

# Notes

## Chapter 1

1. Henry James, 'Gabriel D'Annunzio', in *Notes on Novelists* (New York: Charles Scribner's Sons, 1914), 231.
2. Leon Edel, *Henry James: A Life* (London: Collins, 1985), 512, for a discussion of Beerbohm's cartoon.
3. Max Beerbohm, 'Mr Henry James's Play', *Around Theatres* (New York: Knopf, 1930), 701–2.
4. M. Denny et al. (eds), *The View from Christopher Street* (London and New York: Cassell, 1984), 295; Gore Vidal, *United States: Selected Essays: 1952–1992* (London: André Deutsch, 1992), 218.
5. Sheldon M. Novick, *Henry James: The Young Master* (New York: Random House, 1996), 109. The passage by James is from Leon Edel and Lyal H. Powers (eds.), *The Complete Notebooks of Henry James* (Oxford: Oxford University Press, 1987), 238.
6. *Times Literary Supplement*, 6 December 1996, 3–4.
7. *Times Literary Supplement*, 27 December 1996, 17.
8. Eve Kosofsky Sedgwick's essay 'The Beast in the Closet: James and the Writing of Homosexual Panic', in Sedgwick, *Epistemology of the Closet* (Berkeley and Los Angeles: University of California Press, 1990), 182–212, has become about as famous as it is possible for an academic essay to become, and is widely recognised as having initiated recent critical debates about the extent to which James sublimated his homosexual sensibility into his fiction. Critics who have written about James's homosexuality subsequently and have explicitly acknowledged a debt to Sedgwick's work include Wendy Graham, Michael Moon, John Carlos Rowe, Eric Savoy, Hugh Stevens and Linda Zwinger (see entries under these names in the bibliography). However, essays on James and homosexuality have been appearing since the 1960s, long before the emergence of 'queer theory', the most important of which are: Mildred E. Harstock, 'Henry James and the Cities of the Plain', *Modern Language Quarterly*, No. 29 (1968), 297–311; Robert K. Martin, 'The "High Felicity" of Comradship: A New Reading of Roderick Hudson', *American Literary Realism*, No. 11 (Spring, 1978), 100–8; Richard Hall, 'Henry James: Interpreting an Obsessive Memory', *Journal of Homosexuality*, Vol. 8, Nos 3/4 (1983), 83–97; Melissa Knox, 'Beltraffio: Henry James's Secrecy', *American Imago*, Vol. 3, No. 3 (Fall, 1986), 221–7; Adeline R. Tintner, 'A Gay Sacred Fount: the Reader as Detective', *Twentieth-Century Literature*, Vol. 41, No. 2 (Summer, 1995), 224–40. It is in this broader tradition that I am writing. Hugh Stevens, *Henry James and Sexuality* (Cambridge: Cambridge University Press, 1998), has presented

a wide-ranging, thorough and highly theoretical reappraisal of James's career by charting his complex reactions to the emergence of homosexuality and other *fin de siècle* sexual dilemmas. By way of a happy coincidence, Stevens discusses in detail only one novel I also discuss – *Roderick Hudson* – which we moreover have a significantly different take on. It is worth mentioning incidentally that the fact that our studies complement one another (rather than overlap) demonstrates how the subject of James's homosexuality may provide fertile ground for numerous interpretations, just as heterosexual subjects have.

9. Philip Horne, 'Henry James: the Master and the "Queer Affair" of "The Pupil"', *Critical Quarterly*, Vol. 37, No. 3 (Autumn 1995), 75–92. The quotation is from p. 80.
10. Lyndall Gordon, *A Private Life of Henry James: Two Women and his Art* (London: Chatto & Windus, 1998), 434.
11. John R. Bradley, 'Henry James's Permanent Adolescence', in Bradley (ed.), *Henry James and Homo-Erotic Desire* (Basingstoke: Macmillan, 1999), 51–3.
12. David Van Leer, *The Queening of America: Gay Culture in Straight Society* (London and New York: Routledge, 1995), Ch. 4, 'The Beast of the Closet: Sedgwick and the Knowledge of Homosexuality'.
13. Gordon, *Private Life of James*, 5.
14. *Ibid.*
15. *Ibid.*, 391.
16. See Sheldon M. Novick, 'Introduction', in Bradley (ed.), *James and Homo-Erotic Desire*, 18.
17. *Ibid.*, 1–2
18. See note 8, above.
19. Novick, 'Introduction', 8.
20. Gordon, *Private Life of James*, 74–5.
21. *Ibid.*, 10.
22. See Jeffrey Weeks, *Coming Out: Homosexual Politics in Britain, from the Nineteenth Century to the Present* (London: Quartet, 1977), 14–15.
23. For a discussion of James's reactions to the Wilde trial, see pp. 130ff below.
24. Lee Siegel, 'The Gay Science: Queer Theory, Literature, and the Sexualization of Everything', *The New Republic*, (9 November 1998), 30–42.
25. See, for example, John Carlos Rowe, 'Hawthorne's Ghost in Henry James's Italy: Sculptural Form, Romantic Narrative, and the Function of Sexuality', *The Henry James Review* 20 (1999), 107–34, especially 129–30.
26. Siegel, 'The Gay Science', 41–2.

## Chapter 2

1. Edmund Gosse, 'Henry James', *The London Mercury*, No. 7 (1920), 33.
2. Hugh Walpole, 'Henry James: A Reminiscence', *Horizon*, Vol. 1, No. 2

- (1940), 76.
3. Edel, *James: A Life*, 652.
  4. *Ibid.*
  5. *Ibid.*, 511.
  6. Theodora Bosanquet, *Henry James at Work* (London: The Hogarth Press, 1924), 81.
  7. Peter Ackroyd, *T.S. Eliot* (London: Hamish Hamilton, 1984), 13.
  8. Edel, *James: A Life*, 663.
  9. Eve Kosofsky Sedgwick, 'Shame and Performativity: Henry James's New York Edition Prefaces', in David McWhirter (ed.), *Henry James's New York Edition: The Construction of Authorship* (Stanford and London: Stanford University Press, 1995). The quotation is from pp. 215–16.
  10. For the definition of narcissistic homosexuality, see Sigmund Freud, *The Standard Works of the Complete Psychological Works of Sigmund Freud*, trans. James Strachey (London: The Hogarth Press, 1973–4), 24 Vols, Vol. 14, 297–8.
  11. Novick, *Young Master*, 36, 154.
  12. *Ibid.*, 33, 69, 84.
  13. John Carlos Rowe, *The Other Henry James* (North Carolina, and London: Duke University Press, 1998), 223. Rowe was responding to the original publication in *Essays in Criticism* of my essay 'Henry James's Permanent Adolescence'.
  14. For a critique of Freud's attitude to homosexuality from a post-gay liberation perspective, see Jonathan Dollimore, *Sexual Dissidence: Augustine to Wilde, Freud to Foucault* (New York and Oxford: Oxford University Press, 1991), 196–7, and Kaja Silverman, *Male Subjectivity at the Margins* (London and New York: Routledge, 1992), 161–2.
  15. Jonathan Freedman, *Professions of Taste: Henry James, British Aestheticism, and Commodity Culture* (Stanford and London: Stanford University Press, 1990), 275–6.
  16. Richard Dellamora, *Masculine Desire: The Sexual Politics of Victorian Aestheticism* (Chapel Hill, NC and London: University of North Carolina Press, 1990), 45.
  17. For a general discussion of the related themes of nostalgia, narcissism and pederasty in western literature, from Virgil to contemporary gay fiction, see John R. Bradley, 'Disciples of St. Narcissus: In Praise of Alan Hollinghurst', *The Critical Review*, No. 36 (1996), 3–18.
  18. Forrest Reid, *Peter Waring* (London: Faber and Faber, 1937), 238.
  19. Peter Swaab, 'Hopkins and the Pushed Peach', *Critical Quarterly*, Vol. 37, No. 3 (Autumn 1995), 43–60. The quotation is from p. 51.
  20. Of course, James is not alone in the nineteenth and twentieth centuries in exploring homosexuality in his fiction and relating to it in his life in terms of an adolescent fixation. Alan Hollinghurst, 'The Creative Uses of Homosexuality in the Novels of E.M. Forster, Ronald Firbank and L.P. Hartley', unpublished M.Litt. thesis (Bodleian Library, Oxford, 1980), explores the way in which these three writers have a 'sense of determinism about the life of the emotions endorsed by [an] incessant

exhausting repetition of the *idée fixe* of each psyche', and remarks that in the 'hands of a good artist such an idea can solidify into the structure of a work of art, or of a whole series of works of art' (5). Reading Hollinghurst's eloquent and incisive thesis was the initial inspiration for this study of James (a writer not discussed in detail by Hollinghurst). Other examples include A.E. Housman, about whom Hollinghurst has subsequently written in *The Guardian* (1 March 1996): 'Housman's poems gain force from the incessant backward glances they cast on youth from a later discontent. Housman thus appears adolescent and old before his time: a pattern not uncommon in very repressed personalities ... [A] sense of the physical and emotional separation seems to have spurred Housman into writing poetry ... and into creating his metaphorical world of sundered friendships, irreversible change and exile from a sense of happiness. Amorous and sexual emotions are clouded by regret and fear ... The book aches and sighs with loneliness, with the sleepless solitary dusks and dawns of the depressive's calendar.' Valentine Cunningham, *British Writers of the Thirties* (Oxford: Oxford University Press, 1988), 148–53, argues that W.H. Auden, Christopher Isherwood, Stephen Spender and other writers of the 1930s remained, because of their intense homosexual initiations and experiences at prep and public school, essentially adolescent in their outlook, and were to a significant extent driven afterwards by the pursuit of youths in similar situations (Auden, for instance, striking up an affair with a prep school boy). Sebastian Flyte, the protagonist of Evelyn Waugh's *Brideshead Revisited* (1945), is also fixated on his childhood and his later time at Oxford – where the bells are said to exhale 'the soft airs of centuries of youth', and where he himself cultivated a close and dependent friendship with Charles Ryder which later in the novel is explicitly said to have been defined by their love for one another. The homosexual writer Denton Welch, associated in his lesser capacity as an artist with Cyril Connolly's *Horizon* magazine, was knocked from his bicycle in 1935 when he was 23 years of age, an event described in his memoir *A Voice Through a Cloud* (1948). Welch's work has as its recurring, unifying theme adolescence, both his own and that of the virile and active boys to whom he frequently refers. The accident that crippled Welch was a real one; but it can also be seen (at the risk, admittedly, of seeming a little insensitive to his very real suffering) as bringing into play a sort of symbolic crippling, one that represents a failure to come to terms with the feeling of being (to paraphrase another pederast, Jean Genet) resentfully alive inside a rotting adult corpse. (For a discussion of this theme in Genet, see Jean-Paul Sartre, *Saint Genet: Actor and Martyr* [London: Routledge & Kegan Paul, 1952], Ch. 3.) It is also worth mentioning Hollinghurst's novels *The Swimming-Pool Library* (London: Hamish Hamilton, 1988) and *The Folding Star* (London: Chatto & Windus, 1994), themselves variations on the theme of the impact of adulthood on a particular kind of adolescent gay psyche. The protagonist of *The Swimming-Pool Library* defines the 'whole gay thing' as 'the unvoiced

longing, the cloistered heart' (144), and, although his fixation on other younger boys who resemble his younger self is emotionally crippling, it is hardly so sexually: the novel is one of the most remarkable celebrations of gay sexual activity yet published. This last point is made in anticipation of a reaction to my take on James that would see it as homophobic – in the same way, for instance, that Gregory Woods, in *A History of Gay Literature: A World Survey* (New Haven and London: Yale University Press, 1998), unjustly criticised in a similar context John Sutherland's interpretation of Wilde's *The Picture of Dorian Gray* in the latter's study *Is Heathcliff a Murderer?: Puzzles in 19th-Century Fiction* (Oxford and New York: Oxford University Press, 1996). Sutherland wrote: 'one of the endeavours of homosexual love, with its cult of the marvellous boy, is to abolish sequence ... *The Picture of Dorian Gray* fantasises a world where middle-aged hedonists can be forever boys, equated in a timeless plane composed half out of lust, half out of the wish-fulfilling visions of the fairy story. Dorian Gray is, to play with the word, two kinds of fairy – the Faustian hero who sells his soul for youth, and the middle-aged, mutton-dressed-as-lamb gay, who will sell his soul to look young again' (198). Woods retorted that this was the 'unembarrassed rambling' of a 'homophobic critic', and asked: 'Does Sutherland seriously believe that heterosexual men have not constructed their equivalent cult of the marvellous girl? ... Literary critics are publishing this kind of complacent drivel all the time' (15–16). Woods is being naive, and the resort to personal insult is all the more unbecomingly because as a critic he is usually stylistically enchanting. As I remark in the main body of my text, there is – despite the existence perhaps of the 'marvellous girl' for heterosexual men – an obvious reason why narcissism can more easily be associated with homosexuality than heterosexuality, in that gay men were once boys and younger boys can therefore resemble – indeed mirror – the remembered image an older gay man may treasure of his younger, idealised self. This idea goes back as far as the Narcissus myth, and Wood himself refers to that myth in a gay context repeatedly in his study (see the entry in the index). It could not work in the same way for straight men for the obvious reason that they were not once girls.

21. Cyril Connolly, *Enemies of Promise* (London: Routledge, 1938), 271.
22. Edel, *James: A Life*, 511.
23. Susan E. Gunter and Steven H. Jobe (eds), *Dearly Beloved Friends: Henry James's Letters to Younger Men* (forthcoming, University of Michigan Press). An essay under the same title including extracts from a number of previously unpublished letters appears in Bradley (ed.), *James and Homo-Erotic Desire*, 120–130. Gunter and Jobe write that the letters to Jocelyn Persse 'are perhaps the most explicitly erotic James wrote'. Judging from the one they then go on to quote (129), that 'explicitly erotic' is profoundly qualified by the 'James ever wrote'.
24. Henry James to Hendrik Anderson, 8 December 1913. Quoted in Bradley (ed.), *James and Homo-Erotic Desire*, 128.

25. John Boswell, *Christianity, Social Tolerance, and Homosexuality* (Chicago and London: University of Chicago Press, 1980), 28–9.
26. Steven Seidman, *Romantic Longings: Love in America*, p. 23.
27. Novick, *Young Master*, 77.
28. John Addington Symonds, *Male Love: A Problem in Greek Ethics and Other Writings* (New York: Pagan Press, 1983), 96–7. Whitman wrote, in response to an inquiry by Symonds: ‘About the questions on “Calamus”, &c., they rightly daze me. “Leaves of Grass” is only to be rightly construed by and within its own atmosphere and essential character – all its pages and pieces so coming strictly together. That the Calamus part has ever allowed the possibility of such construction and quite at the time undreamed and unwished possibility of such morbid inferences – which are disavowed by me and seem damnable.’
29. For a discussion of the way in which James’s attitude to Whitman changed between his review of 1865 and his later comments on Whitman in 1898 see Eric Savoy, ‘Reading Gay America’, in Robert K. Martin (ed.), *The Continuing Presence of Walt Whitman: The Life after the Life* (Iowa City: University of Iowa Press, 1992), 3–15.
30. Edel, *James: Treacherous Years*, 167.
31. Novick, *Young Master*, 370.
32. Linda Dowling, *Hellenism and Homosexuality in Victorian Oxford* (Ithaca, NY, and London: Cornell University Press, 1994), 36.
33. Richard Ellmann, ‘James Amongst the Aesthetes’, in Bradley (ed.), *James and Homo-Erotic Desire*, 27.
34. R.M. Seiler (ed.), *Walter Pater: The Critical Heritage* (London: Routledge & Kegan Paul, 1980) 293.
35. *Ibid.*
36. William E. Buckler (ed.), *Walter Pater: Three Major Texts* (New York and London: New York University Press, 1986), 191.
37. Phyllis Grosskurth, *The Woeful Victorian: A Biography of John Addington Symonds* (London: Longmans, Green & Co, 1964), 257–61.
38. *Ibid.*, 253–4.
39. Weeks, *Coming Out*, 51.
40. John Addington Symonds, *Studies in the Greek Poets*, 2nd Series (London: Smith, 1876), 146. For a discussion of the homophobic conditions under which Symonds wrote his study of Greek poetry, see Dellamora, *Masculine Desire*, 160–4.
41. Adeline R. Tintner, *The Pop World of Henry James: From Fairy Tales to Science Fiction* (Ann Arbor: UMI Research Press, 1989), Ch. 2, ‘James the Orientalist’ and Ch. 3, ‘Greek and Roman Legends: “Movements of the Classic Torch round Modern Objects”’, has demonstrated that James’s deep knowledge of both the Oriental and classical worlds provided him with a context in which he could contextualise his discussion of (amongst other things) homosexuality. Rowe, ‘Hawthorne’s Ghost in James’s Italy’, 121–2, briefly argues that James self-consciously suggests homo-eroticism by use of classical allusion in his two early stories ‘Adina’ (1874) and ‘The Last of the Valerri’ (1874). In this and the

- following chapter I have expanded on this theory. Regarding Whitman, in his autobiography James likened his own association with young men during the American Civil War with Whitman's famous (and now generally accepted homo-erotic) caring for them, which confirms that James himself drew parallels between his own early experience of America and 'dear old Walt's' (AUT, 424).
42. Quoted in F.O. Matthiessen, *The James Family: A Group Biography* (New York: Knopf, 1961), 494–5.
  43. Edel, *James: A Life*, 438.
  44. Symonds, *Male Love*, 101.
  45. For a discussion of the falling out between Reid and James, see the introduction by Colin Cruise to *The Garden God* (London: Brilliance Books, 1986), iv.
  46. Forrest Reid, *Private Road* (London: Faber and Faber, 1940), 64–75.
  47. Edel, *James: A Life*, 724–5.
  48. Horne, 'Henry James: the master and the "queer affair" of "The Pupil"', 91 (note 5), referred to this assessment by Menguin as 'extremely interesting' and incorporated it as evidence into his essay that attacked 'queer theorists' for their (to Horne erroneous) suggestion that James wrote about homosexuality and could be considered to have been in a meaningful way homosexual. Menguin suggests, Horne explains, 'an expressive emotional economy in which James's warm words and gestures of affection register precisely the absence of *sexual* possibility'.
  49. Adeline R. Tintner, 'Henry James and Byron: A Victorian Romantic Friendship', *The Byron Journal*, No. 9 (1981), 52–64, and, by the same author, *The Book World of Henry James* (Ann Arbor: UMI Research Press, 1987), 95–102.
  50. Jonathan Fryer, *André and Oscar: Gide, Wilde and the Art of Gay Living* (London: André Deutsch, 1997) offers an accessible account of Gide and Wilde's parallel homosexual adventures in southern Europe and North Africa. For an outline of reports on pederasty in the Classical and Oriental worlds during the nineteenth century, see Stephen O. Murray, 'Some Nineteenth-Century Reports of Islamic Homosexuality', in Stephen O. Murray and Will Roscoe (eds), *Islamic Homosexualities: Culture, History and Literature* (New York and London: New York University Press, 1997), 204–21, and Robert Aldrich, *The Seduction of the Mediterranean: Writing, Art and Homosexual Fantasy* (London and New York: Routledge, 1993), Ch. 3.
  51. Wilfred Thesiger, *Arabian Sands* (London: Collins, 1959), 188.
  52. Rana Kabbani, *Imperial Fictions* (Basingstoke: Macmillan, 1986; repr. by Pandora, with corrections, 1994), 121.
  53. Henry James, *Italian Hours* (London: Charles Scribner's Sons, 1909), 56.
  54. Mrs Humphry Ward, *A Writer's Recollections* (London: Macmillan, 1916), 328–9.
  55. Leon Edel, *Henry James: The Treacherous Years* (Philadelphia: J.P. Lippincott, 1969), 297–8.
  56. Aldrich, *Seduction of the Mediterranean*, 30, points out that the Antinous

myth was 'vaunted' by 19th-century homosexual writers.  
 57. 'Kismet', *The Nation*, No. 24 (1877), 341.

### Chapter 3

1. Walter Pater, *Plato and Platonism* (London: Macmillan, 1893), 280–1.
2. Woods, *History of Gay Literature*, 168.
3. Ellmann, 'James Amongst the Aesthetes', 27.
4. Dellamora, *Masculine Desire*, Ch. 3, 'Hopkins, Swinburne, and the Whitmanian Signifier', has written about how both Hopkins and Swinburne also used Whitman's apparent (but not sexually explicit) homo-eroticism as a way of exploring their own various reactions to homosexuality in a 'manly' context. For a more detailed exploration of Hopkins's reactions to homosexuality in his life and his writings, which in certain interesting ways mirror James's own, see Ch. 2 of the same study, and Swaab, 'Hopkins and the Pushed Peach', 43–60.
5. Stevens, *James and Sexuality*, 70–2.
6. Leon Edel, *Henry James: The Untried Years* (New York: J.B. Lippincott, 1953), 250.
7. *Ibid.*
8. This passage from *The Portrait of a Lady* is quoted, in a different context, by Robert K. Martin, 'Failed Heterosexuality in *The Portrait of a Lady*', in Bradley (ed.), *James and Homo-Erotic Desire*, 91.
9. Wendy Graham, 'Henry James's Subterranean Blues: A Rereading of *The Princess Casamassima*', *Modern Fiction Studies*, Vol. 40, No. 1 (Spring 1994), 51–84, persuasively argues that in *The Princess Casamassima* (1887) James may be alluding to both the classical world and the reputation of the Orient for pederasty to imply a homosexual undertone to the protagonist Hyacinth Robinson's relationship with Paul Muniment. See especially p. 52.
10. Henry James, *Watch and Ward* (New York: Grove Press, 1960; repr. 1979), 47.
11. Ellmann, 'James Amongst the Aesthetes', 27–8.
12. Pater, *Three Major Texts*, 191.
13. Martin, 'The "High Felicity" of Comradeship', 102–3.
14. In his introduction to *Roderick Hudson* (London: Rupert-Hart Davis, 1960), 16, Edel wrote: 'The chief interest in this novel focuses on Roderick and his patron, Rowland, and his aloof New England conscience.' In *Henry James and His Cult* (London: Chatto & Windus, 1964), 20, Maxwell Geismar defines the friendship between Rowland and Roderick as 'close, rather touching, wholly innocent [and] masculine'.
15. Precilla L. Walton, *The Description of the Feminine in Henry James*, 76.
16. Novick, *Young Master*, 497–8.
17. *Ibid.*, 497.
18. He does, however, mention it in *The Tragic Muse*.
19. Winterbourne is said to be 'extremely devoted' to a 'foreign lady' in



Geneva who is older than himself, though nobody has ever seen her (DM, 155). At the end of the story, when Winterbourne again returns to Geneva, he is said once again to be ‘much interested’ in a ‘very clever foreign lady’ (DM, 202). Since he is presented as being naive about, and even afraid of, women in the story itself, the idea of the mysterious women – while thickening the plot in that her ‘cleverness’ provides a contrast to Daisy’s ‘shallowness’ – has no meaningful significance to the main narrative. The narrator explains how in Geneva ‘a young man wasn’t at liberty to speak to an unmarried lady’ who was young (DM, 157), and whatever Winterbourne could have experienced with the old lady has had no affect on his confused dealings with Daisy in Rome. Winterbourne, anyway, is said to be ‘studying’ that foreign lady ‘hard’, meaning that even if she does indeed exist Winterbourne’s analytical, objective approach to women as a type has remained.

20. (E, 64).
21. See Jean Goodner’s introduction to Henry James, *Daisy Miller and Other Tales* (Oxford: Oxford University Press, 1985), xvi.
22. *Ibid.*, 8. In the original version, Winterbourne had ‘decided that he must advance further, rather than retreat’ (DM, 157).
23. *Ibid.*, 57.
24. *Ibid.*, 71.
25. *Ibid.*, 74–5.
26. See Millicent Bell, *Meaning in Henry James* (Cambridge, Mass. and London: Harvard University Press, 1991), 65.

## Chapter 4

1. Symonds, *Male Love*, vii.
2. Weeks, *Coming Out*, 21.
3. *Ibid.*, 25.
4. Eric Haralson, ‘The Elusive Queerness of Henry James’s “Queer Comrade”’: Reading Gabriel Nash of *The Tragic Muse*’, in Richard Dellamora (ed.), *Victorian Sexual Dissidence* (Chicago and London: University of Chicago Press), 191–210. The quotation is from p. 208 (note 22).
5. *Ibid.*, 194.
6. Edel, *James: A Life*, 427.
7. Jane Turner (ed.), *The Dictionary of Art*, 35 Vols (London: Macmillan, 1996), Vol. 4, 284.
8. Symonds, *Male Love*, 72–3.
9. *Ibid.*, 82–5.
10. Weeks, *Coming Out*, 19–20.
11. Symonds, *Male Love*, 82.
12. *Ibid.*, 91.
13. *Ibid.*, 43.
14. Haralson, ‘The Elusive Queerness’, 208.

15. Novick, *Young Master*, 370.
16. See Leland S. Person, 'Homo-Erotic Desire in the Tales of Writers and Artists', in Bradley (ed.), *James and Homo-Erotic Desire*, 115.
17. Edel, *James: A Life*, 438–9.

## Chapter 5

1. Weeks, *Coming Out*, 19.
2. *Ibid.*, 21.
3. Robert Peters, 'Foreword', in Symonds, *Male Love*, vii.
4. *Ibid.*, ix.
5. Weeks, *Coming Out*, 37.
6. See, for example, Person, 'Homo-Erotic Desire in the Tales of Writers and Artists', in Bradley (ed.), *James and Homo-Erotic Desire*, and Rowe, *The Other Henry James*, Ch. 4, 'Textual Preference: James's Literary Defences against Sexuality in "The Middle Years" and "The Death of the Lion"'.
7. Dellamora, *Masculine Desire*, Ch. 9, 'Theorising Homophobia: Analysis of Myth in Pater'.
8. Woods, *History of Gay Literature*, 173–4.
9. *Ibid.*, 175.
10. Richard Ellmann, *Oscar Wilde* (London and New York: Penguin, 1988), 128, 288.
11. Ellmann, 'James Amongst the Aesthetes', 37ff.
12. For a discussion of the influence of Wilde on the character Nash, and *The Tragic Muse* on Wilde's *The Picture of Dorian Gray*, see *ibid.*
13. *Ibid.*, 37.
14. Rowe, *Other Henry James*, 76.
15. Elaine Showalter, *Sexual Anarchy: Gender and Culture at the Fin de Siècle* (London: Bloomsbury, 1991), 16.
16. See, for example, Philip Horne's introduction to *The Tragic Muse* (Harmondsworth: Penguin, 1985).
17. Michel Foucault, *The History of Sexuality*, trans. Robert Hurley (New York: Vintage, 1980), Vol. I, 43.
18. Brian Reade (ed.), *Sexual Heretics: Male Homosexuality in English Literature from 1850 to 1900* (London: Routledge & Kegan Paul, 1970), 31.
19. Ellmann, 'James Amongst the Aesthetes', 37.
20. Haralson, 'The Elusive Queerness', 201.
21. Woods, *History of Gay Literature*, 176.
22. Rowe, *Other Henry James*, 99.
23. Edel, *James: A Life*, 474.
24. Peter Gay, *The Bourgeois Experience: Victoria to Freud* (Oxford and New York: Oxford University Press, 1984), 288.
25. Helen Hoy, 'Homotextual Duplicity in Henry James's "The Pupil"', in *The Henry James Review*, Vol. 14, No. 1 (Winter, 1993), 34–42. There is an equally theoretical but much more absorbing reading of 'The Pupil'

- in Linda Zwinger, 'Bodies that Don't Matter: The Queering of "Henry James"', *Modern Fiction Studies*, Vol. 41, Nos 3-4 (Fall-Winter 1995), 657-80.
26. Horne, 'The Pupil', 85.
  27. *Ibid.*, 88.
  28. See Reinhard Kuhn, *Corruption in Paradise: The Child in Western Literature* (Chicago and London: University of Chicago Press, 1982), for a discussion of the changing perceptions about and depictions of childhood and children in western literature from Rousseau to the present, including a very brief consideration of the 'enigmatic child' in James's fiction, 20-1.
  29. A revision to the New York Edition of the story makes the 'love' explicit. At the most intimate moment between Pemberton and Morgan, when Pemberton accepts at Morgan's urging a position in Oxford to tutor another youth, the narrator comments in the original version that 'Pemberton held him, his hands on his shoulders' (TP, 96). In the New York Edition this is changed to: 'Pemberton held him fast, his hands on his shoulders - he had never loved him so' (*The New York Edition of the Novels and Tales of Henry James*, Vol. 11, 575).
  30. Geismar, *James and His Cult*, 115.
  31. Millicent Bell, 'The Pupil and the Unmentionable Subject', *Raritan*, Vol. 16, No. 3 (Winter 1997), 49-63. The quotation is from p. 60.
  32. Hartsock, 'James and the Cities of the Plain', 305.

## Chapter 6

1. Allon White, *The Uses of Obscurity: The Fiction of Early Modernism* (London: Routledge & Kegan Paul, 1981), 31-2.
2. *Ibid.*, 45-6.
3. Richard Salmon, *Henry James and the Culture of Publicity* (Cambridge: Cambridge University Press, 1987), gives the most thorough analysis of this theme in James.
4. Showalter, *Sexual Anarchy*, 170.
5. Katherine Mix, *A Study in Yellow: The Yellow Book and its Contributors* (London: Macmillan, 1960), p. 169.
6. Ellmann, *Oscar Wilde*, 86, 128.
7. *Munsey's*, 13 June 1895, 310; *The Atlantic* (January 1897), p.169. Both of these references are pointed out in Freedman, *Professions of Taste*, 177.
8. Showalter, *Sexual Anarchy*, 171, argues that 'decadence' came to be seen as 'a *fin-de siècle* euphemism for homosexuality' long before this remark in *The Atlantic* was published. For a more general discussion of the relationship between decadence and homosexuality, and James's relationship to both, see Wendy Graham, 'Henry James's Thwarted Love', in Carol Siegel and Ann Kibbey (eds.), *Eroticism and Containment: Notes from the Flood Plain*, *Genders* 20 (New York: New York University Press, 1994), 66-95, and Regenia Gagnier, *Idylls of the Marketplace: Oscar*

- Wilde and the Victorian Public* (Stanford and London: Stanford University Press, 1986).
9. Edel, *James: A Life*, 663.
  10. Michael Anesko, 'Friction with the Market': *Henry James and the Profession of Authorship* (New York and Oxford: Oxford University Press, 1986), 143.
  11. Edel and Powers (eds.), *Notebooks*, 136.
  12. Salmon, *James and the Culture of Publicity*, 64.
  13. Ellmann, *Oscar Wilde*, 435.
  14. Showalter, *Sexual Anarchy*, 3.
  15. *The Artist* (July and October 1889).
  16. For a discussion of this incident and of the influence more generally of *The Artist* magazine on late nineteenth-century gay discourse, see Timothy d'Arch Smith, *Love in Earnest: Some Notes on the Lives and Writings of the English 'Uranian' Poets from 1880 to 1910* (London: Routledge and Kegan Paul, 1970), 182–3, and Dellamora, *Masculine Desire*, 157.
  17. Dowling, *Hellenism and Homosexuality*, 2.
  18. Richard Ellmann, *a long the riverrun* (New York: Knopf, 1988), 10.
  19. Reade, *Sexual Heretics*, 53.
  20. Edel, *James: A Life*, 571–2, discusses James's irritation at the media interest in his private life after a Miss Grigsby had put it about that Henry James was interested in getting engaged to her. If the media thought this worthy of commentary, one can imagine how they would have reacted had a scandalous story about James and younger men been leaked. What is remarkable, of course, is James's insistence on pursuing his male love objects privately, even if he did so only in an epistolary context. Hugh Stevens, 'Queer Henry *In the Cage*', in Jonathan Freedman (ed.), *The Cambridge Companion to Henry James* (Cambridge: Cambridge University Press, 1998), 135 (note 16), remarks that the 'biographical construction of a sexually timid James should bear in mind that in the wake of the Wilde trials, such erotic *writing* [was] more daring and risky than illegal sexual activity conducted in private'.
  21. See Gunter and Jobe, 'Dearly Beloved Friends', for a summary of James's relationships and correspondence with Anderson, Fullerton, Perse, Sturgis and Walpole. Fred Kaplan, *Henry James: The Imagination of Genius* (New York: William Morrow, 1992), 401, writes: 'Something extraordinary began happening to Henry James in the mid-1890s, and more frequently in the next decade. He fell in love a number of times. He established intimate relationships, beyond his usual friendships, that for the first time provided him with the feeling of being in love.' Meanwhile, Tintner, *Pop World of Henry James*, 90, notes that James read the chapters on homosexuality in Otto Weininger's *Sex and Character* (1898). James also read the two-volume biography of Symonds by Horatio F. Brown (1895), and it is extremely likely that he read Marc André Raffalovich's *Uranisme et Unisexualité* (1896), since he had been friends with the author for some considerable time by the time it was published.

22. For much fuller readings of 'In the Cage' in this context see Eric Savoy, 'In the Cage and the Queer Effects of Gay History', *Novel*, No. 28 (1995), 284–307, and Stevens, 'Queer Henry *In the Cage*'.
23. Reid, *Private Road*, 70.
24. Stevens, 'Queer Henry *In the Cage*', 124–6.
25. Edel, *James: Life*, 462. The quotation from the letter to Benson is quoted by Edel on the same page.
26. Weeks, *Coming Out*, 35.
27. Grosskurth, *Symonds: A Biography*, 319.
28. Phyllis Grosskurth (ed.), *The Memoirs of John Addington Symonds* (London: Hutchinson, 1984), 94.
29. Reid, *Private Road*, 70.
30. Tintner, 'A Gay Sacred Fount', has convincingly argued that in *The Sacred Fount* (1901) – James's most infuriatingly indirect and elusive late novel – the covert lovers sought out by the unnamed narrator are homosexual, namely Gilbert Long and Guy Brissenden. The obscurity thus derives in large part from James's wish to incorporate this male–male coupling as the centre-piece of the novel but in a way that makes it not easily traceable. Again, this reflects the ironic situation of James in the late 1890s – of on the one hand finding homosexual contentment in his life while on the other being barred from discussing, as he had done previously, the subject openly in his fiction.
31. Edel, *James: A Life*, 506.
32. *Ibid.*, 495.
33. *Ibid.*
34. *Ibid.*, 495–6.
35. Geismar, *James and his Cult*, 269, writes that if Strether is unable to guess at the truth of Chad's relationship with Madame de Vionnet then 'he is deliberately self-deceived'. When Strether later finds out that they are having a sexual relationship, the narrator states: 'He kept making of it that there had been simply a *lie* in the charming affair – a lie on which one could now, detached and deliberate, perfectly put one's finger' (A, 393). So it is when Strether becomes 'detached' from the events he has been witnessing that he finally admits the truth to himself, largely one supposes because he realises that his intimacy with Chad, now that the affair has been made explicit, cannot continue on the earlier stated terms (that Strether, by surrendering himself to a Madame de Vionnet he pretends to be virtuous, can rely on Chad surrendering in turn to himself).

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