

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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James W. Jones

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

lesbian episode in his novel *The Rainbow* on material gleaned indirectly from Mansfield. While some have denied any lesbian component to Mansfield's personality, the cumulative evidence makes this denial unlikely, and she is probably best regarded as bisexual.

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Evelyn Gettone

MARDI GRAS AND MASKED BALLS

Both of pagan-Christian descent, they survive in only a few places today. Carnavalesque observances of this kind have long homosexual associations.

Historical Development. Mardi Gras and masked balls are not so very distant cousins, stemming from a union of pagan religious-theatrical festival and Christian tradition. The ancient Greek *Anthesteria*, honoring Dionysus with a boisterous mid-February revel in which celebrants, costumed as satyrs and maenads, drank, danced, feasted, and fornicated, later blended with the Roman *Februa* and *Lupercalia*. Held at the same time of year, the latter two rituals centered on protecting villagers and livestock from wild animal molestation and on insuring fertility. In earlier centuries, young nobles, acting as priests and called *creppi* or "he-goats," chased naked youths, representing wolves, through grain fields in a sort of reverse-molestation rite. The chase climaxed in festal drinking, feasting, and ceremonial sacrifice of dogs (wolves) and goats. Celebration of this festival continued until A.D. 494 when the church, unable to suppress it, shrouded it in religious garb as the Feast of the Purification of the Virgin. But many of the common people continued the old celebration.

Similarly, the masking associated with Greek and Roman drama, which itself had originated in music, song, and dance in honor of Dionysus, survived in

medieval mystery, miracle, and morality plays, and in more altered form, in mummers' plays and morris dances. A small gilded beard instead of a full mask, for example, served in the Middle Ages to identify St. Peter. Italy's medieval theatre retained a particularly high degree of spectacular and magnificent display, as well as use, in street processions, of "players' wagons" from the old Roman carnival tradition.

Because medieval religious drama focused on the Easter passion, Holy Week would normally have been the time for most of that age's theatrical presentations and their associated festivities. But the forty-day pre-Easter period of Lenten fasting and abstinence imposed by the church in the seventh century precluded that possibility. Instead, Lent effectively separated the devotional elements of theatre from the festive. The devotional elements were reserved for Holy Week itself, and the feasting and festive elements were made to precede the beginning of Lent.

Thus the pre-Lenten festivities fell during the time of year still associated, in the minds of many people, with the old pagan holiday. Thus evolved the tradition of plunging into fleshly indulgence during the days immediately preceding Lent. The last day for such worldly indulgence, the Tuesday before Ash Wednesday (which begins the Lenten season, and on which Catholics go to confession and are forgiven the sins committed in days previous), became the high point of the new festival. Hence *Mardi gras*, or "Fat Tuesday" in French alludes to a fatted ox paraded through the streets on that day, before being butchered for feasting. In England the day is called Shrove, Shrift, or Confession Tuesday, and in the Germanies *Fas-tendienstag* or *Fastnacht* for the fasting required out of religious obligation to follow that day. Common in medieval Europe, and extravagant by the time of the Renaissance, Mardi Gras celebrations survived the sixteenth-century religious reformations only in Catholic Europe, for