Appendix I

Two Loves

Lord Alfred Douglas

I dreamed I stood upon a little hill,
And at my feet there lay a ground, that seemed
Like a waste garden, flowering at its will
With buds and blossoms. There were pools that dreamed
Black and unruffled; there were white lilies
A few, and crocuses, and violets
Purple or pale, snake-like fritillaries
Scarce seen for the rank grass, and through green nets
Blue eyes of shy pervenche winked in the sun.
And there were curious flowers, before unknown,
Flowers that were stained with moonlight, or with shades
Of Nature’s wilful moods; and here a one
That had drunk in the transitory tone
Of one brief moment in a sunset; blades
Of grass that in an hundred springs had been
Slowly but exquisitely nurtured by the stars,
And watered with the scented dew long cupped
In lilies, that for rays of sun had seen
Only God’s glory, for never a sunrise mars
The luminous air of Heaven. Beyond, abrupt,
A grey stone wall, o’ergrown with velvet moss
Uprose; and gazing I stood long, all mazed
To see a place so strange, so sweet, so fair.
And as I stood and marvelled, lo! across
The garden came a youth; one hand he raised
To shield him from the sun, his wind-tossed hair
Was twined with flowers, and in his hand he bore
A purple bunch of bursting grapes, his eyes
Were clear as crystal, naked all was he,
White as the snow on pathless mountains frore,
Red were his lips as red wine-spilth that dyes
A marble floor, his brow chalcedony.
And he came near me, with his lips uncurled
And kind, and caught my hand and kissed my mouth,
And gave me grapes to eat, and said, ‘Sweet friend,
Come I will show thee shadows of the world
And images of life. See from the South
Comes the pale pageant that hath never an end.’
And lo! within the garden of my dream
I saw two walking on a shining plain
Of golden light. The one did joyous seem
And fair and blooming, and a sweet refrain
Came from his lips; he sang of pretty maids
And joyous love of comely girl and boy,
His eyes were bright, and ‘mid the dancing blades
Of golden grass his feet did trip for joy;
And in his hand he held an ivory lute
With strings of gold that were as maidens’ hair,
And sang with voice as tuneful as a flute,
And round his neck three chains of roses were.
But he that was his comrade walked aside;
He was full sad and sweet, and his large eyes
Were strange with wondrous brightness, staring wide
With gazing; and he sighed with many sighs
That moved me, and his cheeks were wan and white
Like pallid lilies, and his lips were red
Like poppies, and his hands he clenched tight,
And yet again unclenched, and his head
Was wreathed with moon-flowers pale as lips of death.
A purple robe he wore, o’erwrought in gold
With the device of a great snake, whose breath
Was fiery flame: which when I did behold
I fell a-weeping, and I cried, ‘Sweet youth,
Tell me why, sad and sighing, thou dost rove
These pleasant realms? I pray thee speak me sooth
What is thy name?’ He said, ‘My name is Love.’
Then straight the first did turn himself to me
And cried, ‘He lieth, for his name is Shame,
But I am Love, and I was wont to be
Alone in this fair garden, till he came
Unasked by night; I am true Love, I fill
The hearts of boy and girl with mutual flame.’
Then sighing, said the other, ‘Have thy will,
I am the love that dare not speak its name.’

(Reprinted from The Chameleon, December 1894)
The Genius of the Vatican

John Addington Symonds

When through the silent galleries of the brain
    I stray revolving memories sweet and strange,
In that wide realm removed from chance and change
Where each unto himself alone doth reign;
I visit mountains, woods, and lilied lawns,
    Hoar caves of ocean, towers, and cities old,
Shadow and sunshine, stars in vapour rolled,
Dim moons, and blood-shot eyes of angry dawns;–
Terror and Beauty, life-like tapestry
    Woven by fancy on the warp of thought;–
Till from the whirl of shifting phantoms caught,
One form grows clear: my spirit leans to thee
    With yearning, Love long lost, Uranian,
Dream of immortal youth revealed to mortal man!

Though rude barbarian hands and envious age
    Have marred they radiance, making thee, like us,
Jangled and broken music; yet even thus
Thou art a glimpse of Beauty, like some page
Of Sappho’s heart’s lament preserved alone
Mid wreck and ruin, or an angel borne
Sole over vapoury mountain slopes. Forlorn
And bare, yet is thy deathless spirit shewn;
And we by wings of fancy may ascend,
    And see thee in thy sphere, and dream of thee,
As subllest power of juvenility,
Instinct in all things, able to descend
    Into the womb of earth and stir the seed,
Or mount the skies fresh suns and stars to breed.

Nathless it grieves me that thy pensive mood
    And downcast eyes and melancholy brow
Reveal such sorrow; nay, I know not how
Stern sadness o’er thy beauty dares to brood.
And then I say; the sorrow is not thine,
    But his who sculptured thee, weeping to think
That earthly suns to night’s cold tide must sink,
And youth ere long in death’s pale charnel pine.
Or wert thou some Marcellus shown by heaven
With presage of the tomb upon thine eyes,
Whom Jove, too envious of our clouded skies,
Snatched from the earth, to divine councils given,
And smoothed thy brow, and raised thy drooping head,
And lapped thee in a soft Elysian bed?

There thou at endless feast forgetful liest,
Where Ganymede and Hebe brim the wine,
And mystic Hours their veiled dances twine,
And to soft songs of whispered love thou sighest –
Not as on earth the sons of women sigh
For sadness of their insignificance –
But stirred by passion's pain, that loves to glance
Side-long at sorrow, lest eternity,
Too full of sweets, like bowls of oenomel,
Should sate thine appetite, and endless youth,
A curse instead of blessing, move the ruth
Of Fate thy thread to sever with a spell.
So even in heaven thou art the same as he
Who carved thy human form, imagined thee.

Still as I gaze, 'Sad spirit, come away!'
Thy mute meek lips most eloquently urge:
'Why thus life's music in sad wailings merge,
And dim with tearful toil youth's opening day?
Oh, come away! Some woodland we will seek,
And lie together by the stream, and twine
Rare flowers to wreath our hair, and drink the wine
Distilled from berries. There the day shall break
With sunshine o'er us; Hesper silently
Lead forth the silver stars that dance in heaven;
And thou shalt learn what depth of joy is given
To lips divine, immortal minstrelsy;
Till books and schools and courts and honors seem
The far-off echo of a sick man's dream.'

I will arise and come to thee. The juice
Of gravest herbs, poppy and pale henbane,
Shall bead my forehead and confuse my brain
With fierce intoxication, life's long truce.
Too true there is no road from hence but Death;
And that perchance to Nothing; yet blank nought
Were better than the anguish of such thought
As we draw daily on our deepest breath.
I know not what compels me; but thy form
Still beckons; and I hear a voice that says:
'Pass forth; for ever shall the lengthening days;
For ever swells the elemental storm;
   And thou art nothing; lay thee on the knees
   Of Doom, and take thine everlasting ease.’

Vain, ah, how vain! The dull and dusty tomb
   Is not more cold and silent than those lips:
   We dream a dream; away the vision slips,
And leaves us grasping at the empty gloom.
The voice I heard, the melancholy brow,
   The sweet soul beaconing from the steadfast eyes,
   Have vanished; and the marble statue lies
Perfect and pale and disenchanted now.
We live our little lives, then fall away;
   We fight and laugh and love and pray and moan;
   While thou, thought-frozen in memorial stone,
Art still the same; thy charms do not decay:
   Thousands shall dote on thee when I am dead,
   And thou inanimate still hang thy pensive head.

“The Genius of the Vatican” 191
Notes

Introduction

7. Terry Meyers writes: “Keats is unable to join in an holistic unity the spiri-tual and the physical. It is only Shelley among the English Romantic lyricists ... who fulfills one of Swinburne’s most central critical demands, the ability to perceive in sensation the spiritual power behind it, and the ability to express in sound the reality and unity in both.” Terry Meyers, “Shelley and Swinburne’s Aesthetic of Melody” Papers on Language and Literature 14 (1978) 290.
10. I am skeptical, as Alan Sinfield is, about Michel Foucault’s dependence upon legal and medical discourses. See Alan Sinfield, The Wilde Century: Effeminacy, Oscar Wilde, and the Queer Moment (New York: Columbia University Press, 1994), pp. 13–14. David Halperin has pointed out that Foucault’s model of “invention” was far less rigid than that of many readers of Foucault. See his “Forgetting Foucault: Acts, Identities, and the History of Sexuality,” Representations 63 (Summer 1998) 93–120.
18. Ibid., p. 228.
26. Keats is not the only possibility for such a study. There are other projects regarding the relationship of gender stances and individuality in relation to Byron and Shelley. Writers might place sexual ambiguity as a transgressive stance reserved within aristocratic norms of behavior or within a Shelleyan politically and poetically liberationist agenda. We might think of Swinburne’s faked homoeroticism, which Wilde thought was assumed for its transgressive cachet alone. There may also be a connection between Romanticism and the expression of a Lesbian poetics, but this subject deserves books of its own, books I am not qualified to write. The subject
would be harder to explore, particularly in a work limited to the nineteenth and the early twentieth centuries and would have to negotiate among a larger range of writers with considerable care. Christina Rossetti will never happily fit into late twentieth-century categories as a “lesbian” solely on the evidence of *Goblin Market*. Margaret Homans has begun to study this connection in “Amy Lowell’s Keats: Reading Straight, Writing Lesbian,” *Yale Journal of Criticism* 14: 2 (Fall 2001) 319–51.


29. Jauss: “The perspective of the aesthetics of reception mediates between passive reception and active understanding, experience formative of norms, and new production. If the history of literature is viewed in this way within the horizon of a dialogue between work and audience that forms a continuity, the opposition between its aesthetic and its historical aspects is also continuously mediated.” “Literary History,” p. 19.

30. Ibid., p. 20.


Chapter 1


18. Ibid., p. 5. For an influential psychoanalytic and political explication that valorizes this connection, see Leo Bersani, “Is the Rectum a Grave?” in Crimp, ed., AIDS: Cultural Analysis, Cultural Activism, pp. 197–222.
22. Keats is thought to have contracted tuberculosis as he nursed Tom.
25. Severn’s version of the writing of “Bright Star” tale has been disproved in our own century, most notably by Robert Gittings, along with many of Severn’s truths. Keats actually wrote the poem several years before. Robert Gittings, John Keats (Boston: Little, Brown, 1968), pp. 262–3, 415. For a fuller account, see Michio Sugano, “Was ‘Keats’s Last Sonnet’ Really Written on Board the Maria Crowther?,” Studies in Romanticism 34 (Fall 1995) 413–40.
32. Selected British Poets and New Elegant Extracts from Chaucer to the Present Time, with Critical Remarks (1824), II, 15; in Matthews, Keats, p. 248. Authorship is attributed by Rollins to Hunt.
37. Ibid., pp. 16, 26.
43. Ibid., p. 74.
44. Ibid., pp. xvi–xviii.
46. Ibid., p. 49.
47. Ibid., pp. 52–3, 55. The young Coventry Patmore was Milnes’s transcriber and may have done some of the redacting himself.
49. Ibid., p. 213. Milnes was unable to quote Bailey because he had hastily consigned the quite alive Bailey to the grave; he reported that Bailey had died shortly after Keats.
50. Ibid., p. 211.
51. Ibid., p. 100.
52. Ibid., p. 34.
58. Ibid., p. 143.
59. Ibid., p. 170.
77. Ibid., p. 12. Bersani explains why this colonization may occur: “it is not a woman’s soul in a man’s body that leads him to desire other men, but, within which what might be called the available social field of desiring subjects, the incorporation of woman’s otherness may be a major source of desiring material for male homosexuals.” *Hemos*, p. 60.
82. Ibid., p. 403.


90. Ibid., p. 301.


96. Illness as Metaphor concerns the competing metaphors surrounding tuberculosis in the last century and cancer in our own. Susan Sontag, Illness as Metaphor (New York: Anchor, 1978). Writers on tuberculosis have a hard time not writing about the disease metaphorically.


98. Clark was treating Keats in the customary way, and he was a kind, efficient man. He hired a piano for Severn to play for Keats and loaned copies of Haydn’s symphonies. Most important, he intervened with the Italian banker Torlonia when Severn’s funds threatened to dry up. But Clark was perhaps not a very good doctor; he later became physician to Queen Victoria and became famous for his deadly medical gaffes. It was he who examined the unmarried Flora Hastings, one of Victoria’s ladies-in-waiting, and declared her pregnant. Hastings was dismissed. When she died months later of what turned out to have been a huge ovarian cyst, there was considerable public outcry. He later bungled royally once more, when he failed to recognize Prince Albert’s fatal illness as typhoid.


101. See Bewell, Romanticism, pp. 170–1. Bewell also speculates on the tropical or colonial language used to depict or imply the disease, pp. 173–5.

115. Unsigned review, *British Critic* n.s. 14 (September 1820); in Matthews, p. 231.
123. *European Magazine* 71 (May 1817); in Matthews, 53.
124. Levinson, *Keat’s Life*, p. 27.


136. Quoted in Matthews, *Keats*, p. 34.

137. Ibid., p. 98.


141. Unsigned review (attributed by Matthews to John Scott), *London Magazine (Baldwin’s) ii* (September 1820); in Matthews, p. 221.


157. “Iluscenor” (attributed to Bryan Waller Procter), “Recollections of Books and Their Authors: No. 6, John Keats, the Poet” *The Olio* I (23 June 1828); in Matthews, *Keats*, p. 256.
165. Quoted in ibid., p. 21.
166. Bate, *John Keats*, p. 113. Ordinarily one would take this use of “limp” as a homophobic tic. But it raises a real question. It is possible that the motivation for Severn’s depiction of Keats and his affection for Keats comes from an attraction to his own sex. Severn did marry, though late, and had five children. He lived into his eighties.
168. Quoted in ibid., 124.
169. And Severn made it clear he did not approve of Hinton’s version, writing to Milnes to prevent him from using Hinton’s version as a frontispiece; “it makes such a sneaking fellow of (Keats).” Severn to Milnes, 23 March 1868; in Rollins, *Keats Circle*, II, 329.
173. They often stated their cases with great rancor. See Charles Dilke’s bitter letter to Joseph Severn over what he perceives as loss in position as one of Keats’s friends, April 1841, in Rollins, *Keats Circle*, II, 103–6.
176. Ibid., p. 16.
183. Earl of Belfast, p. 98.
187. William Michael Rossetti, p. 54.
190. William Michael Rossetti, Life, p. 163.
193. Severn to Taylor, 6 March 1821; in Rollins, Keats Circle, 1, 225.
197. Ibid., p. 603.
198. See Sedgwick, Between Men, pp. 21–8.

Chapter 2

2. Bloom, Poetry and Repression, p. 149.
6. See, for example, John D. Rosenberg’s, “Stopping for Death: Tennyson’s In Memoriam” Victorian Poetry 30: 3–4 (Autumn–Winter 1992) 291–330, which first argues that Tennyson’s sexuality is “freely gendered” but concludes that “to read In Memoriam” as a tribute to homoerotic love is a parochialism” (304–5). Evidently Tennyson’s sexuality can only be so free.
27. James W. Hood’s sophisticated reading of the poem suggests the implication of sex between men is a figure for the wish for future spiritual communion, and not the other way around; Hood, *Divining Desire: Tennyson and the Poetics of Transcendence* (Aldershot: Ashgate, 2000), p. 114.

**Chapter 3**

15. Bulwer-Lytton’s best-selling novel *Pelham* was basically a portrait of his friend Brummell; the sartorial and linguistic details of the novel are based upon this man. So too was Trebeck in Thomas Lister’s *Granby*. See Ellen Moers, *The Dandy: Brummell to Beardsley* (New York: Viking, 1960), p. 23.
17. James Eli Adams has examined the role of the dandy in Victorian prose as a defense against the inherent “femininity” of linguistic work. Writers claimed their authorship as masculine self-discipline on the lines of set roles – the prophet, dandy, priest, soldier. Adams, p. 2.
31. See Arnold, *Complete Prose Works*, IX, 212.
34. Arnold to Clough, [December, 1844?], *Letters*, I, 63.
37. Ibid., p. 145–6.
40. As Culler notes, *Sohrab and Rustum* does satisfy the outward conditions of the Preface; it takes its subject from ancient sources and builds it on ancient models. *Imaginative Reason*, p. 205. Mark Siegchrist has noted the detail with which Arnold constructed the poem and how its formal coherence is attained by a careful balance of dualities. See Mark Siegchrist, “Accurate Construction in Arnold’s *Sohrab and Rustum*,” *Papers in Language and Literature* 14 (1978) 51–60.


55. Arnold to Clough, 28 October 1852, Letters I, 245.


59. Culler’s traditional reading places the last figure of the Scholar as a “moral truth or model.” *Imaginative Reason*, p. 187. Antony Harrison remarks that the “gypsy problem” was much in the papers in the 1840s, and that Arnold transforms him from a national alien to a figurative and ideal alien. See his *Victorian Poets and the Politics of Culture*, pp. 16–20.


65. Arnold to Clough, 1 March 1849, Letters I, 133.


71. John Keats to George and Georgiana Keats, 19 March 1819, Letters, II, 79. Milnes does retain these words in the version of the letter in his *Life*.


74. See the examples in Patricia Marks, “A Charivari to Matthew Arnold, American Style,” *Arnoldian* 7 (Winter 1980) 29–44.


78. Jonah Siegel discusses the context of the essay in the context of T.H. Ward’s anthological project. Ward’s wife Mary, better known as the novelist Mrs. Humphry Ward, was Arnold’s niece. Jonah Siegel, “Among the English

**Chapter 4**


7. Hopkins used terms deriving from gender difference at other times as well. In his letters to Bridges, for example, he calls Dryden “masculine” and Henley “effeminate,” but does not go on to elaborate why these terms apply in either case.


11. The erotic implications of Thornycroft’s young man “casting seed” should be readily apparent. Robert Martin remarks that the naked, frolicking boys...
of “Epithalamion” owe a great deal to Walker’s depiction of just such a scene in his painting “Bathers.” See Martin, Gerald Manley Hopkins, pp. 141–2.


13. Saville labels their exchange of letters, which she examines at some length, an “eroticized discourse.” Saville, A Queer Chivalry, p. 92.


15. Coventry Patmore, Principle in Art (London: George Bell, 1889), p. 82.

16. Ibid., p. 86.

17. Ibid., p. 85.


21. Havelock Ellis and other writers of the period discussed the idea of the “third sex” or “invert,” but Hopkins would have had no access to these discussions.


24. Those few poems we have that survived what Hopkins called the “Slaughter of the Innocents” were in the possession of Robert Bridges at the time.


29. Ibid., p. 70.

30. As in the meditation on hell: “First point: To see in imagination the great fires, and the souls enveloped, as it were, in bodies of fire.

Second point: To hear the wailing, the screaming, cries, and blasphemies against Christ our Lord and all His saints.

Third point: To smell the smoke, the brimstone, the corruption, and rottenness.

Fourth point: To taste bitter things, as tears, sadness, and remorse of conscience.


32. In his Introduction to the *Early Notebooks*, Norman MacKenzie valiantly tries to prove that Hopkins could have been heterosexual. He informs us several times that Hopkins occasionally recorded attractions to women. But there are only two references to women in the journal, and it is more likely that these two women exemplify the broad range of objects Hopkins is able to look at sexually than that they “prove” his heterosexuality. What they show is the flexibility of all sexuality, particularly in the realm of fantasy and daydream, which only Hopkins has listed in such detail for us.

38. Ibid., p. 144.
44. Hopkins himself provided notes for the last two allusions.
45. See Dellamora, *Masculine Desire*, pp. 50–6; Bristow, “‘Churlsgrace;’” and Saville, *A Queer Chivalry*. The multifaceted relationships these writers suggest avoid the pitfall others fall into, of blaming Hopkins’s religion for all his troubles, in a reductive and transparently anti-Catholic way.

Chapter 5


7. Joseph Bristow does highlight the role of Symonds’s sense of his sexual personality in his literary output. “Time and again, Symonds emphasizes how his writings have been directed by his ‘unique’ sexual temperament.” Effeminate England, 137.


9. Ibid., pp. 197.


11. Paul Robinson points out that we need not take Symonds’s dismissal of his literary efforts at face value, as this modesty is often a feature of gay autobiography. Robinson, Gay Lives (Chicago and London: University of Chicago Press, 1999), pp. 22–3.


15. Symonds’s commercially published volumes of verse were: Many Moods (1878), New and Old (1880), Animi Figura (1882), and Vagabunduli Libellus (1884).


17. Edward Dowden: Review of Many Moods, Academy 14: 326 new series (3 August 1878) 103–4: “Perhaps the most striking of these pieces is ‘The Lotos-Garland of Antinous,’ which gives in rhymed heroics a version of the death of Hadrian’s favourite which may commend itself as the true one to those who can credit the self-sacrificing devotion of a boy to one who seems to him majestic and worshipful…. Friendship, the perfect devotion of man to man, is conceived very nobly by Mr. Symonds; and supplies the motive of several poems; those who know the token of the love of comrades will find it among the living and growing things here.” See also the Unsigned Review of Many Moods Athenaeum No. 2644 (29 June 1878) 820–1, which also approves of “The Lotos-Garland” especially.
The poem includes many passages like the following:

of nineteen summers, framed for power and joy.
Crisp on his temples curled the coal-black hair;
White myrtle flowers and leaves were woven there:
His eyes had solemn light in them, and shone
Flame-like ’neath cloudy brows: his cheeks were wan
With passion; and the soul upon his lips,
Smouldering like some fierce planet in eclipse,
Breathed fascination terrible and strong,
As though quick pride strove with remembered wrong.

But oh! what tongue shall tell the orient glow
Of those orbed breasts, smooth as dawn-smitten snow


22. John Addington Symonds, *Gabriel*, ed. Robert Peters and Timothy d’Arch Smith (London: Michael deHartington, 1974). Peters and Smith note that the poem was written in 1868; only the first 390 lines were published in *Many Moods* in 1878.


26. See Leon Waldoff’s comment on the Ode; “not a simple wish to die, to cease to exist, but a metaphor for a state of mind in which all anxieties, all tensions, would be dissolved in a moment of luxurious sensation.” See Waldoff, *Silent Work of Imagination*, p. 128.


34. Ibid., p. 209.

Chapter 6

1. See Dowling, *Hellenism and Homosexuality*.
6. William F. Shuter has explored Pater’s later turn to religion and the ways in which he rereads or recasts his earlier work as his literary politics get more conservative. It is interesting to note that any acknowledgement of this turn is often absent in the self-consciously political readings of Pater. See William F. Shuter, *Re-reading Walter Pater* (Cambridge and New York: Cambridge University Press, 1999).
11. Ibid., p. 46.
15. Ibid., pp. 201–2.
17. Ibid., p. 47.
18. Ibid., p. 38.
21. A second edition of the *Life* in 1867 added some new material (the cancelled preface to *Endymion*, for example) but kept the redactions Milnes had made to the letters intact. Only in 1876 did Milnes mention Fanny Brawne by name, after she had been dead eleven years, in his Aldine edition of Keats’s poetical works. See Marquess, pp. 59–60.
24. Courthope was later one of the chief antagonists against Pater’s “Conclusion.” The connection between Keats's indolence in this letter and his disinterestedness is not only central for Keats’s nineteenth-century readers. Willard Spiegelman argues, with reference to this passage, for the centrality of indolence in Keats’s poetics of speculation. (He also suggests that Keats felt languorous because he had tried some opium supplied by Charles Brown.) Willard Spiegelman, *Majestic Indolence: English Romantic Poetry and the Work of Art* (New York: Oxford University Press, 1995), pp. 99–100.
29. Dellamora discusses the sexual mores of Milnes and his set in Masculine Desire, pp. 16–30.
35. Feminist critics see these imaginative states as appropriating the feminine (see Homans, Keats Reading Women; and Mellor, Romanticism and Gender, pp. 171–91). But in my reading the states are comic and ironical and emphasize not just taking the position of the feminine, but flowing through and around gender roles.
37. Milnes, I, 164.
39. As Michael Levey writes, “Behind the contrived opacity of the essay’s language there can be seen not only admiration of Shadwell’s mind (‘A magnificent intellectual force is latent within it’) but of his appearance (‘Perhaps it is nearly always found with a corresponding outward semblance’). Michael Levey, The Case of Walter Pater (London: Thames and Hudson, 1978), p. 101. Even Donoghue identifies the “homosexual code” in “Diaphaneité,” though he is more concerned with the essay’s “self-positing,” derived from Fichte. Donoghue, pp. 114.
41. Ibid., p.178.
42. Sussman, Victorian Masculinities, pp. 3–5.
43. Adams, Dandies, p. 156.
45. Dowling, Hellenism and Homosexuality, p. 83.
46. Rajan, Dark Interpreter, p. 106.
47. Laurel Brake notes that the ways Pater chose to publish this essay are indicative of some awareness of its transgressive power. The Westminster was an old, established, reformist journal; it offered no pay for new authors like Pater, used the old system of anonymous reviewers and had an apolitical and philosophical bent. Laurel Brake, “The ‘Wicked Westminster,’ the Fortnightly, and Walter Pater’s Renaissance,” in Literature in the Marketplace, ed. John O. Jordan and Robert L. Patten (Cambridge University Press, 1995), pp. 294–5.
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57. Carolyn Williams has noticed the way Pater puts quotation forward in his work: “in Pater, intertextuality is highlighted rather than absorbed, and it takes place as part of his systematic preoccupation with the aesthetics of transmission and reception.” Williams, *Transfigured Word*, p. 45.

Chapter 7

3. Ibid., p. 3.
8. While correcting the saintly Owen of so many narratives, Adrian Caesar’s *Taking It Like a Man: Suffering, Sexuality and the War Poets* equates Owen’s homosexuality with sado-masochism and suggests that Owen in the end celebrates the war he claims to be decrying because it helps form same-sex bonds. See his *Taking it Like a Man: Suffering, Sexuality, and the War Poets* (Manchester: Manchester University Press, 1993), p. 154. Caesar’s earlier published version refers to Owen’s “morbid psycho-sexual predeliction,” (p. 73) so that Owen’s sexuality is subsumed into a reading of Owen as a gifted but neurotic personality. See Caesar, “The Human Problem in Wilfred Owen,” *Critical Quarterly* 29:2 (1987) 67–84.


18. In this I am distinguishing Owen’s sympathy from Whitman’s. Michael Moon notes that Whitman used terms such as “sympathy,” “friendship,” “yearning,” and “comradeship” almost interchangeably to denote same-sex erotic bonds. Michael Moon, *Disseminating Whitman: Revision and Corporeality in Leaves of Grass* (Cambridge, Mass.: Harvard University Press, 1991), p. 9. Owen is not making the same move. Owen’s term for the erotic male bond is simply “love” and in its expanded influence sometimes “pity.” Keith Comer, in his extended and intelligent study of Whitman and Owen, suggests Owen gives voice to those whom Whitman tends to silence (Comer, *Strange Meetings*, p. 98). Owen is not trying to disguise or adjust to same-sex eroticism but delineating its ideal societal role.


20. The poem was first published after Tennyson’s death, in Forman’s sixth edition of Keats’s works (1898).
33. Ibid., (I, 260).
52. Andrew Epstein, “‘Flowers that Mock,’” p. 120.
Afterword

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