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 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.


Warren Johansson

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.”
ANDERSON, MARGARET

In France Anderson and Heap—
together with Heap's ward Fritz Peters,
who later became a homosexual novelist—became adherents of the mystic
George Ivanovich Gurdjieff, who was then
at the height of his influence. Anderson
spent most of her later years in semi-
seclusion in London, where she wrote her
memoirs, which are an important source
for the literary history of the period.

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Evelyn Gettone

ANDROGYNY

An androgynous individual is one
who has the characteristics of both sexes.
Ideally, this quality should be distinguished
from hermaphroditism in the strict sense,
whereby the fusion of male and female is
anatomically expressed through the presence,
or partial presence, of both sets of
genital organs. There is a tendency to
consider androgyny primarily psychic and
constitutional, while hermaphroditism is
anatomical. In this perspective most (psy-
chic) androgynes are not strictly hermaph-
rodites in that anatomically they are no
different from other men and women; some
hermaphrodites may not be androgynous,
that is to say, despite their surplus organ
endowment, they behave in an essentially
masculine or feminine way.

The term androgyne stems from
the Greek androgynos, "man-woman."
The famous myth recounted in Plato's
Symposium presents three primordial
double beings: the man-man, the woman-
woman, and the man-woman. The first
two are the archetypes of the male homo-
sexual and lesbian respectively; the third,
the androgynos, is—paradoxically from
the modern point of view—the source of
what we would now call the heterosexual.
Other ancient writers use the term to refer
to an anatomical intermediate between
the two genders, synonymous with her-

maphroditos. From this practice stems
the modern conflation of the meaning of
the two terms, which is unlikely to disap-
pear.

Basic Concepts. Modern lan-
guages use "androgy nous" in a variety of
senses. First, identifying it with the her-
maphrodite category, it may denote a
somatic intermediate. In fact, the pure
type with fully developed genitals of both
sexes is clinically so rare as to be virtually
nonexistent in the human species. The
individuals known as (pseudo-) hermaph-
rodites generally have incompletely formed
genitals of one of their two sexes or both.
That is to say, an individual may have a
fully formed vagina together with a stunted,
unfunctioning penis, or a well developed
penis with a shallow, nonuterine vagina.
Of course, in the plant and animal king-
doms there are many fully hermaphroditic
species that are androgy nous in this sense.
Secondly, nineteenth-century writers ex-
tended the physiological concept to apply
to those whose genitals are clearly of one
sex but whose psychic orientation is expe-
rienced as primarily of the other: Karl
Heinrich Ulrichs' "female soul trapped in
a male body." Since Ulrichs and others
were primarily interested in same-sex
behavior, the term often carries the conno-
tation of "homosexual," even though such
usage begs several questions. Thirdly, with
reference to male human beings "androgy-
 nous" implies effeminacy. Logically, it
should then mean "viraginous, mas-
culinized" when applied to women, but
this parallel is rarely drawn. Thus there is
an unanalyzed tendency to regard androgy-
nization as essentially a process of softening
or mitigating maleness. Stereotypi-
cally, the androgyne is a half-man or in-
complete male.

In addition to these relatively
specific usages there is a kind of semantic
halo effect, whereby androgyne is taken to