

This legend is clearly a parallel to that of the destruction of Sodom. In the indigenous myth "a youth shining like the sun" descended from the sky and fought against the oppressors of the Indians, throwing flames that drove them into a valley where they were all finally killed, and where what were believed to be their bones were found by a Spanish captain in 1543 (Zárate).

*Other Evidence.* In addition to mention of sodomy in the chronicles, archeological excavations have produced evidence of coastal homosexuality, especially Mochica ceramics. Modern anthropologists have also attributed tolerance for male and female homosexuality to the modern Aymara on the basis of vocabulary relating to masculine women, effeminate (castrated?) men, and fellatio in an early seventeenth century dictionary. Although there are no reports of homosexual behavior or roles among the contemporary Aymara, most of the vocabulary has survived (Murray).

South of what was the southern end of the Inca Empire (and south of the modern Chilean capital of Santiago), socially respected third gender (gender-crossing homosexual) shamans have been reported among the Araucanians from the report of "the happy captive," Núñez de Piñeda, in 1646 through fieldwork done in the early 1950s (Murray). Hardly anything is known about the social structures and cosmologies of the indigenous peoples who lived between the Aymara and the Araucanians (such as the Atacameno, Chango, Lipe and the Chilean Diaguita), whose cultures did not survive for twentieth-century fieldwork, and whose populations were not as large and concentrated as those on the northwest coast of South America. Late marriage ages for the Argentine Diaguita probably indicate elaborate initiation rites, but nothing is known of their content, homosexual or otherwise.

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Stephen O. Murray

### ANDERSEN, HANS CHRISTIAN (1805-1875)

Danish writer of fairy tales. The son of a shoemaker and an almost illiterate mother, Andersen came to Copenhagen at the age of 14, and there found protectors who sent him to grammar school and then to University. His fame rests upon the 168 fairy tales and stories which he wrote between 1835 and 1872. Some of the very first became children's classics from the moment of their appearance; the tales have since been translated into more than a hundred languages. Some are almost child-like in their simplicity; others are so subtle and sophisticated that they can be properly appreciated only by adults.

A lifelong bachelor, Andersen traveled extensively in almost every country in Europe. He considered Italy his second homeland, but his ties with German culture were much closer. He developed an intense affection for Edvard Collin that peaked in the years 1835-36, when he wrote a letter to Collin asserting that "Our friendship is like 'The Mysteries,' it should not be analyzed." To describe his feelings for Collin he used expressions like "my half-womanliness," "as tender as a woman in my feelings," "I long for you as though you were a beautiful Calabrian girl," and "The almost girlish in my nature." The letters reflect the farthest acceptable limit to which a tender friendship between two males could extend at that time. Collin himself did not reciprocate the affection, and after Andersen's death he wrote that

his inability to do so "must have inflicted suffering on a man of Andersen's nature."

In the novel *O.T.*, written in the autumn of 1835, Andersen seems to have attempted to escape his frustrations in the relationship with Collin by describing a tender friendship between two students, one of whom consents to intimacy with the other and joins him on a long trip abroad. His own feminine qualities are transferred to the character modeled on Collin, while his alter ego is a capable and wealthy student who nevertheless has a self-perception as a deviant and stigmatized person—to a far greater degree than warranted by his actual social background and by the attitudes of the people surrounding him.

An attempt has been made to deny Andersen's homosexuality with reference to the fact that the concept appeared only late in his lifetime, yet a crucial component of the homosexual "identity," particularly after the trial of Oscar Wilde in 1895, was the feeling of membership in a stigmatized and ostracized minority. While it is impossible to look into the mind of the novelist to determine whether he understood that the physical consummation of his passion was socially unacceptable, it is remarkable that the villain of the novel uses the secret of the hero's (Andersen's) childhood for blackmail—a Damocles' sword over the head of every homosexual in those days—and is made to drown "accidentally" on the last page of the work. It has also been speculated that the fairy tale "The Little Mermaid," completed in January 1837, is based on Andersen's self-identification with a sexless creature with a fish's tail who tragically loves a handsome prince, but instead of saving her own future as a mermaid by killing the prince and his bride sacrifices herself and commits suicide—another theme of early homosexual apologetic literature. In lines deleted from the draft of the story, the mermaid is allowed to say: "I myself shall strive to win an immortal soul . . . so that in the world

beyond I may be reunited with the one to whom I gave my whole heart." The "Little Mermaid" was thus a monument to his unconsummated friendship with Edvard Collin, which still probably rested upon his homosexual love for a heterosexual who had no way of returning it. Thus if Andersen was not an "overt homosexual" in the modern sense, he seems to have been aware of his orientation and the insoluble conflict with nineteenth-century sexual morality that it entailed.

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### ANDERSON, MARGARET (1886-1973)

American publisher, editor, and memoirist. With her lover Jane Heap, Anderson edited the *Little Review* in New York (1915-27), which—despite its tiny circulation—was one of the best literary journals of the time. Under the banner of "Life for Art's sake," she charted a course of "applied Anarchism, whose policy is a Will to Splendor of Life." With Ezra Pound as its foreign editor, the magazine published James Joyce's *Ulysses* in installments. In July 1920, however, a reader complained about a section of the novel containing Leopold Bloom's erotic musings. The editors were arrested but, undaunted, they continued with the series. Later when she had moved to Paris with the magazine, Anderson concluded that Pound was lacking in understanding for women, especially lesbians. Clearly the continuing success of the *Little Review* depended on the close bond between Anderson and Heap. As Anderson later remarked, "my greatest ambition in [the magazine] was to capture her talk, her ideas. As she used to say, I pushed her into the arena and she performed to keep me quiet."