical mistake; instead of being condemned as "sinners" or tried as "criminals", sexual minorities would now be forcibly treated as "sick". Though Ulrich's theories have not withstood the test of examination, and his tactical judgements had unforeseen consequences, his critical acumen, creating a theory where none had stood before, and his passion for the cause (and the way that it fit with his other passions for liberal nationalism and classical studies) is sufficient reason for a full treatment of his life. Kennedy's book is an important source for anyone who is attempting to understand movements for the liberation of sexual minorities, how they reached their present state, and how they might be advanced in the future.

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