

bread, vegetables, or fruit, and was kept imprisoned by eating flesh, drinking wine, or having sexual intercourse—all of which reinforced the material (and evil) aspects of being human. Intercourse leading to procreation was particularly offensive because it caused other souls to be imprisoned in spiritual bodies, thus continuing the cycle of good versus evil. Such an austere religion was difficult to practice, but the Manichaeans effected a compromise for their believers by dividing all humanity into three principal groups: (1) the Elect, those believers who had renounced private property, practiced sexual abstinence, observed strict vegetarianism, and never engaged in trade; (2) the Auditors, those who believed in the teachings of Mani and who were striving to become Elect, but could not as yet adhere to all the requirements; and (3) all the rest of humanity who did not know or accept Mani's teachings and were lost in wickedness.

St. Augustine of Hippo, who died in 430, was a Manichaean for some eleven years. Undoubtedly the system's austerity in sexual matters left an enduring impress in his later Christian writings, and these in turn were enormously influential in imposing a standard of sex only within marriage and solely for procreation for over a thousand years in the West.

Apart from some eastern offshoots, Manichaeism proper died out in the early Middle Ages. Yet a related dualistic sect called the Paulicians appeared in the Byzantine Empire, and this trend in turn contributed to the Bogomil heresy, documented in the Balkans by the tenth century. In its turn Bogomilism spread to the West, where it became known as Albigensianism or Catharism. The Albigensians were popularly known as *bougres*, from their Bulgarian origin. (This term eventually gave rise to the English word **bugger**.) Although the highest rank of Albigensians, the *perfecti*, were supposed to abstain from sex, in keeping with the Manichaean precept that procreation was

evil, this principle was apparently interpreted by some as allowing same-sex activity which could not lead to impregnation. One must allow, of course, for some exaggeration on the part of Catholic opponents, whose zeal to stamp out Catharism knew no bounds. Yet a detailed trial record (1323) of one Arnold of Verniolle, residing in Pamiers in the south of France, seems to provide an authentic record of the combination of sodomy and heresy.

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Vern L. Bullough

MANN, KLAUS (1906-1949)

German author and critic (prose, lyric, drama, and nonfiction). The themes of his literary works, to a greater extent than is the case with other authors, rose out of his own life: loneliness, suffering, outsider status, decadence, opposition to fascism, and homosexuality. This oldest son of Thomas Mann's six children, Klaus played an important role in German letters as an author, as a critic of the younger generation of authors, as the editor of a literary/political journal, and as a forceful voice against the Third Reich while in American exile.

Mann lived an openly homosexual life and included homosexual characters or portrayals of homosexuality in many of his works. In his first collection of stories, *Vor dem Leben* (Before Life, 1925), he describes a vision of homosexuality which would change little over the years: homosexuality is normal and natural, but the status of the homosexual as outsider makes integration into any larger social unit impossible. While this stance affords a critical view, it dooms the homosexual continually to attempt to open a door forever closed to him.

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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James W. Jones

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-