



JACOB, MAX (1876–1944)

French poet. Jacob came to Paris from his native Brittany at the age of twenty-two, determined to become a poet and painter. In the capital he gravitated to the bohemian avant-garde circle around Guillaume Apollinaire. When he was twenty-five Jacob met Pablo Picasso, then unknown; the two quickly formed a pair bond and became roommates. The aggressively heterosexual Picasso tried to “correct” his friend’s homosexuality, but without success. In 1915 Jacob, who had been born a Jew, converted to Catholicism with Picasso as his sponsor. The poems he wrote at this time are a rich amalgam of puns and parody, and mixtures of high and low subjects, all shot through with a hermetic complexity that was analogous to Picasso’s Cubism.

In 1921 Jacob retired to live in the ancient monastery of Saint-Benoît-sur-Loire. His mysticism, heightened by the Catholic revival orchestrated by Jacques Maritain and others at the time, began to play an increasingly important part in his poetry. Another feature was reminiscences of Brittany, a region in France known not only for its traditional Celtic ways, but also for its association with the modernist primitivism of Paul Gauguin and his school. Despite his religious vocation, Jacob would make extended visits to Paris where he saw his old friends and enjoyed the sexual scene. In due course a bout of guilt would drive him back to the monastery.

In 1944 Max Jacob was arrested at Saint-Benoît-sur-Loire and deported to the notorious concentration camp at Drancy. Jean Cocteau and other friends attempted to intervene on his behalf, but Picasso

refused. Although they are difficult, the poems of Max Jacob retain an important place in avant-garde French literature. A better understanding of the linkage of his life and work will be the task of a major biography, which has not yet been written.

Ward Houser

JAHNN, HANS HENNY (1894–1959)

German novelist and dramatist. Jahnn was born in Stellingen near Hamburg. Raised in a bourgeois milieu, Jahnn made his first literary efforts at the age of fourteen. In 1911, in high school, he met his friend and later life companion Gottlieb Harms, with whom he quite early made several attempts to break out of his repressive bourgeois environment.

Jahnn’s diaries offer an effusive record of the love affair linking him with Harms, who was one year older. After the outbreak of World War I the friends as self-proclaimed pacifists emigrated to Norway. There in great seclusion Jahnn wrote among other things the drama *Pastor Ephraim Magnus*, which was published by the Fischer firm after his return to Germany in 1919; winning the prestigious Kleist Prize, this work made Jahnn famous (and notorious).

Sharply rejecting Christian beliefs and morality, Jahnn and Harms founded (together with Franz Buse) the “Ugrino” commune, whose members shared living quarters and common beliefs. This home-spun utopia, for which the multitalented Jahnn designed buildings for everyday use and for worship, was to be realized on a large plot of land south of Hamburg—acquired specifically for the purpose—and

was to afford a free life for a community of artists. The ambitious plan consumed all of Jahnn's energy and ultimately failed because it required immense sums beyond the ability of even wealthy benefactors to raise. Nonetheless, Jahnn embodied his ideas in the fragmentary novel *Ugrino und Ingrabanian*. In actual fact, of the whole project there came only the Ugrino-Verlag, which published several of Jahnn's own works and undertook the reprinting of forgotten composers of the early baroque period (Buxtehude, Scheidt, Lübeck). What remained was a small, bohemian clique of living artists, from whose circle Jahnn and Harms in 1926 married the sisters Ellinor and Monna Philips. Jahnn's daughter Signe was born in 1929.

Alongside his scandalous literary production Jahnn earned international recognition as an expert in historic organs, in particular by his work on the restoration of the Jacobi organ in Hamburg.

In February 1931 Gottlieb Harms died. Jahnn composed an incomparable monument to his memory in the novel trilogy *Fluss ohne Ufer* (River Without a Shore), published in 1949–61.

At the beginning of the National Socialist regime Jahnn once again went into Scandinavian exile. He purchased an estate on the Danish island of Bornholm, managed it, and devoted himself—always alongside his literary activity—to extensive research on hormones.

In 1950 Jahnn finally returned to Hamburg and there founded the Free Academy of Arts, whose first president he became. As General Secretary of the Pen Club he passionately strove to prevent the emerging split between East and West. To the very end of his life he fought first against the rearming of Germany and later above all against atomic weapons. In 1956 he received the Lessing Prize of the city of Hamburg.

Hans Henny Jahnn died on November 29, 1959; in accordance with the provisions of his will he was buried in a grave alongside his friend Gottlieb Harms.

Jahnn, whose collected works fill eleven volumes, ranks alongside Hermann Broch and Robert Musil as one of the most important German writers of the twentieth century. In his extensive narrative and dramatic work male homosexuality was a central theme. In at times excessive, sensual-erotic language Jahnn describes virtually without exception relationships between males—with all their utopias and fantasies, their moments of happiness and failures, with all the constructive and destructive traits of human beings. A striking feature of all his pairs of friends in the great novels is the inequality of the partners: the sexually inhibited, markedly intellectual type is always counterposed to a sensual, handsome "nature boy" for whom homosexual love is self-evident and in the direct meaning of the word natural. Jahnn's whole oeuvre proclaims the need for harmonizing human feeling and action with nature. Starkly, Jahnn shows that the creatures of nature are cruel; they devour one another and are devoured in turn; only man is capable of pity—a capacity that Jahnn elevates to a moral imperative.

Jahnn cannot be fitted into existing categories on the basis either of his literary style or of the philosophical currents of his lifetime. The same is true of his attitude toward homosexuality and his literary treatment of it: Jahnn is far removed from Hirschfeld's theory of a "third sex" and other justification paradigms of the Weimar era. Jahnn was one of the first to propagate, with sovereign self-understanding, the belief that homosexuality is but one variant of human sexuality.

BIBLIOGRAPHY. Thomas Freeman, *Hans Henny Jahnn: Eine Biographie*, Hamburg: Hoffmann und Campe, 1986; Elsbeth Wolfheim, *Hans Henny Jahnn: Monographie*, Reinbek: Rowohlt, 1989.

Dietrich Molitor

JAHRBUCH FÜR SEXUELLE ZWISCHENSTUFEN

The *Jahrbuch* (whose title literally means "Yearbook for Sexual Inter-