

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.

**BIBLIOGRAPHY.** Valentine Ackland, *For Sylvia: An Honest Account*, New York: W. W. Norton, 1985; William Maxwell, ed., *The Letters of Sylvia Townsend Warner*, New York: Viking Press, 1982; Wendy Mulford, *This Narrow Place: Sylvia Townsend Warner and Valentine Ackland: Life, Letters and Politics, 1930-1951*, London: Pandora, 1988.

*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.

**BIBLIOGRAPHY.** Timothy d'Arch Smith, *Love in Earnest*, London: Routledge & Kegan Paul, 1970.

*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