

In his autobiography, *The Turning Point* (1942), Mann wrote: "To be an outsider is the one unbearable humiliation." That belief shaped his portrayal of male and female homosexuality in such works as *Anja und Esther* (1925), *Der fromme Tanz* (1926), *Abenteuer* (1929), and *Treffpunkt im Unendlichen* (1932). In each, same-sex love ends or bears no hope of success, for those involved switch their affections to a heterosexual love object, literally succumb to the futility of such relationships and die, or continue to suffer a lonely existence. Often, homosexuality functions as a symbol of the decadence Mann saw within his own generation. A futile society can engender only futile love. Mann's view of homosexuality does not transcend that hopelessness as his literary works did not articulate a method of social or political change. This stands in contrast to his non-fiction works and to his involvement with the U.S. Army in working for the end of National Socialism and toward a more egalitarian future. Yet his fictional view seems to reveal the truth, for Klaus Mann chose to end the existence in which he could not overcome that hopelessness.

In exile, he turned to the past for inspiration: *Alexander* (1930), *Symphonie pathétique* (1935), and *Vergittertes Fenster* (1937). These great men from the homosexual pantheon—**Alexander the Great**, **Tchaikovsky**, and **Ludwig II**—function, however, as lonely figures whose love separates them from their societies. His most openly homosexual novel, *Windy Night, Rainy Morrow* (also called *Peter and Paul*, 1947), remained unfinished at his death.

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MANN, THOMAS (1875–1955)

German novelist, critic, and essayist. One of Germany's greatest authors of this century, Mann bridged nineteenth-century realism and twentieth-century modernist style. For many in the German-speaking world, Mann was the epitome of the "educated burgher," that man of the upper middle class whose comfortable economic status allowed him to acquire not only possessions, but a cultural education, a spirit of refinement and good taste. Indeed, his works and his interests reflect such a status. Many of his stories and novels depict an upper middle class milieu and the concerns of family life (e.g. *Buddenbrooks*, 1901). Mann was greatly influenced by some of the nineteenth century's German cultural icons: Wagner, Nietzsche, Schopenhauer, as well as by the music and theories of Arnold Schoenberg.

Yet he battled against a complete identification with such a status. His major works speak in an ironic narrative voice in order to create distance between the subject matter (*Bürgertum*, family life, in short: integration into the status quo) and the author. Indeed, one of Mann's major themes throughout his work concerned the central problematic of his own life, namely how to combine the seemingly antithetic spheres of artist and everyday man without destroying the uniqueness of art in the banalities of existence. An additional, more personal struggle, but still evident in his work and related to the previous theme, is Mann's sexual desire for other males, particularly for males younger than himself. In his "essay" "Über die Ehe" ("On Mar-

riage": actually part of a letter to a friend), Mann described his belief that homosexuality was linked to death, and, although it may play a role in the formation of states (compare the theories of Blüher), it undermined the family.

These two themes are woven into several of Mann's best works. *Death in Venice* (1912) depicts the downfall of the writer Gustav Aschenbach after he becomes entranced with a young Polish boy, Tadzio, whom he sees at a Venice resort. The boy embodies the spiritual beauty Aschenbach has sought but his desire and pursuit of this angelic youth led him to his death. Adolescent love between two males figures strongly in *Tonio Kröger* (1903) and in *Magic Mountain* (1924) as a factor which separates the character more strongly involved (Tonio and Hans Castorp, respectively) from his society. *Doctor Faustus* (1947), Mann's great novel about Germany's descent into fascism, also contains an artist figure who is homosexual. As in the other works, homosexuality is linked to creativity, but when it is not overcome by a move to heterosexuality, balanced by other forces, it inevitably leads to destruction.

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MANSFIELD, KATHERINE (1888–1923)

New Zealand short-story writer, who resided mainly in England and Europe. Born Katherine Mansfield Beauchamp, the writer was the daughter of a prominent New Zealand businessman. In 1908 she moved to England where she gravitated to bohemian circles, entering into a brief unhappy marriage. A year in Germany produced a volume of short stories, *In a German Pension* (1911). Returning to England, she began an important liaison with the editor and writer John Middleton Murry, whom she finally married in 1918. While personal circumstances and the state of her health denied Mansfield the stamina to attempt novels, she compensated by refining her short stories so that each made a memorable point.

Having developed tuberculosis in 1917, after World War I she moved to the country establishment of the mystic George Gurdjieff, La Prieuré near Fontainebleau south of Paris. Exuberantly heterosexual himself, Gurdjieff had a number of lesbian and male homosexual acolytes, and was at the time generally linked with "advanced thought." Unfortunately, Mansfield's guru decided to cure her tuberculosis by having her sleep in an unheated stable. She died at La Prieuré in January 1923.

When she was eighteen and still living in New Zealand, Mansfield fell in love with a painter, Edith Bendall, who was twenty-seven. However, Bendall soon married, denying that there was anything sexual in her relations with the future writer. Yet Mansfield had a lifelong relationship with Ida Constance Baker, whom she met at college in London. She referred to Baker as her "slave," her "wife," "the Monster," and "the Mountain." Despite these epithets, throughout her life Mansfield relied on her, taking her money and possessions when she needed them. Later, when her circumstances had improved, she employed Baker as a personal servant. It is possible that D. H. Lawrence based the