

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 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.

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### 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."

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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## 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 (psychic) androgynes are not strictly hermaphrodites 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 homosexual 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 *hermaphroditos*. From this practice stems the modern conflation of the meaning of the two terms, which is unlikely to disappear.

*Basic Concepts.* Modern languages use "androgynous" in a variety of senses. First, identifying it with the hermaphrodite 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-) hermaphrodites 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 kingdoms there are many fully hermaphroditic species that are androgynous in this sense. Secondly, nineteenth-century writers extended the physiological concept to apply to those whose genitals are clearly of one sex but whose psychic orientation is experienced 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 connotation of "homosexual," even though such usage begs several questions. Thirdly, with reference to male human beings "androgynous" implies effeminacy. Logically, it should then mean "viraginous, masculinized" when applied to women, but this parallel is rarely drawn. Thus there is an unanalyzed tendency to regard androgynization as essentially a process of softening or mitigating maleness. Stereotypically, the androgyne is a half-man or incomplete male.

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