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SCHUBERT, FRANZ (1797-1828)

Austrian composer. Franz Schubert was the only great Viennese composer native to the city. While he did not enrich every department of music with a masterpiece, he did create supreme works in orchestral, piano, and chamber music, but above all in song, where he is preeminent because his rich vein of melody and expressive harmony reached the heart of the text as no one before him had done.

Schubert was the son of a Catholic schoolmaster descended from Moravian peasant stock. From an early age he displayed outstanding musical gifts, effortlessly outstripping his father, his elder brother, and his teacher, the organist at the parish church of Liechtental. Toward the end of 1808 he was accepted as a choirboy in the imperial court chapel, and simultaneously as a scholar in the Imperial and Royal City College. Here he impressed everyone with his musical gifts, and he was accorded the privilege of leaving the building for his lessons with Antonio Salieri, the friend of Haydn and rival of Mozart.

From 1810 onward Schubert began to compose music, and in 1811 he attended his first opera. His first settings of Schiller date from this period. Too short for the army, and with poor vision, he was rejected by the military authorities, and by the autumn of 1814 he was teaching at his father's school, but he felt the irksome duties of the classroom as an insuperable barrier between him and the freedom to compose. But 1815 was one of his most

productive years in sheer volume: in one year he composed 145 songs with a tremendous range. He also became acquainted with Franz von Schober, a wealthy and cultured young law student who urged him to abandon teaching and devote himself to composition. This he did only at the end of the following year, after his first commissioned work had been performed. In time, after another depressing stint as schoolmaster, Schubert was appointed music master to the children of Count Johann Esterhazy at Zseliz in Hungary, but there he was bored and unappreciated, and longed only for the stimulus of life in the capital, to which he returned in November 1818.

Here he encountered new friends and new patrons, and there is circumstantial evidence that he gravitated to the Viennese *bohème* of the Metternich era, where he became the central figure in a coterie of homosexual and bisexual lovers of the arts. Despite continued and enthusiastically received performances of his songs and vocal quartets, he still found publishers reluctant to issue his work. In the autumn of 1822 he composed his eighth, "Unfinished" symphony in B minor, which dwarfed virtually all his compositions until that time. The reason why he did not finish the work is that he had contracted syphilis, and by the spring of 1823 he was dangerously ill. Despite this handicap and a pressing need for money that forced him into a bad deal with his publishers, he continued to compose. He was never able to fulfill his ambition to write a successful opera, but in other musical genres his fame and reputation were growing. He had a circle of friends at whose social gatherings his pieces were performed, and the press outside of Vienna gave him ever more notice. But by 1828 his health had been fatally undermined by the syphilitic infection and by the feverish pace with which he composed in the last eleven months of his life. His death—in the Romantic tradition—at an early age was followed by decades of ne-

glect and oblivion, and only much later was he recognized as one of the great Austrian composers.

What is known of Schubert's lifestyle, his bachelorhood, his intense and loving relationships with other men, and manifold accounts of his disorderly sexual conduct—all this points to a homosexual orientation. His biographers have interpreted unflattering references to the sensual side of his nature in contemporary sources as meaning that he frequented prostitutes, but hedonism of this kind was perfectly acceptable in the "Old Vienna" of his day, and the veiled allusions are probably to a far more unconventional form of sexuality. Schubert never achieved a fulfilled love relationship with a woman; his rejection of marriage was deeply rooted, and Schober recalled his friend's desperate and pathological reaction to the suggestion that he take a wife. Contemporaries ascribed this attitude to misogyny, which was the most that the heterosexual society of the nineteenth century could make of some individuals' failure to be magnetized by the opposite sex.

A modern psychoanalytic biographer of Schubert has concluded, from the study of a brief tale written by Schubert in 1822 entitled "My Dream," that the composer's creativity was fully unleashed by his mother's death on May 28, 1812, when he was in mid-adolescence. Within a month his enormous musical productivity began and continued almost without respite until his final illness and death. Self-conscious both as man and as artist, Schubert knew and treasured his distinctive sexual orientation, even if it had to be hidden from the obscurantist Catholic society of official Vienna. A poem of August von Platen dated January 31, 1823 proves that a well-defined homosexual subculture existed in the German-speaking world by that time, and in such a milieu Schubert could find comradeship and acceptance, while submitting to the outward conformity of the "quiet years" of Austrian history.

A psychoanalytic interpretation of Schubert's personality has found the clue to his life in the dialectical irony of homosexuality itself. In this view rebellion and submission are two sides of the same coin, as the subject oscillates between a passive, masochistic stance vis-à-vis the father and other male rivals, and competitive aggression against them. Schubert's creativity expresses the rebellious side of the complex, for although the homosexual refusal to be dominated is undermined by the need to propitiate the father and similar authority figures, the rebellion itself is perpetual. The homosexual aestheticism of the Romantic period defended brotherhood—with political overtones—against authority, creativity against submission to routine, beauty against the ravages of time and reality. In such an emotional and cultural setting Schubert lived out a brief but intensely creative life as one of the great composers of the early nineteenth century.

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SCIENCE

Assessing the contribution of male homosexuals and lesbians to science is complicated by the fact that it is no longer clear what science is. Until the middle of the twentieth century, it was generally accepted that scientific progress occurred through slow incremental accumulation of factual data, a process requiring periodic revision of theories to accord with the data. Through the work of such thinkers as Thomas Kuhn and Karl Popper, however, it has become clear that, examined as a whole, scientific change is discontinuous, even erratic and willful, and often guided by external and contingent factors. These factors include the overall world view (not excluding religious components), social and economic