

whether Warhol is celebrating or condemning this aspect of capitalism—probably both and neither.

Warhol's characteristic distancing has several possible sources. Some figures of the nineteenth-century French avant-garde, notably the novelist Gustave Flaubert, had championed an ideal of *impassibilité*, of inscrutable detachment, before the motifs they evoked. This standpoint was bequeathed to the artist Marcel Duchamp, who linked it with the world of industrial production. It is also possible that Warhol learned from the playwright Bertolt Brecht, whose ideas were becoming better known in the United States in the late fifties. The German writer emphasized the *Verfremdungseffekt*, or alienation principle, as a distancing device in the theatre. Brecht derived the kernel of this procedure from the "estrangement" (*ostranenie*) of the Russian formalist critics. Finally, it is even possible that pop versions of Eastern religions commending extinction of personality played a role in the mix.

Although Warhol liked to say that he preferred sex on the screen or in the pages of a book to the real thing, he made no secret of his sexual orientation, which added to his glamor. His gayness was not simply a matter of personal inclination but interfaced with a large social circle in New York City, which also included, to be sure, sympathetic straight people. Having come of age in the repressive years immediately after World War II, Warhol would have been very much aware of the need to don a mask to conceal one's true nature from the world. His enduring project of self-fashioning and his artistic blankness are probably best regarded as pearls formed around the irritants internalized during America's most vocally homophobic era. Ironically, the very qualities of his art which the mainstream idolized stemmed from the harsh impact on a sensitive adolescent of a society which proclaimed that it had no room for nonconformity. In this respect his career recalls that of Jean Genet,

who also purveyed to the public an image of what it had compelled him to become.

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WARNER, SYLVIA TOWNSEND (1893–1978)

English novelist, short-story writer, and poet. Born in Middlesex, the daughter of a school teacher, Townsend, was like many women intellectuals of her day, educated privately. Her early interests were musical, and she served as an editor of a ten-volume collection of Tudor church music. In the thirties she adopted Marxism and became active in left-wing politics and propaganda. She volunteered for service in Spain during the Civil War.

Warner began her career as a poet with *The Espalier* (1925), which was followed by two other volumes in 1928 and 1931 respectively. Subsequently she concentrated on fiction, producing novels that draw upon her interest in the supernatural to produce a world that hovers on the border of reality and fantasy. In 1967 she produced a biography of T. H. White (1906–1964), the author of the novels that became the basis for the musical *Camelot*, who was probably gay.

In 1930 Sylvia Townsend Warner met and fell in love with Valentine Ackland. Making their home among a small group of writers and painters in Dorset, the couple lived together until Ackland's death of cancer in 1969. The daughter of wealthy and dominating parents, Valentine Ackland was twenty four when she met Warner, and had had a number of affairs with both men and women. The younger woman's continuing infidelities were a source of anguish to Warner. Ackland also

had a problem with alcoholism, and it is probably only her lover's faith in her that allowed her to continue to write poetry, some of which expresses her erotic involvement with Warner. She followed Warner in the British Communist Party, and the two cherished the belief that the Soviet Union incarnated the freedom, democracy, and justice that they were seeking. Fortunately, their writing on these themes is relieved by descriptions of events and evocations of nature. In the 1940s their political commitment faded, and they became dejected by the drab reality of Britain's welfare state—especially its failure to free women from their economic dependence on men. Although Warner and Ackland were not feminists in the contemporary sense, their durable relationship is a positive example of two women's success in braving the odds.

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Evelyn Gettone

WARREN, EDWARD PERRY (1860-1928)

American art connoisseur and poet. The great love of his life was an Englishman named John Marshall, whom he met in 1884. Under the pseudonym of Arthur Lyon Raile, he wrote a number of books dealing with pederasty. These include *Itamos* (1903), *The Wild Rose* (1909), and an expanded edition of the latter (1928), these being volumes of poetry; *A Tale of Pausanian Love* (1927), a novel; and *The Defence of Uranian Love* (1928-30), an apology for pederasty in three volumes. Under his birth name he also wrote a short story, "The Prince Who Did Not Exist" (1900).

The dominant theme of his writings is the transference of the morals of ancient Greece to Oxford University. His refusal to return to America was based on a rejection of democracy, feminism, and Christianity, which he saw as being hostile to the restoration of his pederastic ideals, which were based firmly on the writings of Plato and other Greek idealists. He considered the primary task of the pederast to be the formation of the boy's character, not the gratification of lust. The relationship was only to be justified by the character-building aspect of it. There was no room in his philosophy of love for the effeminacy and equality that play so large a role in modern homosexual liberationist theories, and women (lesbian or otherwise) hardly existed as far as he was concerned. His idealism is also out of step with the frank sensuality of today's boy-love movement.

From 1885 to 1910 Perry presented many classical objects to Boston's Museum of Fine Arts. Among these was a notable group of vases with homoerotic scenes; those pieces did not go on public exhibition until 1964.

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Stephen Wayne Foster

WASHINGTON, D.C.

Incorporated in 1802, the new capital of the United States suffered a setback when it was burned by the British a decade later. Washington grew very slowly until the Civil War, when the city was dignified by Walt Whitman's sojourn. In a notebook the poet laconically records having slept with a soldier on October 9, 1863, an act that others, unknown to us, must often have consummated during the turmoil of wartime. Yet it is not until the "gay nineties" that one can obtain a real glimpse of the Capital's homosexual subculture. Lafayette Square, opposite the