

Suggested Reading (the Curator's Bookshelf)

Austen, Roger. *Gentle Pagan: The Double Life of Charles Warren Stoddard*. Amherst: University of Massachusetts Press, 1991.

Austen makes the case that Charles Warren Stoddard (1843-1909) was the prototype of the Wildean aesthete. Stoddard variously toured Europe as a correspondent for the *San Francisco Chronicle*, traveled to the South Seas (resulting in his fictionalized account of the time he spent in Tahiti, where he greatly admired the local youth), worked as Mark Twain's secretary while in London, and eventually taught at Catholic University in Washington, D.C.

Bordin, Ruth. *Frances Willard: A Biography*. Chapel Hill: University of North Carolina Press, 1986.

Bordin demonstrates that Frances Willard (1839-1898) used conservative values to promote radical ends: temperance, woman suffrage, kindergartens, prison reform. After Willard became president of the Woman's Christian Temperance Union in 1879, her rallying cry was "home protection." Willard herself had romantic relationships with women, although Bordin characterizes these relationships as "not explicitly homosexual."

Carter, Alice A. *The Red Rose Girls: An Uncommon Story of Art and Love*. New York: Harry N. Abrams, 2000.

The artist Howard Pyle, with whom they studied, nicknamed them the "Red Rose Girls," but they called themselves the "COGS family." "C" for Henrietta Cozens (the non-artist who managed the household), "O" for Violet Oakley (the painter of the murals for the Pennsylvania State Capitol), "G" for Elizabeth Green (the illustrator), and "S" for Jessie Willcox Smith (the renowned illustrator of *Good Housekeeping* covers). Their art careers allowed them to be economically independent. Carter traces the women's careers and the ups and downs of their non-traditional household.

Castle, Terry. *The Apparitional Lesbian: Female Homosexuality and Modern Culture*. New York: Columbia University Press, 1993.

Castle identifies "insinuations" of lesbianism in various works of fiction. For example, there are hints of unrequited attraction in Charlotte Brontë's *Villette*.

Crain, Caleb. *American Sympathy: Men, Friendship, and Literature in the New Nation*. New Haven: Yale University Press, 2001.

Crain's study examines Charles Brockden Brown, Ralph Waldo Emerson, Melville, and the romance of Leander, Lorenzo, and Castalio, the last based on manuscript material at the Historical Society of Pennsylvania.

Culkin, Kate. *Harriet Hosmer: A Cultural Biography*. Amherst: University of Massachusetts Press, 2010.

Culkin traces the life of Harriet Hosmer (1830-1908) from her tomboy childhood to her successful career as a sculptor working in Rome, with support from a wealthy American benefactor. Particularly nuanced is Culkin's analysis of the ways Hosmer crafted her public image (e.g., telling reporters that she had sworn off marriage in order to pursue her art), while writing more openly about her romantic same-sex relationships in her private correspondence.

Fellows, Will. *A Passion to Preserve: Gay Men as Keepers of Culture*. Madison: University of Wisconsin Press, 2004.

Fellows is the editor of this collection of essays by contemporary gay men who found themselves drawn to architectural preservation, thus conforming to the stereotype of “life-long bachelors” who become collectors and restorers of antiques, old houses, and the like.

Fetterley, Judith, “Reading *Deephaven* as a Lesbian Text,” in *Sexual Practice/Textual Theory: Lesbian Cultural Criticism*. Cambridge, Mass.: Blackwell Publishers, 1993.

Fetterley’s reading of *Deephaven* challenges the assumption of universal heterosexuality. Read as a lesbian text, Sarah Orne Jewett’s novel can be seen as an experiment in lesbian living.

Gallman, J. Matthew. *America’s Joan of Arc: The Life of Anna Elizabeth Dickinson*. New York: Oxford University Press, 2006.

Gallman’s study of Anna Dickinson (1842-1932) reveals that the professional lecturer had physical intimacies with women, declined marriage proposals from men, and distanced herself after suitors demanded sustained intimacy.

Hallock, John W. M. *The American Byron: Homosexuality and the Fall of Fitz-Greene Halleck*. Madison: University of Wisconsin Press, 2000.

According to Hallock, same-sex passion was central to the poetics of American romanticism. A highly regarded poet in the 1840s, Fitz-Greene Halleck (1790-1867) lost stature in American letters after attitudes toward same-sex relationships shifted.

Halperin, David M. *How to Be Gay*. Cambridge, Mass.: Harvard University Press, 2012.

How to Be Gay was the inspiration for the Library Company’s “That’s So Gay” exhibition. According to Halperin, gayness is “a mode of perception, an attitude, an ethos.” He traces the emphasis on sexual orientation to the gay liberation movement starting in the 1960s, which he contrasts with the campy social identity of earlier 20th-century gay male culture. As proof, he notes that gay men have not stopped finding meaning in gay icons, despite gay liberation.

Kaplan, Justin. *Walt Whitman, a Life*. New York: Simon and Schuster, 1980.

Kaplan’s biography provides a wealth of information on Whitman’s life, relationships, and writings.

***The Literature of Lesbianism: A Historical Anthology from Ariosto to Stonewall*. Terry Kastle, ed. New York: Columbia University Press, 2003.**

The selections do indeed range from the 16th through the 20th centuries in this 1000+ page anthology. Surprisingly few are 19th-century American texts. “Belles of Belles Lettres” section of the “That’s So Gay” exhibition included a number of American reprints of English works due to the dearth of literature by American writers.

Marcus, Julia. *Across an Untried Sea: Discovering Lives Hidden in the Shadow of Convention and Time*. New York: Knopf, 2000.

Marcus focuses on the ex-patriate community of mid-19th-century Rome, especially the women in the household of American actress Charlotte Cushman (1816-1876). These included Matilda Hays (translator of George Sand), the sculptor Harriet Hosmer, and the sculptor Emma Stebbins. Calling themselves the “jolly bachelors,” their social network included many prominent writers, artists, and diplomats.

Merrill, Lisa. *When Romeo Was a Woman: Charlotte Cushman and Her Circle of Female Spectators*. Ann Arbor: University of Michigan Press, 1999.

Merrill examines the romantic relationships formed by Cushman. Of particular interest vis-à-vis the Library Company and its collections, is the brief discussion of Anne Hampton Brewster (1819-1892), who had a relationship with Cushman in the 1840s – because the Library Company received Brewster’s library and personal papers as a bequest.

Morris, Roy. *Declaring His Genius: Oscar Wilde in North America*. Cambridge, Mass.: Harvard University Press, 2013.

Morris’s title comes from Wilde’s witty remark to U.S. Customs – that he had nothing to declare but his genius. His 20-city lecture tour covered some 15,000 miles in the U.S. and Canada. At once shocking, amusing, entertaining, and enlightening, Wilde became famous for being famous. He outfitted himself as a real-life Bunthorne (a character in the Gilbert and Sullivan operetta *Patience*, which his tour was meant to advertise).

***Out in Chicago: LGBT History at the Crossroads*. Jill Austin and Jennifer Brier, eds. Chicago: Chicago History Museum, 2011.**

This exhibition-related publication is a testament to the possibility of finding LGBT history in collections that never actively sought to document it. Austin and Brier collected essays on well-known individuals such as Jane Addams and Walt Whitman, and also on less well-known topics such as gay gospel singers and queer Latina culture in Chicago.

Parkinson, R. B. *A Little Gay History: Desire and Diversity across the World*. London: British Museum Press, 2013.

Filled with illustrations, this charming booklet shows that the British Museum has it all – art, artifacts, and texts – from the erotic to the humorous. Parkinson lifts the curtain on LGBT history through the millennia.

***The Romantic Friendship Reader : Love Stories between Men in Victorian America*. Axel Nissen, ed. Boston: Northeastern University Press, 2003.**

Nissen makes the point that in the mid-19th-century value system, same-sex love was ennobling and without a carnal component. Of particular note vis-à-vis the “That’s So Gay” exhibition is Nissen’s commentary on the works of Herman Melville (1819-1891), Charles Stoddard (1843-1909), Bayard Taylor (1825-1878), Frederick Loring (1848-1871), and Henry James (1843-1916).

Scharnhorst, Gary, entry on Horatio Alger in *American National Biography*. New York: Oxford University Press, 1999.

From 1928, the principal source for information on Horatio Alger (1832-1899) was Herbert R. Mayes' biography. In 1978, Mayes revealed that – in the absence of sources – he fabricated a “fairy tale.” The absence of source documents was the result of Alger bequeathing his personal papers to his sister with orders to destroy them – in an effort to conceal his homosexuality.

Shannon, Joy. *The First Counterculture Celebrity: Oscar Wilde's North American Tour*. North Bend, OR : Plain & Simple Books, 2011.

D'Oyly Carte planned Wilde's tour of North America in 1882 as publicity for Gilbert and Sullivan's *Patience*, but effectively the operetta served as a publicity vehicle for Wilde, then age 27. Wilde lounged on sofas holding a sunflower or a lily when he met with the reporters who wrote newspaper articles about his outrageous effeminacy as well as his ideas on beauty. Shannon notes that Andy Warhol played with media attention in similarly witty ways that also made him a celebrity.

“The Walt Whitman Archive,” <http://www.whitmanarchive.org/>

In the words of Ed Folsom and Kenneth Price, the editors of this website, “The *Walt Whitman Archive* endeavors to make Whitman's vast work freely and conveniently accessible to scholars, students, and general readers.” It is an extraordinarily comprehensive resource.

Wilde, Oscar. *The Picture of Dorian Gray: An Annotated, Uncensored Edition*. Nicholas Frankel, ed. Cambridge, Mass.: Harvard University Press, 2011.

First published in *Lippincott's Magazine* in 1890, after much expurgatorial editing, “The Picture of Dorian Gray” finally appeared in an uncensored edition in 2011. Frankel's introduction provides a full account of the circumstances surrounding the story's publication, both in *Lippincott's* and later as a monograph.