and criticized her only for giving in to conventional morality by marrying her lover before the birth of their baby.

In 1858, Eliza Lynn made a disastrous, short-lived, and probably unconsummated marriage to the radical artist William James Linton. They separated in 1864, although to both their later frustrations, they did not get a divorce, because there were no grounds of infidelity. Resuming her independent life, Linton's writings shifted by the late 1860s from erotic to defender of conventional morality. In what became her most sensational article, "The Girl of the Period," published in the Saturday Review in 1868, she accused young women from respectable families of imitating prostitutes with their use of make-up and their bold manners. This article set off a firestorm of controversy, and caused mothers to carefully monitor their daughters' behavior.

Linton followed up "The Girl of the Period" with a series of pieces in the Saturday Review and elsewhere, condemning all varieties of female deviance, from the idle "lady" who neglects her maternal duties, to the most vehemently, women's rights with strict attack in her periodical articles, Linton expressed more ambivalence about women's emancipation in her novels. In her 1872 Rebel of the Family, she calls the "rebel" a sympathetic figure who wants to find a job rather than form a bad marriage. Her life of freedom and work leads her, however, to get involved with a group of women's rights women whom Linton explicitly describes as lesbian, and therefore dangerous. The rebel is saved from work, women's rights, and lesbianism by marriage to a manly man.

With the increased social and sexual freedom in the fin de siècle, Linton intensified her attacks on all forms of moral deviance. Even as she gently mocked Mrs. Grundy, she argued her importance, as a brake on a wagon careening downhill. Assuming the role of "Grundyometer," as Herbert Spencer sympathetically described her, she condemned higher education for women, arguing that women's colleges were nurseries of sexual immorality. Linton also condemned sports for women, and particularly декор велосипеды, warning of the dangers of women falling off into the arms of strange men. Appalled at what she considered the sexual decadence of Oscar Wilde, she celebrated his downfall, and as she titled an 1895 National Review article, "the philistine's coming triumph." At the same time she condemned the new moralists, labeling them as "prurient prudes," who sought a single standard of morality for men and women.

Linton's repeated condemnation of "mammy" women, Linton, confused her contemporaries when she published in 1885 her life story, The Autobiography of Christopher Kirkland, portraying herself as a man. Condemning lesbianism, she had her most emotionally intimate relationships with women. Arguing that women needed religion to shore up moral sensibilities, she herself was a sectarian. Linton nevertheless was a woman of influence and respect in Victorian England who in her youth helped spark a debate on conventional morality and in her middle and later years became an important defender of that morality.


Nancy Fox Anderson

The lands which would become Germany, in the unification of the German empire in 1871, experienced revolutions, rapid industrialization, increasing urbanization, and war. At the Congress of Vienna (1815) after Napoleon's defeat, the hundreds of German territories that had formed the Holy Roman Empire (dissolved in 1806) were consolidated into a German Confederation of thirty-nine states. In 1848, people in the German states, at large gatherings in cities like Berlin and Frankfurt, demanded freedom of the press, voting rights, and constitutional government, which led to the beginning of a revolution that eventually failed. A conservative Prussian-dominated German empire was formed after conflicts with Austria, France, and Denmark.

One of the pervasive issues of nineteenth-century German culture was the changing perception of gender roles and sexual behaviors. Homosexuality itself was not named as such until 1869, which left other terms with varying definitions such as "pederasty," "Uranian" or "Uranian love," and "sodomy." Even after homosexuality's more or less categorical in 1869, other terminologies persisted.

The literature of this period spans from the end of Classicism to the beginnings of Romanticism, to the "conservative" Biedermaier works and those of Junges Deutschland (Young Germany), to Realism, Naturalism, and onward to Modernism and the fin de siècle. Stereotypically, one may think of Victorian-age and nineteenth-century literature as rather sterile and perhaps monotonous, especially when one looks for works that make reference to sex or gender. An examination of German-language literature of this time period makes clear, however, that such an estimation is indeed unfounded. As one can see, sex and gender, in various senses of these complicated terms, were preoccupations of nineteenth-century German-language writers.

Romanticism, the most prevalent aesthetic movement of the nineteenth century, was an artistic current that cultivated a climate in which expressions of sexuality ("the emotional" or "chivalrous") were more likely, if not slightly more acceptable. Moreover, rooted in the German literary movement of Empfindsamkeit (Emotionalism or Sentimentality) men were permitted to express affection for one another, as male friendships were perceived to be some of the strongest bonds present in nature, possessing or embodying a supreme spirituality.

Friedrich Schlegel (1772–1829) wrote one of the best-known Romantic novels and perhaps the prototypical German Romantic novel, Lucinde (1799), which treats Lucinde's love for Julius. This novel, which seems fragmented, consists of various parts and sections in which Julius, the protagonist, describes his own development and learning of Männlichkeit ('manliness' or 'masculinity') and meets Lucinde, who personifies complete humanity. Schlegel portrays in Lucinde a brand of sexuality that encompasses emotional and physical love in addition to intellectual stimulation and connection. Schlegel's other work includes homoerotic poetry that is often left out of collections. Naturally, there were shocked reactions to Schlegel's work alongside supporters' encouragement not to allow private behaviors and emotions to be dictated by public and church censorship.

Heinrich von Kleist's drama "Penthesilea" (1807) delivers a different version of love, this one implemented through the introduction of Amazona. Penthesilea, Queen of the Amazons, and Achilles are mutually attracted, which leads to a struggle between their two versions of the sexes. Penthesilea comes from a homogeneous society of female control; Achilles resides in the classical utopia of the male ideal, Greece. Although in love, Penthesilea basically slays Achilles, leading him to kill herself in her rage and sadness. She stabs herself with a dagger, an act resembling the penetrative arrow shots and removal of armor that killed the object of her sexual attraction.
Affected, like many others, by the adoration of "Classical" male beauty and Greek ideals, which had been fostered by Johann Joachim Winckelmann (1717–1768) and which waned by the middle of the century, poet August von Platen (1796–1835) became an example of an author who transgressed gender boundaries, too far for some. Platen's poetry was seen as overtly homoerotic by critics who included the writer and poet Heinrich Heine (1797–1856). Heine's criticism and mockery of Platen culminated in his Die Bäder von Lucca (The Baths of Lucca, 1829) in which Heine made reference to Platen's supposedly questionable sexuality. Heine's graphic criticism of Platen and his work was not well received, and Heine faced a great deal of public condemnation.

The construction and effects of male gender and sexuality play a different role in Georg Büchner's (1813–1837) fragmentary drama Woyzeck (published posthumously). Lack of a fixed order of scenes, Büchner's play begins with Franz Woyzeck, a weak man who hears voices, a servile barber to his captain, who insults him. To earn extra money, Woyzeck volunteers as a subject in medical experiments conducted by a physician who makes him eat only peas. His lover, Marie, is unfaithful to him with another soldier. The captain inspires Woyzeck's jealous rage, which leads him to stab Marie and eventually throw himself into the waters of a nearby pond. Despite its date, Woyzeck displays a rather pre-Expressionistic "conclusion," leading to the death of the main female figure. Similar to Kleist's Penthesilea, Woyzeck resolves gender confusion and transgression through violent, artificial deaths.

Gender behavior and social ideals were displayed in Jakob (1785–1863) and Wilhelm (1786–1859) Grimm's Kinder- and Hausmärchen (Children's and Household Tales, 1812, first edition). Often thought to be the painstaking transcriptions of the Grimms' travels around the German states to speak with elderly housemaids and storytellers (the "folk"), the fairy tales of the Grimms were actually gleaned from conversations with other social circles and historical action. "Earth Spirit's" progression from sexual to bidental, threatening figure, and over the course of both portions of the tragedy, Lulu indeed destroys any male who comes in her path. In her seductive designs, Lulu personifies female sexuality and the problematic femme fatale figure that appears often in fin-de-siècle German literature, art, and music. Lulu exposes a female eroticism that defies any notion that females should/could not enjoy their sexuality. The drama illustrates the supposed danger of female sexuality that has grown out of control. At the end of "Lulu's Box," Jack the Ripper is the final male presence that resolves the issue of Lulu's threatening nature. He murders Lulu and departs with a sense of accomplishment. Not only do the plays have one of the best-known lesbian characters in German literature, Gräfin Geschwitz (Countess Geschwitz), but they also served as the inspirational material for Alban Berg's opera Lulu and G. W. Pabst's film Pandora's Box (1929).

Another controversial work, Arthur Schnitzler's (1862–1931) drama Reigen (Hands Around or La Ronde, 1900), thematizes Viennese sexuality and had to be published by the author himself, as no publisher would accept it. Each of the ten scenes of this play portrays a sexual coupling of a character from the previous and following scenes in such a structure: AB–BC–CD–DE and so forth. The drama's characters comprise figures from multiple levels of Viennese society, from a soldier to a prostitute, from a maid to a count. Though he leaves homosexuality out of this drama, Schnitzler combines in this relatively short play the sexual values and the class implications of his contemporary society into a critique or frank commentary that inspired vehement opposition to his work.

One can see that sex and gender, to some extent, occupied the imaginations of German-language writers in the nineteenth century. The works that these writers challenged and eventually mutated into other aesthetic styles. Gender and sexuality played sizeable roles in these artists' work. The "feminine" became ever more threatening, feared to be in danger of growing out of control. Psychological meanings were discovered and interpreted in artistic expressions: Austrian psychiatrist Sigmund Freud's (1856–1939) work was influential and bestselling book Transsexualism (The Interpretation of Dreams, 1900) popularized the notion of the unconscious and the importance of sexual(ized) readings of psychological problems.

Gender, sexuality, and youth are mixed in Frank Wedekind's (1864–1918) dark drama Frühlings Erwachen (Spring's Awakening, 1891). The adolescents in this play are sheltered by their surrounding adults from sexual truths. Wendla Bergmann, the main female figure, is protected from adulthood by her sensitive mother; Melchior Gabor and Moritz Stiefel, the two main characters, have clandestine and incomplete communications about sex. Melchior and Wendla eventually have sex in the woods in a scene that displays a sadomasochistic subtextual sexuality. Wendla later dies from a failed abortion. Moritz experiences failure in school and commits suicide, later appearing to Melchior in a cemetery. Melchior is sent to a disciplinary reform school from which he escapes. Other scenes include one of masturbation, involving Hänschen Rilow, and (implied) homosexual love between Hänschen and Ernst Röbel. This drama came as a grand reveal of scandal for its frank depiction of adolescent curiosity and adult obliviousness.

Ever the controversial figure, Wedekind experimented with gender/sexual themes in later works as well, including his Lulu plays. The Lulu tragedy consists of two previously separate dramas: Erdgeist (Earth Spirit, 1895) and Die Büchse der Pandora (Pandora's Box, 1904). This work contributes to the (pre-)Expressionistic thread of Büchner's Woyzeck (mentioned earlier) in that a woman, namely Lulu, meets a violent death, an event that her brothers had with women in related tragic action. "Earth Spirit's" progression from sexual to bidental, threatening figure, and over the course of both portions of the tragedy, Lulu indeed destroys any male who comes in her path. In her seductive designs, Lulu personifies female sexuality and the problematic femme fatale figure that appears often in fin-de-siècle German literature, art, and music. Lulu exposes a female eroticism that defies any notion that females should/could not enjoy their sexuality. The drama illustrates the supposed danger of female sexuality that has grown out of control. At the end of "Lulu's Box," Jack the Ripper is the final male presence that resolves the issue of Lulu's threatening nature. He murders Lulu and departs with a sense of accomplishment. Not only do the plays have one of the best-known lesbian characters in German literature, Gräfin Geschwitz (Countess Geschwitz), but they also served as the inspirational material for Alban Berg's opera Lulu and G. W. Pabst's film Pandora's Box (1929).
produced received varied reactions. These authors often could not find publishers in their time who would accept their submissions; works by Kleist, Büchner, and Günderrode are among those that were "re-discovered" in the late-nineteenth and early-twentieth centuries. Thanks to continuing literary scholarship, such works that thematize set and/or gender in some way or those that were written by women, who likely faced an uphill battle in the acceptance or publication of their work are increasingly discussed and discovered.


Kyle E. Frachman

LOCK HOSPITALS. See Penitentiaries and Lock Hospitals

LOVE AT FIRST SIGHT. In the nineteenth century, the phrase "love at first sight" anchored debates about the pitfalls and triumphs of instantaneous attraction. Accelerating the conventionally protracted narrative of courtship, "love at first sight" could signify either a dangerous or a liberating transgression of social rules. For those who saw danger, it represented a foolish, too-romantic desire and the essentially flawed epistemology of immediate attraction—an overemphasis on the visual and superficial. It thus signaled a failure of the kinds of extended narratives novelists favored; the works of Jane Austen, Charlotte Brontë, and Charles Dickens, for example, clearly value long-term romantic negotiation over spontaneous "love." But for those who saw instantaneous attraction as liberation, "love at first sight" represented an authenticity because-intuitive evaluation of a potential mate—an ideal that still underwrites the concept's cultural currency.

Early in the century, love at first sight commonly signified misguided thinking. Essayist William Hazlitt's "On the Knowledge of Character" (1821) treats such love as a powerful erotic experience—fantasy made real—but not as a reliable means of gaining a true "knowledge of character." Through the 1830s, love at first sight was usually rejected as a naive pretense to knowledge. In "Love at First Sight," or "The Fish Out of Water," an anonymous 1838 story in Blackwood's Edinburgh Magazine, such love simply creates farce when a bumbling university student discovers the imperfections of the woman he instantaneously loves. His likeness reappears in 1839 when a young Charlotte Brontë writes to a friend about a clergyman "fresh from Dublin University" who visits her family and asks her to marry him: "I have heard of love at first sight, but this beats all!" Brontë diagnoses youthful male "freshness" and Irish indiscipline, as well as a narrative flaw—a truncated story, a character undeveloped—unappealing to the future novelist.

By mid-century, however, the tide seems to have turned in favor of love at first sight. When Elizabeth Gaskell includes Brontë's letter in her 1857 Life of Charlotte Brontë, she recommends the encounter as a "little adventure." Such an attitude is widely shared, especially in compact forms that could accommodate romantic spontaneity: short fiction, poetry, and narrative painting. Stories and essays celebrating love at first sight—with titles like "The First Time I Saw Her," "Falling in Love," and "Modern Love"—appeared in many major British and American periodicals from the 1840s to the 1880s. One representative story, satirist Horace Smith's 1850 "Love at First Sight," earnestly argues that a man "suddenly smitten" by a beautiful stranger is not "blind and ignorant" but a "physiognomist" who finds a "sacred spell" in a woman's face. Such love was represented similarly in poetry, including Arthur Hugh Clough's mock-epic The Booty of Titon-Ne-Fausch (1848) and Henry Austin Dobson's "Incognito" (1865). And founding Pre-Raphaelite poet-painter Dante Gabriel Rossetti often cited his namesake, Italian poet Dante Alighieri, and his famously intuited connection to his beloved Beatrice: Rossetti's 1859 painting The Salvation of Beatrice reveals in such a narrative, and its appearance in the same year as Darwin's Origin of the Species testifies to love at first sight's place in broader cultural discourses about both the metaphysical and biological foundations of sexual attraction. In an 1866 essay on the topic, scientists-novelist Grant Allen argues that "Falling in Love" represents a form of Darwin's "universal selective process," and that "love at first sight" is simply the "divinest and deepest of human intuitions."

In these representations, the lover is almost always male and heterosexual, the woman almost always in public; and new technologies, as much as scientific theories, produce the conditions of instantaneous desire. One recurring setting for love at first sight was the railway, where the station's bustle and the compartment's enforced familiarity made intimacy between strangers newly available and problematic. In 1854, the painter Abraham Solomon exhibited at the Royal Academy his controversial First Class—The Meeting: "And at First Meeting Loved," which depicts a young gentleman and lady thrillingly alone (her guardian sleeps beside her) in a train compartment. Clough's poem "Natura Naturans" (1849) similarly celebrates a railway encounter with a woman and a shared attraction that passes "From her to me from me to her." Citing Charles Baudelaire's poem "À une passante" (1857), Walter Benjamin has described love at last sight in similarly modern, anonymous settings: "an unknown woman comes into the poet's field of vision... The delight of the urban poet is love—not at first sight, but at last sight." Both loves share historical conditions and cultural concerns; but love at first sight, in its mid-to-late-century iteration, retains its specificity because it proposes that instantaneous desire can create meaningful, lasting couples. Returning to