Notes

Introduction


2. By choosing the term ‘Gothic writing’ as opposed to ‘Gothic novel’ or ‘Gothic fiction’, I am following a definition of Gothic writing that is expansive enough to include a range of literary genres including drama and poetry. I have also subsumed beneath the term ‘Gothic writing’ the genre of ‘the Gothic tale’ to enable a reading of John Polidori’s *The Vampyre*.


9. Emma J. Clery, *Women’s Gothic: From Clara Reeve to Mary Shelley* (London: Northcote House Publishers, 2000). Clery comments: ‘“Romantic Androgyny” is a term which has been introduced into critical discourse to describe the “colonisation of the feminine” by male poets intent on defining a new aesthetic, which broke with the formal and thematic conventions of the past. What a study of women’s Gothic reveals is that incursions were not one-way, and that women writers of Gothic were likewise engaged in polemical revision of literary practice, involving the transgression of gender expectations’, 6–7. Clery’s argument enables to take the argument one step further to perceive the potentially queer subtexts of both ‘female’ and ‘male’ Gothic in such ‘transgressions’.

10. See for example, Lowry Nelson Jnr. ‘Night Thoughts on the Gothic Novel’ *Yale Review* 52 (1962–63), 236–255. As Robert Miles indicates, Moers derived the term ‘female Gothic’ from critics in the 1960s who described the writing


12. Lauren Fitzgerald, ‘Female Gothic and the Institutionalization of Gothic Studies’ *Gothic Studies* 6/1 (2004): 8–18. Fitzgerald astutely points up how feminist criticism and its detractors replicate a Gothic plotline of a struggle for ownership in a rhetoric characterized by the language of breaking new ground or terrain. This claim for a critical ownership or heritage implies a structural reliance on an eighteenth-century capitalistic idea of the importance of property to identity.


16. Both *The Monk* and *The Italian* were adapted for the stage by James Boaden. It is easy to see how the theatre was the popular precursor to the cinema and why Gothic narratives were successful on stage. The success of Gothic narratives on stage can be explained in part by the overlap between textual and performative conventions, which are in turn shared by theatrical and cinematic spectacle.

17. Harry M. Benshoff, *Monsters in the Closet: Homosexuality and the Horror Film* (Manchester: Manchester University Press, 1997). Benshoff discusses the origins of horror in Gothic writing and comments ‘many also contained more obviously queer menaces, albeit in ways displaced through the gothic signifiers of death, decay and the double’, p. 18.

18. See the essays in the recent issue of *Gothic Studies* 6/1 (2004) that include lesbian readings by Paulina Palmer and Ranita Chatterjee.

19. For an account of the complicated historical alliance between feminism and queer theory’s aims and practices, see *Feminism Meets Queer Theory* edited by Elizabeth Weed and Naomi Schor (Bloomington, IN: Indiana University Press, 1997).

20. A number of studies have probed the question of how to define and understand same-sex desire between men in the eighteenth and early nineteenth centuries. Amongst others, Cameron McFarlane examines the historical changes in the concept of sodomy, focusing in particular on the fiction of Tobias Smollett, while George Haggerty has examined the male love relationships of Thomas Gray, Walpole and Beckford. Andrew Elfenbein has explored the origins of the concept of genius and ‘homosexuality’


33. With the exception of *Confessions of a Justified Sinner* (1824) by James Hogg. Sedgwick does not provide any close textual analysis of the ‘links’ she formulates as existing between Gothic writing and ‘homosexuality’. She observes, however, that the novels *Caleb Williams* (1794), *Frankenstein* (1818), *Melmoth*
the Wanderer (1820) and The Italian (1797) are distinctive for the themes of paranoia and persecution of men by other men, and could be read according to a Freudian reading of paranoia as a defining trait of homophobia.

34. Eve Kosofsky Sedgwick, Between Men, p. 88. Sedgwick accounts for the time lapses in the systematic rooting out and exposure of sodomites and molly houses (by societies like The Reformation of Manners) by suggesting that homophobia works terroristically, functioning on surprise and working in a localized way.

35. Sedgwick, Between Men, p. 3.
38. A recent issue of Gothic Studies, ‘Queering Gothic Films’, is devoted to how the idea of the family as a safe, natural, normal ideal is destabilized in early Gothic writing and can be applied to a variety of films. As Michael Eberle-Sinatra points up, queering is the process of encouraging readers ‘to think carefully about the assumptions with which they approach the sexuality of the characters found in these films and novels’. Michael Eberle-Sinatra, ‘Exploring Gothic Sexuality’, Gothic Studies 7/2 (2005): 123–126, pp. 123–124.
39. As Butler points out: ‘as expansive as the term “queer” is meant to be, it is used in ways that reinforce a set of overlapping divisions: in some contexts, the term appeals to a younger generation who want to resist the more institutionalized and reformist politics sometimes signaled by “lesbian and gay”; in some contexts, sometimes the same. It has marked a predominantly white movement that has not fully addressed the ways in which “queer” plays or fails to play within non-white communities; and whereas in some instances it has mobilized a lesbian activism, in others the term represents a false unity of women and men’ (p. 228). Butler notes that queer is a term of ‘affiliation’ that always implies a lack, never fully describing its adherents. Judith Butler, Bodies that Matter: On the Discursive Limits of “Sex” (New York and London: Routledge, 1993), p. 228.
40. I am not arguing that ‘queer’ should only be applied to men; it can of course refer to a desire between women.
44. As Jeffrey Masten indicates, ‘in our study of the erotic and affective past, we have not sufficiently paid attention to etymology and the history of words (the history in words) [...] to be more carefully attuned to the ways that etymologies, shorn of the association with “origin”, persist in a word and its surrounding discourse as a diachronic record of practice in the midst of language as a synchronic system’. Jeffrey Masten, Toward a Queer Address:

45. Calvin Thomas notes the tension in the definitional elasticity of queer eroding the reference to a between men/between women association: ‘Though on one level queerness as elaborated by Sedgwick, Warner and others is complex, mobile and open enough of a mesh not to exclude some anti-normative, sympathetic, fantasizing, or masturbating straights, on another level it must also not displace, “almost simple” same-sex sexual object choice, lesbian and gay.’ I value ‘queer commentary’ in preference to ‘theory’ because theory invokes slightly schematic associations.

46. I am indebted to Michael O’Rourke for pointing out to me that one way of queering for example, The Castle of Otranto, is to see the interaction of desire between the characters in terms of a spectrum of homoerotic-homosocial-lesbian-heteroerotic-incestuous.


48. One possible etymology is that ‘queer’ originates with the Indo-European root *twer kw*, mutating into the Latin *torquere* (to twist) with the English word probably being derived from the sixteenth-century German *quer* (meaning: cross, oblique, transverse and perverse). See Sedgwick, Tendencies, 4.


50. Bravmann outlines how recent critical and theoretical work on historiography has undermined its ‘scientific’ status and claims to objectivity. He argues that history must ‘just as readily be regarded and investigated as an aspect of the culture of heteronormativity against which queer subjects (ostensibly) align ourselves’, Bravmann, Queer Fictions, 25. I would argue that biography is a form of historiography, and I argue that certain biographies of Walpole, Beckford, Lewis and Byron are suffused with an unquestioned heteronormativity.


54. Jagosé, Queer Theory, p. 85.

55. Butler comments: ‘The cultural associations of mind with masculinity and body with femininity are well documented within the field [sic] of psychoanalysis and feminism’, Butler, Gender Trouble, p. 12. She criticizes Simone de Beauvoir’s The Second Sex for maintaining this gender hierarchy.

56. Butler, Gender Trouble, p. 17.

57. Ibid.
58. To some extent this derives from Butler’s argument that ‘Insofar as heterosexual gender norms produce inapproximable ideals, heterosexuality can be said to operate through the regulated production of hyperbolic versions of “man” and “woman” [. . .] Such norms are continually haunted by their own inefficacy; hence, the anxiously repeated effort to install and augment their jurisdiction.’ Butler, Bodies the Matter, p. 237.


64. One might compare contemporary horror films where this aural convention is sometimes used in a self-conscious way by directors and has a camp effect by signalling its artifice as a convention.

65. The Lover’s Pacquet, Or, the Marriage-Miscellany: with the Newest Mode of Courtship: Containing the Mysteries and Different Sorts of Corporal Love (London: T. Reynolds, 1733), p. 31. I am indebted to Dr Clare Brant, King’s College, London, for this reference.


67. Sterne, Tristram Shandy, p. 466. The narrator later describes a scene with Wadman and Shandy where it is suggested that the act of looking is forbidden and desired, p. 514.


69. As Ellis Hanson asks: ‘“Is the gaze the gays?” What could it mean for a man to engage the gaze of another man? In psychoanalytic terms, such a gaze would be a form of madness an embrace of narcissism and death. The gay male gaze is the gaze of the male vampire: he with whom one is forbidden to identify.’ Ellis Hanson, ‘Undead’ in Inside/Out: Lesbian Theories, Gay Theories edited by Diana Fuss (New York and London: Routledge, 1991), p. 325.

70. Since the 1980s there have been numerous observations and readings of Frankenstein that have emphasized how the relationship between Victor and the monster/the narrator Walton/Victor’s friend Henry Clerval can be read as relations of repressed same-sex desire. Sedgwick first identifies Frankenstein as an example of ‘paranoid Gothic’ where male intimacy is approached through the erasure of the feminine and then repudiated through violence and death. For Sedgwick the novel is: ‘a residue of two potent male figures locked in an epistemologically indissoluble clench of will and desire – through these means, the paranoid Gothic powerfully signified, at the very moment of the crystallization of the modern, capitalism-marked oedipal family, the inextricability from that formation of a strangling double bind in male homosocial constitution’. See Eve Kosofsky Sedgwick, Between Men: English Literature and Male Homosocial Desire (New York: Columbia University

71. Daffron argues: ‘Walton and Frankenstein come close to forming an erotic relation outside the traditional family. But they ultimately fail not only because of Frankenstein’s homophobia but also because Shelley is reluctant to name a relation between two men that might intensify the misogyny that she elsewhere critiques’ (418). *Frankenstein* represents Warner’s concept of ‘repronarrativity’ because it suggests that the only way Victor can experience fulfillment and a sense of self is via the act of creation, even if it is not exactly a child he creates. Daffron also reads the relations between Victor, Henry and Walton in terms of a late eighteenth-century discourse about sympathy, in particular the ideas of the German physiognomist Johann Casper Lavater. Lavater suggests that physical resemblances, or the doubling of characteristics between individuals, are a founding factor in creating a feeling of a sympathetic relation. Daffron argues this provokes anxiety in the Romantic age because the idea of male subjectivity is predicated on a distinctive sense of self that distances itself that men are (homo)genous and perhaps too intimate with each other. To some extent the fear of the double, and even twins, is analogous to the fear of the clone that achieved visibility in the gay culture of the 1970s and 1980s. Complementing Daffron’s analysis, James Holt McGavran argues that we can read Victor’s relationship with the monster not as necessarily a parent–child metaphor but as ‘both his ideal male lover and his own re-created self – a self at least partially liberated from heterosexual stereotypes of desire’ (61). Eric Daffron, ‘Male Bonding: Sympathy and Shelley’s Frankenstein’, *Nineteenth-Century Contexts* 21 (1999): 415–435. James Holt McGavran, ‘ “Insurmountable Barriers to Our Union”: Homosocial Male Bonding, Homosexual Panic, and Death on the Ice in *Frankenstein*, *European Romantic Review* 11/1 (2001): 46–67.


73. Sedgwick, *Epistemology of the Closet*, p. 3. Butler draws a comparison between speech acts and how she sees gender as performative in the sense of its repeatability and ‘citationality’: ‘every “act” is an echo or citational chain, and it is its citationality that constitutes its performative force’, Butler, *Bodies that Matter*, p. 282, note 5.

1 Reading the Gaze: A Culture of Vigilance

1. For reasons of space, I have chosen not to include a discussion of Byron, principally because the corpus of writing on the relation between Byron’s personality and life, and his poetry is so vast and complicated.


4. Thomas Babington, Lord Macaulay, Literary Essays (London: Oxford University Press, 1923). Macaulay describes Walpole in terms that suggest he is an eighteenth-century Oscar Wilde: ‘Serious business was a trifle to him, and trifles were his serious business’, p. 251.

5. Timothy Mowl, Horace Walpole: The Great Outsider (London: John Murray, 1996), p. 4. Further references to all biographies, unless otherwise cited, are indicated by the author’s surname and page number in parentheses.

6. Mowl also examines the denial of the noted Walpole scholar, Wilmarth S. Lewis, the editor of Walpole’s correspondence, that the letters cannot be used as evidence to prove Walpole was ‘homosexual’. He suggests that Lewis remained silent over certain letters which Mowl argues can be offered as evidence to support his theory that Walpole was ‘homosexual’: ‘I am sure Lewis never wrote that definitive study [a biography] because he knew too much about his literary hero and did not like or wish to pass on all he knew.’ Mowl adds to the suspicion surrounding Walpole by suggesting that Lewis secretly knew about Walpole’s sexual desires for men but refused to discuss them. Mowl, Horace Walpole, p. 4.


11. Haggerty, Men in Love, p. 156. Haggerty comments: ‘in our need to impose a homo/hetero binary that Walpole everywhere defies; and in our demands for “proof” of sexual desire, we are distorting the remarkably simple and notably unqueer fact of these erotic feelings: this is the love that dared to speak its name’, pp. 159–160.


13. William Guthrie, A Reply to the Counter Address being a Vindication of a Pamphlet Entitled Address to the Public on the Late Dismission of a General Officer (London: W. Nicholl, 1764). Further references are cited in parentheses.

14. Mowl questions Walpole’s dating of the composition of the novel and Walpole’s implicit denial that it had no connection with Guthrie’s attack as being ‘suspect’: ‘under the shock of Guthrie’s ‘outing’, he was, if not quite mad, generally distraught and the first result of this distraction was the writing of Otranto’, Mowl, The Great Outsider, p. 182. Jill Campbell argues that reading Guthrie’s pamphlet into the novel and suggesting that the novel could not have been written before the pamphlet was published produces a circular argument. Jill Campbell, “I am No Giant”: Horace Walpole, Heterosexual Incest, and Love among Men’, Eighteenth Century Theory and Interpretation, 39 (1998): 238–260, p. 258, note 11.


18. Ellis Hanson, *Decadence and Catholicism* (Cambridge, Massachusetts and London: Harvard University Press, 1997). A similar argument can be made with Byron.


2 Guessing the Mould: Or, The Castle of Otranto?

4. According to the searchable database of the trials held at London’s criminal court, The Old Bailey, from The Proceedings of the Old Bailey Online, there are 91 trials for extortion for the period 1674–1834. At least of a third of the indictments involve sodomy or sodomitical intent by the defendant to extort money from the plaintiff. www.oldbaileyonline.org (accessed 12/12/2005).
5. There is one other case in the Old Bailey records that involves a servant extorting money from his employer. In 1827, John Morton was a servant and a travelling companion in the house of a gentleman botanist, Richard Salisbury. According to the cross-examination, Salisbury seems to have regarded Morton more as a friend than an employee, although he never introduced Morton socially as such: ‘when we were alone this familiarity took place’. Morton could also mimic and imitate others. According to Salisbury, at the Duke of Dorset’s estate where he was convalescing after a riding accident, Morton helped to nurse him. Morton was found guilty but with a plea of mercy ‘on account of the debased character exhibited by the prosecutor’. It is perhaps possible then that there was some basis for Morton’s accusation.
6. Goldsmith, The Worst of Crimes. Goldsmith’s study details the intricacies and complexities of the case of Edward Walpole that I do not have space to account for here. I am indebted to Goldsmith for pointing out that Horace Walpole remained silent about appearing at the trial of his brother, Edward Walpole.
8. Goldsmith notes that Edward Walpole was not married, but that he kept a mistress by whom he had three children. He preferred the company of women to men, and he had one close male friend, Lord Boyne. Goldsmith, The Worst of Crimes, p. 193.


12. The nobleman’s paranoia and suspicion about Wilson’s lack of correspondence to him expresses itself in misogynistic terms: ‘dost thou vilely descend to the low subtleties of the inferior [sic] Sex, who, to enhance their price, play at fast and loose, insult and idly triumph over the Sot, that does more idly suffer such a Drab to gain the ascendant’, Kimmel, Love Letters, p. 22.

13. The mollies were groups of men that were identified in London throughout the eighteenth century in a series of raids on houses or taverns where they would meet in secret to socialize, drink and to have sex. They were characterized as effeminate because they would imitate and mimic women’s behaviour and speech, and sometimes dress up as women. See Rictor Norton, Mother Clap’s Molly House: The Gay Subculture in England 1700–1830 (London: Gay Men’s Press, 1992).


15. By using ‘hyperbolic’ I mean to invoke the idea of hyperbole, where there is a sense that the masculinities and femininities in Walpole’s novel, indeed in much Gothic writing, are extravagantly exaggerated or overstated in their presentation. I am undecided as to whether this is a point of intentionality for a comic effect; the effect is certainly often what we might call camp. The accumulated impression that men act hysterically in the Gothic also problematizes masculinity. As Elaine Showalter points out, hysteria is traditionally used to characterize femininity, however she deconstructs hysteria as exclusively feminine. As Showalter points out: ‘By the eighteenth century blaming the nerves or the brain for hysterical symptoms also made it possible to recognize that men too might be sufferers, even though women still predominated as patients since they had fewer outlets for nervous energy.’ Although I am using ‘hysterical’ in a looser sense than how it came to be used in late nineteenth-century psychiatric discourse, I mean to suggest that men be described as hysterical in Gothic writing because of how their bodies (re)act involuntarily to events beyond their control. For example, Manfred is often left breathless or speechless. He is an ‘agony’ at the sight of Theodore when he sees him in armour. The attendant loss of control and reason that Manfred experiences while trying to assert his masculinity provides part of the comic effect. Elaine Showalter, Hystories: Hysterical Epidemics and Modern Culture (New York: Columbia University Press, 1997) p. 16.

16. Hoeveler discusses Jane Austen, Charlotte Dacre and Mary Shelley: ‘But what exactly is it that female Gothic writers are parodying when they poke at, mock and gently deride the excessive and hyperbolic behaviours of their extravagant heroines? I would claim that what is at stake in the parodies of the gothics [...] is an attempt to inflate the importance of the issues explored in women’s literature under the cover of deflating the excesses of such literature’, Diane Long Hoeveler, Gothic Feminism: The Professionalization of Gender from Charlotte Smith to the Brontës (University Park, Pennsylvania: Pennsylvania State University Press, 1998), pp. 124–125.
19. Both Ian McCormick and Rictor Norton have uncovered a wealth of primary material that indicates the degree of paranoia and suspicion that surrounded effeminacy. Many eighteenth-century trials and extracts from the British press are unified by their consistent attack on effeminacy or the perceived effeminacy of the subjects convicted. What emerges is how a fear and hatred of same-sex desire is concomitant with misogyny, where masculinity and femininity are perceived hierarchically, with men and masculinity as superior. Predictably, many of the guardians of public morality turn the argument around, so that queer men are misogynistic in preferring the company of their own sex to that of women. There is little criticism of masculine-defined men who love men, perhaps because they escape the suspicious signifier of effeminacy. See Ian McCormick, *Secret Sexualities: A Sourcebook of 17th and 18th Century Writing* (London: Routledge, 1997) and Rictor Norton, *Homosexuality in Eighteenth Century England: A Sourcebook* http://www.infopt.demon.co.uk/.
20. ‘The man of feeling’ as a character-type in eighteenth-century fiction probably begins with Samuel Richardson’s *Sir Charles Grandison* (1753), is satirized in Oliver Goldsmith’s *The Vicar of Wakefield* (1766) and Laurence Sterne’s *A Sentimental Journey* (1768), and becomes almost a theoretical model in the character of Harley, in Henry MacKenzie’s novel, *The Man of Feeling* (1771). The act of Manfred crying is particularly unusual for eighteenth-century fiction and it draws attention to how he manipulates the feelings of others.
28. If the ‘eighteenth century discursive practices’ which Miles refers to form part of the eighteenth-century’s attempt to civilize its citizens through refinement and education, for example through architecture, antiquarianism, art history and the fine arts, then both Walpole and Beckford contribute to this culture of politeness. As well as building and furnishing Strawberry Hill, a pseudo-medieval Gothic villa at Twickenham, Walpole also wrote a history of English art, *Anecdotes of Painting in England* (1760). Beckford built the neo-Gothic Fonthill Abbey in Wiltshire, wrote *Biographical Memoirs of Extraordinary Painters* (1780), contributed to landscape gardening, and, like Walpole, collected precious furniture, painting and antiques.
29. The phantasmagoria was an animated slide show that was popular around the 1790s and reached its apogee in the international stage performances of Etienne Gaspard Robertson. As Martin Myrone and Mervyn Head indicate: ‘The Phantasmagoria shows were based around a series of projections of supernatural, shocking or comical figures, accompanied by aural effects, ingenious lighting, music and commentary. By combining and moving slides figures were animated, magnified and shrunk to surprising effect.’ Martin Myrone and Mervyn Head, The Phantasmagoria in Gothic Nightmares: Fuseli, Blake and the Romantic Imagination (London: Tate Publishing, 2006), p. 146.

3 Vathek and the Monstrous Queer


3. An important and ground-breaking exception to this critical trend is Andrew Elfenbein’s chapter on the novel in Romantic Genius: The Pre-history of a Homosexual Role (New York, Chichester: Columbia University Press, 1999). Elfenbein’s argument that gender fluctuates and that representations do not fit neatly into moulds but leave gaps and can never be ‘fully analyzed’ implies that same-sex desire is more queer than homosexual in the period, p. 10.


5. As indicated in Chapter one, extensive rumours circulated from the mid-1780s onwards that Beckford had a relationship with his cousin, William Courtenay, 3rd Viscount of Powderham Castle (later 9th Earl of Devon) when Courtenay was 13. R. B. Gill argues that we should not underestimate the complexity of Beckford and reading his work: ‘...we need interpretation imposed on the discrete items of Beckford’s life in order to understand them in relationship with each other. Yet, equally clearly, there is no justification for believing that whatever interpretation we may impose is historically verifiable truth.’ Gill astutely recognizes that there are any number of permutatory readings we could perform in relation to differing (and complexly related) aspects of Beckford’s life. Each reading of Vathek ‘delineates’ the horizons of each individual critic. R. B. Gill, ‘The Author in the Novel: Creating Beckford’ in Vathek Eighteenth Century Fiction 15/2 (2003): 241–254, pp. 248–249.


7. Roberts and Robertson, ‘Giaour’s Sabre’, p. 211.


12. There was, for instance, a short-lived journal called *The Monstrous Magazine* established to ‘investigate, affirm or confute all instances of the monstrous, either in Literature or Life’. In an essay on ‘Women and Cuckolds’ as examples of monstrosity, an unidentified writer narrates the legend of St Dunstan and his temptation by the Devil as a woman. Dunstan decapitates his lover and the Devil transposes their heads. Narratives of transsexualism or hermaphroditism therefore constitute one site of the monstrous in the eighteenth-century’s imagination. Unfortunately, the periodical only ran for one issue. *The Monstrous Magazine. Containing whatever tends to extort amazement in art or nature, fact or fiction; occasionally interspersed with the Impossible. Faithfully copied from the Journals of the Monstrous Society, and published . . . by their Secretary, Paracelsus Bombastus* (Dublin: T. Ewing, 1770), pp. 14–16.

13. Perhaps the most famous example of an individual who imitated and simulated femininity when Beckford was writing was the Chevalier/Chevalière d’Eon, or Charles d’Eon Beaumont, a soldier, diplomat and spy in the courts of Imperial Russia and Britain. When rumours circulated that he was female, Louis XVI ordered him to masquerade permanently in wigs, petticoats and lead paint. Admired as an intelligent woman with a passionate admiration for Joan of Arc, d’Eon was always male. Merchants in London speculated an estimated £60,000 on his/her sex. To one observer, who scrutinized her/him at a dinner party, his/her masquerade was perhaps not always convincing: ‘I have not been any less assiduous, My Lord, in gazing upon this astonishing maiden . . . one must admit that she has even more of an air of a man since she has begun dressing as a woman. Indeed, can one believe that an individual of the female sex shaves, has a beard, has the stature and muscles of Hercules, who can ascend and descend a stagecoach without help . . . Moreover, the sound of her voice: its external tone belies her clothes; one is tempted to think that it is a masquerade.’ The London public’s desire to gaze upon d’Eon forced him into hiding. Gary Kates, *Monsieur D’Eon is a Woman: A Tale of Political Intrigue and Sexual Masquerade* (Baltimore and London: John Hopkins University Press, 2001) pp. 38–39.


16. The Gentleman’s Magazine, 30th May 1752 in McCormick, Secret Sexualities, p. 114. There was a frequent call for those convicted of sodomy to be punished by burning, following the account of the destruction of Sodom and Gomorrah by fire in the Old Testament. The idea of purification of the soul through burning of the body is clearly connected to a belief in separating what are seen as distinct and indivisible elements, like male and female.


18. That those with physical disabilities are put on show, along with the religious ascetics, suggests the narrator represents them as freakish. Their monstrous potential is implied in the suggestion that some are satyrs and thus half-human, half-animal: ‘Nor were there wanting others in abundance of hump-backs; wenny necks; and even horns of an exquisite polish’, p. 64.

19. The shape-shifting aspect of the Indian’s monstrosity characterizes both his associations with a tradition of the demonic as the grotesque, for example the combination of human or animalistic features, or codes of gender. The latter has been a defining feature of one strand of demonic theory stretching as far back as James the First’s treatise on witchcraft, Daemonologie (1597). As Ilkka Mäyrä summarizes: ‘... the power of the grotesque is embedded on its ability to evoke contradictory emotional responses, and to build a new ordering principle to incorporate this tension (an “anti-norm”). Personal identity, the stability of our unchanging environment, the inviolate nature of the human body, and the separation of the human and nonhuman realms are transgressed and violated in this tradition.’ Ilkka Mäyrä, Demonic Texts and Textual Demons: The Demonic Tradition, the Self and Popular Fiction (Tampere: Tampere University Press, 1999), pp. 49–50.


22. It was a common belief in the eighteenth century that if young boys were educated at home and not at a public school then they would grow up to be effeminate. The novelist Thomas Day explores such a theme in The History of Sandford and Merton (1788). Beckford was privately educated at home at Fonthill Splendens, his father’s estate in Wiltshire.

23. Peter Hyland argues: ‘a closer examination shows him to be a somewhat ambivalent figure; the best that can be said for him is that he is innocent rather than good’. R.B. Gill, by contrast, views Gulchenrouz as a subversive force in the text that challenges orthodox sexuality: ‘Gulchenrouz’s pretty effeminacy, his ambivalent sexuality, his pampered indulgence of the senses, and the “many little freedoms” he has taken with his cousin Nouronihar are indeed beyond the pale of bourgeois morality [...] Gulchenrouz is the only positive model in the novel.’ Peter Hyland, ‘Vathek, Heaven and Hell’, Research Studies, 50:2 (1982), 99–105, p. 102 and R.B. Gill, ‘The Enlightened Occultist: Beckford’s Presence in Vathek’, in Graham, Vathek and the Escape from Time, p. 135.

24. The four stories that make up the ‘episodes’ of Vathek were never published despite the fact that Beckford intended them to be a part of the novel. Risking the criticism that I am therefore following an intentionalist argument, I have decided to include them. Their Gothic potential is implicit in
the characterizations of the darker sides of the human personality, while the queer sexual desires that emerge are present in the narratives of incest and transvestism. As Malcolm Jack argues: ‘The Episodes are passionate, frightening stories. Like Vathek, they pursue the theme of damnation and retribution; . . . the analysis of evil contained in them is starker and more direct; the subject matter, including necrophilia and incest, as well as homosexuality, put them well beyond the pale until modern times.’ All page references are to The Episodes of Vathek, edited by Malcolm Jack (London: Dedalus, 1994), pp. 11–12.


26. Jack argues: ‘Indeed the only moral as well as significantly masculine figure in the story is the much-wronged Princess Rondabah who nevertheless lives to see her enemies vanquished.’ We are told that a malevolent Dive tells Firouzkah that Rondabah has “just ascended the throne of Kharezme; the hour of her triumph is that of your despair!”. The ascending image corresponds to that of Gulchenrouz’ going up to heaven, but a heaven characterized by an absence of femininity. Jack, ‘Episodes’, pp. 12–13.


29. Norton gives an account of how Garrick’s sexuality was the subject of speculation due to his friendship with the dramatist Isaac Bickerstaffe who fled to France under suspicion of attempted sodomy after approaching a sentinel in St James’s Park. William Kenrick’s play Love in the Suds: A Town Eclogue. Being the Lamentation of Roscius for the Loss of his Nyky (1772) satirized Garrick and Bickerstaffe as lovers, prompting Garrick to sue Kenrick and several newspapers in the 1770s for libel. Norton, ‘The Macaroni Club’.


35. Christopher Berry, *The Idea of Luxury: A Conceptual and Historical Investigation* (Cambridge: Cambridge University Press, 1994), pp. 126–176. Within the eighteenth century one definition of luxury is that which is above and beyond necessity and is not characterized by the spirit of progress.


39. Randall Craig, ‘*Vathek: The Inversion of Romance*’, in Graham, *Vathek and the Escape from Time*, p. 120.


4  **Camping in the Monastery: The Monk**

1. Matthew Lewis, *The Monk* edited by Howard Anderson (Oxford: Oxford University Press, 1985). All references will be to this edition and cited in parentheses. As indicated in the introduction, I have preferred to keep to a narrower definition of queer than others may allow for, focusing on where gender and desire are disruptive. It is possible, for instance, to read the dynamics of incest in *The Monk* as an oblique map of same-sex desire. Ambrosio’s search for the ideal feminine woman that results in the murder of his sister and mother can be read according to Sedgwick’s theory of ‘homosexual panic’. His pathological and violent response to female sexuality suggests we can read him as experiencing an internalized homophobia prompted by an initial attraction to Rosario/Matilda. See Eve Kosofsky Sedgwick, *Between Men: English Literature and Male Homosocial Desire* (New York: Columbia University Press, 1985), pp. 89–90.


3. Tuite, ‘*Cloistered Closets*’.


8. Tuite, ‘*Cloistered Closets*’.

9. We can also read the ‘heterosexual’ subplot of Agnes and Raymond in this way. For instance, the Prioress’s sadism might be read as a repressed form of lesbian desire for Agnes, particularly if we read the novel alongside Denis Diderot’s *The Nun* published in Britain in 1797.

10. Tuite, ‘*Cloistered Closets*’.

12. Elsewhere, there are similar acerbic generalizations about the garrulity of women, which might be seen as the fear that women’s speech masculinizes them by announcing their presence, rather than a preferred absence by men. The narrator later comments on Antonia: ‘She was wise enough to hold her tongue. As this is the only instance of a Woman’s ever having done so, it was judged worthy to be recorded here’ (p. 34).


17. Matilda’s idea of a union of souls perhaps derives from a Platonic idea of a divine heavenly love between two men as superior to a ‘heterosexual’ relationship. Among the discussions on same-sex desire in Plato’s *The Symposium*, Diotima’s views on same-sex love, quoted by Socrates, are most relevant in this context. As Gregory Woods summarizes:

> Throughout this part of the discussion, the implication is that physical creativity is clearly inferior to the spiritual; and, therefore, that male–male love is superior to male–female love. This latter point applies, in the first place, because male–male friendships are being contrasted with male–female reproductive sexual relationships; however, the same point appears to apply even if like is being compared with like, and the two males do have a physical relationship: for, given the institutionalised misogyny of Greek society [...] the understanding is that men have a greater capacity for spirituality – even in their physicalities – than any woman has.


18. Marjorie Garber, *Vested Interests: Cross Dressing and Cultural Anxiety* (New York and London: Routledge, 1992), p. 212. The cross-dressing in the novel needs to be understood within a tradition of anti-Catholic ideology that focused upon, for example, the elaborately decorated robes of many in the Papal court of the Vatican: ‘The Monk’s notorious deployment of gender travesty in a religious context provided not only titillating shock value but also a “reading” of Catholicism as hypocritical and erotic, something to be unmasked’, p. 218.

particular the scarlet coat that hints at sexual desire. Mrs Bennett reminisces: ‘I remember the time when I liked a red coat myself very well – and indeed so I do still at my heart [. . .] I thought Colonel Forster looked very becoming the other night at Sir William’s in his regimentals’, p. 76.


21. The connection between monks, monasticism and same-sex desire remains relatively unexplored territory in the eighteenth century at least. Rumours of Satanism and sodomy proliferated about the infamous Monks of Medmenham, or the hell-fire club of Sir Francis Dashwood (at West Wycombe House in Buckinghamshire), which included several prominent public figures like the MP John Wilkes. These rumours often implied that unnatural sexual orgies took place at their meetings. Dashwood and his ‘inner circle’ clearly saw dressing up as an escape from their more public straighter roles. See Donald McCormick, *The Hell Fire Club: The Story of the Amorous Knights of Wycombe* (London: Jarrolds, 1958).

22. Geoffrey Chaucer, ‘The General Prologue to the Canterbury Tales’, in *The Riverside Chaucer*, ed. Larry D. Benson (Oxford: Oxford University Press, 1987), l. 691, p. 34. ‘Mare’ is glossed as ‘homosexual’ in the narrator’s observation on the Pardonner. There is also a strong association between the demonic and physical ugliness in both these clerics.

23. Francis Grose, *The Antiquities of England and Wales*, 4 vols (London: Hooper and Wigstead, 1773–1784), Vol. III, [no page]. Grose gives a detailed history of the founding of the monasteries and the various denominations of monks. Lewis imagines the Priory of St Clare being joined to the Abbey of monks. This would be unlikely because, as Abbott, Ambrosio would have discretionary powers over the Prioress which he clearly does not possess as Agnes’s fate shows.


25. Grose, ‘Wenlock Monastery’, *Antiquities*, Vol. III, [no page]. Anti-clerical propaganda like *The French Convert: A True Relation of the Happy Conversion of a Noble French Lady from the Errors and Superstitions of Popery, to the Reformed Religion* is useful to show the similarities between anti-clerical texts and *The Monk*. First published in 1699, and reprinted several times throughout the eighteenth century, it claims to be a translation from a French manuscript. The story describes the attempted rape and murder of a French noblewoman, Deidama. While her husband goes to war, she is left alone in their castle in Brittany under the care of her husband’s steward and Antonio, ‘a friar of the order of St Francis’. Antonio has ‘lustful desires’ for Deidama and is characterized as demonic: ‘But now Antonio the chaplain, however he had appeared like a saint to his master, began to shew himself a devil to his mistress; and too plainly shewed his cloven foot’ (p. 19). Discovering that the steward also desires Deidama, Antonio imprisons her. Taking her to a vast forest, Antonio and the steward rape her. After escaping and disclosing the plot to her husband, she is convinced of the necessity of changing her religion from the ‘corrupt’ practices of Catholicism to Protestantism, and Antonio commits suicide. This popular text provides an example of how Gothic writing forms part of a late eighteenth-century Protestant cultural discourse in which monks and nuns are figured as both sexually deviant and demonic. *The French Convert: A True Relation of the Happy Conversion of a Noble French Lady,*


29. Robert Miles has described the Gothic as camp: ‘the work of all three [Walpole, Beckford and Lewis] displays a recurrent interest in theatricality, with “camp”, pastiche, role-playing, excess, and androgyny – in other words, with self-dramatising self-fashioning’. Robert Miles, “Ann Radcliffe and Matthew Lewis”, in A Companion to the Gothic, ed. David Punter (Oxford: Blackwell’s Publishing, 2000), p. 45. In her essay, ‘Notes on Camp’, Susan Sontag first identifies the Gothic as camp: ‘The dividing line seems to fall in the eighteenth century; there the origins of Camp taste are to be found (Gothic novels, Chinoiserie, caricature, artificial ruins, and so forth). But the relation to nature was quite different then. In the eighteenth century, people of taste either patronized nature (Strawberry Hill) or attempted to remake it into something artificial (Versailles). They also indefatigably patronized the past. Today’s Camp taste effaces nature, or else contradicts it outright. And the relation of Camp taste to the past is extremely sentimental.’ Susan Sontag, ‘Notes on Camp’, in Camp: Queer Aesthetics and the Performing Subject: A Reader, edited by Fabio Cleto (Edinburgh: Edinburgh University Press, 1999), pp. 56–57.

30. Hanson observes, ‘Matthew G. Lewis, Ann Radcliffe, and Charles Maturin may have been expert at eroticizing Catholicism for English readers, even representing it as a paranoid and insidious social force, but the literary phenomenon of a priest who buggers boys against their will was decidedly French.” Ellis Hanson, Decadence and Catholicism (Cambridge: Harvard University Press, 1997), pp. 303–304.

31. There is not space to do so here, but one could examine camp and the parodies of Gothic. However, parody is differentiated from camp in that it deliberately intends its effects to be that of laughter. But Gothic writing does not intend to ridicule Shakespeare by borrowing his plots, even if the effect sometimes verges towards the burlesque.


33. As Cleto argues, one way we can understand camp is in the idea of crossing over into something and appropriation: ‘camp works by contradiction, by crossing statements and their possibility of being’, Camp, p. 29. I would
like to suggest that ‘queer-camp’ follows Cleto’s close tracing of how camp and queer are connected through etymologies that suggest the idea of crossing (12), and how various versions and understandings of camp are pitted against one another. I follow Cleto’s idea that ‘[…] framing camp as queer suggests to deconstruct, to question, puzzle and cross these binary oppositions’, p. 23. The originating binary opposition that camp deconstructs in the late eighteenth century is that of gender.


35. As Cleto argues, ‘The two modes [of naïve and deliberate camp] see their common cipher in transvestism (sartorial and psychological), for camp is ‘the love of […] things-being-what-they-are-not’, and the ‘triumph of the epicene style’, of the ‘convertibility of “man” and “woman”, “person” and “thing”’. Cleto, Camp, p. 24.


37. Meyer attempts to reclaim camp as a specifically gay cultural discourse, but as Cleto points out, he merely reverses Sontag’s binary of ‘naïve’ and ‘deliberate’ camp. Meyer’s definition of ‘queer’ is in fact a gay, white, middle class, twentieth-century male, not an identity that all queer theorists would agree defines queer. See Moe Meyer, The Politics and Poetics of Camp (London and New York: Routledge, 1994) and Cleto, ‘Queering the Camp’, p. 17.

38. William Blake’s painting, Satan in his Original Glory: ‘Thou Was Perfect Till Iniquity was Found in Thee’ (1805), ten years after The Monk, visualizes this description of androgynous beauty.


41. Jerrold Hogle comments on how Rosario/Matilda is an example of counterfeiting that closes down the homoerotic overtones of desire: ‘As Walpole does in thus tracing and erasing his own sexual preference from his book, Lewis both acts out and conceals that kind of desire, flirting with but finally resisting any “coming out” in the monk’s pursuit of counterfeits that definitely turn out to be leads worthy of social and superhuman punishment.’ Jerrold Hogle, ‘Ghosts of the Counterfeit – and the Closet – in The Monk’, Romanticism on the Net 8 (November 1997) http://www.erudit.org/revue/ron/1997/v/n8/005770ar.html [no page].

5 Caleb Williams and the Queer Sublime


4. Graham, ‘Gothic Unity’, p. 54. He argues that ‘Godwin appears to have learned from Ann Radcliffe’s example that the Gothic romance need not rely on supernatural events; it does not need even a pseudo-medieval setting. What is essential is terror, a frightened uncertainty enwrapped in the threat of violence’, p. 58.

5. Corber, ‘Representing the “Unspeakable”’, p. 92. Corber defines the usual pattern as triangulated desire, where a female character mediates the desire between two male characters.


8. Ibid.


10. Among other writers, the politician and writer, Edmund Burke, popularized many of the ideas of the sublime in his work, *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful* (1757). Ashfield and Bolla describe how an understanding of the earliest-known classical authority on the sublime, Longinus, is crucial to understanding how eighteenth-century theorists approached the subject. ‘Astonishment’, ‘Enthusiasm’, ‘Ravishment’ and ‘Transport’ are the key affective responses by which readers respond to poetry as sublime. As Bolla asks, how far might ‘transport’ and ‘ravishment’ connote ‘a sexual as well as an aesthetic experience?’.


12. Ibid., p. 297.


14. The sense of assimilation and annihilation that Caleb feels, and Falkland promises to deliver by trampling him to atoms, further marks Caleb’s position as feminized. Anne K. Mellor observes that there is an overwhelming movement towards the possession and effacement of femininity [or in this case effeminacy] in Romantic literary culture: ‘Since the object of romantic or erotic love is not the recognition or appreciation of the beloved woman as an independent other but rather the assimilation of the female into the male (or the annihilation of any Other that threatens masculine selfhood), the woman must finally be enslaved or destroyed, must disappear or die.’ Anne K. Mellor, *Romanticism and Gender* (New York and London: Routledge, 1993), p. 26.

15. Nancy A. Mace argues that ‘... the allusions help to establish and define hidden relationships that exist between characters in the novel’. However, there is no explicit mention of Alexander’s reputed desire and love for his generals. Nancy A. Mace, ‘Hercules and Alexander: Classical Allusion in Caleb Williams’, *English Language Notes* 25 (1988): 39–44, p. 44. Michael Lambert notes that ‘Alexander’s attitude to same-sex relations seems typical of the Greek mores of his age, but his passionately enduring love for Hephaestion undeniably surpassed his infatuation with Roxanne [his wife] and his desire for the young Persian eunuch Bagoas’, in *Gay Histories and Cultures: An Encyclopaedia*, edited by George Haggerty (New York, London: Garland, 2000) p. 45.


17. Renata Satecl and Slavoj Žižek describe how Jacques Lacan revises Freud’s developmental theory of sexuality to include the gaze and the voice as objects of desire: ‘Love is a lure, a mirage, whose function is to obfuscate the irreducible, constitutive “out-of-joint” of the relationship between the sexes. The famous Freudian “partial objects” – leftovers of a prephallic jouissance, that is, of a jouissance not yet “sublated” in, mediated by, the paternal metaphor – give body to the elusive obstacle that prevents the fulfillment of sexual relationship. Lacan added to Freud’s list of partial objects (breasts, faeces, phallus) two other objects: voice and gaze. It is therefore by no means accidental that gaze and voice are love objects par excellence – not in the sense that we fall in love with a voice or a gaze, but rather in the sense that they are a medium, a catalyst that sets off love.’ The exchange of the gaze is the catalyst for Caleb and Falkland to take up their desiring positions.
Notes

187

(iincorporating love and hatred) that I wish to explore. I prefer positions to a subject/object ratio because positions suggest a degree of flexibility and movement rather than a developmental framework derived from psychoanalysis. Positions are reversible and this reflects the interchange of power between Caleb and Falkland. Gaze and Voice as Love Objects, edited by Renata Satecl and Slavoj Žižek (Durham and London: Duke University Press, 1996), pp. 2–3.

18. ‘Is gaze not the medium of control (in the guise of the inspecting gaze) as well as of the fascination that entices the other into submission (in the guise of the subject’s gaze bewitched by the spectacle of power)?’, Satecl and Žižek, Gaze and Voice, p. 3.


20. Mulvey argues: ‘There are circumstances in which looking itself is a source of pleasure, just as, in the reverse formation, there is pleasure in being looked at’; Mulvey, ‘Visual Pleasure and Narrative Cinema’, p. 59.

21. Mücke, ‘“To Love a Murderer”’, p. 325.


23. Michel Foucault, Discipline and Punish: The Birth of the Prison, translated by Alan Sheridan (London: Penguin, 1991), p. 201. Foucault examines how the development of a panoptic principle highlights a cultural shift from the prison as a single dungeon cell with bodily punishments, to a ‘non-corporal’ punishment system aimed at reforming the individual through structures of discipline that include the subject internalizing the idea of surveillance.


27. Peter Melville Logan, ‘Narrating Hysteria: Caleb Williams and the Cultural History of the Nerves’, Novel: A Forum on Fiction, 29 (1996): 206–221, p. 213. Logan situates the novel within contemporary medical opinion on the symptoms of hysteria such as talkativeness and uncontrollable bodily reactions which were gendered as feminine responses. He argues that ‘This inscribable body is always gendered female’ retaining its impressions and that Caleb’s assumed sympathetic audience he invokes genders him as ‘feminine’, p. 209.

6 Penetrating Eye(s): Lara, The Giaour, The Vampyre

1. Byron’s poetry is frequently viewed as semi-autobiographical, expressing a deeply personal and political vision of society and other cultures. Andrew Elfenbein investigates the connections between Byron’s persona, his poetry


3. Fiona McCarthy has recently had access to the archives of Byron’s publisher, John Murray, and to letters that have never been seen or published before. She has rewritten Byron’s biography paying specific attention to Byron’s queerness. Disappointingly, the biography remains caught up in a heterosexual/homosexual terminological quandary and she nowhere describes Byron as queer. Further references will be cited within the text. Fiona McCarthy, *Byron: Life and Legend* (London: John Murray, 2002), p. 221.


5. Doris Langley Moore, *The Late Lord Byron: Posthumous Dramas* (London: John Murray, 1961), p. 244. Langley suggests that readers should question the truth of any of Lady Caroline Lamb's revelations to Lady Byron, because of her duplicity towards her. Langley is particularly vehement against Lamb’s ingratiating attitude to Lady Byron, and blackening Byron’s reputation while remaining infatuated with him. She argues that it is a ‘doubtful supposition’ that Lamb’s revelations were about same-sex practices.


7. As Jeffrey L. Schneider argues following Edward Said’s argument, the popularity of Oriental literature and its influence of the Romantic movement were due partly to its safe removal of ‘sexual excesses’ where ‘readers expected to find tales of a different kind of sexuality’. Jeffrey L. Schneider, ‘Secret Sins of the Orient: Creating a (Homo) Textual Context for Reading Byron’s *The Giaour*’ *College English* 65/1 (2002): 81–95, p. 82.

8. Sigmund Freud, ‘Psychoanalytic Notes on an Autobiographical Account of a Case of Paranoia (Dementia Paranoides)’ in *The Penguin Freud Library Volume 9: Case Histories II*, edited by Angela Richards (London: Penguin, 1991), pp. 131–223. Analysing Schreber’s accusation that his physician, Dr Fleschig, attempts to ‘commit soul murder upon him’, Freud draws attention to how Schreber refers to Manfred as an example of what he means by ‘soul murder’. Unable to discover the existence of such a phrase in *Manfred*, or the idea of the Faustian bargain which it might imply, Freud concludes that: ‘the essence and the secret of the whole work lies in – an incestuous relation between a brother and a sister’ (p. 179). Andrew Elfenbein carefully deconstructs Freud’s analysis of Schreber’s memoirs in relation to Schreber’s and Freud’s differing understandings of Manfred. He argues that Freud misreads Schreber’s understanding of ‘soul murder’ and argues that Freud’s conclusion that *Manfred* is about incest is not linked to his theory of Schreber’s ‘homosexuality’ as paranoid projection. He concludes that: ‘The incest that Freud discovers in Byron proves useless for his analysis because he cannot show it to be a projection of Schreber’s narcissistic ego. Indeed, he cannot
show it to be of any relevance to Schreber at all', Andrew Elfenbein, ‘Para-
noid Poetics: Bryon, Schreber, Freud’, Romanticism on the Net 23 (August
2001), http://users.ox.ac.uk/~scat0385/23elfenbein.html.
10. See the review by Francis Jeffrey, Edinburgh Review, XXVIII (1817), in The
Critical Heritage: Lord Byron, edited by Andrew Rutherford (London and New
12. Following Kristina Straub’s terminology, Mair Rigby describes Polidori
as ‘sexually suspect’. Rigby analyses how the narrator’s observation that
Augustus Darvell (in Byron’s story fragment) suffers from a ‘cureless disquiet’
is connected to the idea of the unspeakable as a discourse of silence
inscribing prohibited desire between men. Rigby anticipates my argument:
‘In Western culture the sexual boundaries of male identity have been
phobically constituted by a refusal to be penetrated by another man,
and male same-sex desire has been commonly understood in terms of
the gaze.’ Mair Rigby, ‘“Prey to some cureless disquiet”: Polidori’s Queer
Vampire at the Margins of Romanticism’, Romanticism on the Net 36–37
n36-37/011135ar.html>.
13. The Vampyre and Other Tales of the Macabre, edited by Robert Morrison and
Chris Baldick (Oxford: Oxford University Press, 1997), p. x. Further refer-
ces to the text will be cited in parentheses. For a full account of the history
of the tale’s publication, see The Vampyre and Ernestus Berchtold, edited by
D.L. MacDonald and Kathleen Scherf (Toronto: University of Toronto Press,
1994).
15. Patricia L. Skarder argues that Polidori drew upon Byron’s Childe Harold’s
Pilgrimage and imagery from The Giaour for the characterization of Lord
Ruthven. She notes that Byron read Glenarvon to Polidori while at Villa
Diodati. See Patricia L. Skarder, ‘Vampirism and Plagiarism: Byron’s Influence
16. See, for example, Nina Auerbach, Our Vampires, Ourselves (Chicago: Univer-
17. Kim Newman traces the origins of the nineteenth-century vampire back
to Ruthven: ‘the true ancestor of most Draculas is Dr John Polidori’s Lord
Ruthven […] Before the arrival of Dracula at the end of the century, Ruthven
was the epitome of vampirism, appearing in as dizzying a variety of stage
and novel adaptations as Dracula has in twentieth-century movies’. Kim
18. Robert Mighall, ‘“A pestilence which walketh in darkness”: Diagnosing the
Victorian Vampire’, in Spectral Readings: Towards a Gothic Geography, edited
Mighall discusses masturbation in the early nineteenth century and histor-
icizes vampire narratives by suggesting textual parallels with treatises on
onanism, especially the idea that masturbation is a personified demon.
the Incubus, or Night-Mare, Disturbed Sleep, Terrific Dreams and Nocturnal
Visions. With the Means of Removing these Distressing Complaints (London: E. Cox and Son, 1816).

20. Waller, A Treatise on the Incubus, pp. 9–10. Cf. also ‘It is by no means an uncommon thing for the person labouring under the Night-Mare to see, or at least to imagine that he sees, some figure, either human, or otherwise, standing by him, threatening him, or deriding, or oppressing him’ (p. 27). When Aubrey is convalescing, he is initially horrified that Ruthven becomes ‘his constant attendant’ (p. 13).

21. Carol A. Senf, ‘Polidori’s The Vampyre: Combining the Gothic with Realism’, North Dakota Quarterly 56 (1988): 197–208, p. 200. Senf argues that the attack on Ianthe is: ‘apparently a crime of simple hunger. There is no evidence of erotic attachment and certainly no evidence of seduction’ (p. 201). In fact, it is Aubrey who is seduced by Ruthven as he feels compelled to watch Ruthven while he desires to escape him.

22. Auerbach, Our Vampires, Ourselves, p. 65.


27. Jeffrey L. Schneider argues that the rivalry between the Giaour and Hassan over the absent Leila is an example of Eve Sedgwick’s theory of how triangulated relationships between men and women underscore the queer aspects of homosociality. In particular, Schneider points up how the imagery of the fight to the death between the two men is suffused with erotic implications. My reading of the tales also complements Ellen Brink’s recent incisive analysis of Byron’s poetry in her chapter on The Giaour and Lara. As Brinks observes: ‘More important to their thematics of dispossession, however, are the tales’ expressly cultivated gothic rhetoric of the secret, unintelligible language, and the mysterious.’ Schneider, ‘Secret Sins’ and Ellen Brinks, Gothic Masculinity: Effeminacy and the Supernatural in English and German Romanticism (Lewisburg: Bucknell University Press, 2003), p. 68.

28. In describing the terrifying effects of Schedoni’s appearance, the narrator of the novel focuses on the gaze: ‘his eyes were so piercing that they seemed to penetrate into the hearts of men, and to read their most secret thoughts; few persons could support their scrutiny, or even endure to meet them twice’. In Don Juan (1819), Juan is petrified at seeing an ambiguously gendered monk at Newstead Abbey: ‘He moved as shadowy as the sisters weird, / But slowly, and as he passed Juan by, / Glanced, without pausing, on him a bright eye’. Ann Radcliffe, The Italian, edited by Frederick Garber (Oxford: Oxford University Press, 1991), p. 35 and Lord Byron, Don Juan, edited by T.G. Stefan, E. Stefan and W.W. Pratt (London: Penguin, 1996), canto XVI, 21, ll. 6–8, p. 527.

30. Brinks, *Gothic Masculinity*, p. 82.


32. Crompton argues: ‘The tradition of transvestite pages and warriors is a venerable one in European romance and sometimes has a detectable homosexual overtone’, Crompton, *Byron and Greek Love*, p. 209. Because this ‘homosexual overtone’ can only be perceived ‘sometimes’, that is the overtone is not always visible, or even consistent, queer has a more appropriate descriptive power.

33. Paul Hammond observes: ‘By the time Byron eventually reveals that the page is indeed a girl, the poem has made us complicit in recognizing these elements as signs of homosexual secrecy, and the concluding revelation cannot wholly efface the reader’s unsettling experience of having created a homosexual world which has no foundation save his own suspicions about the secrecy between men’, Paul Hammond, *Love Between Men in English Literature* (London: Macmillan, 1996), p. 120.

34. An example of the early nineteenth century’s drive to classify individuals according to types of personalities and identities by reading the face emerges in the practice of physiognomy which originated in the late eighteenth century with the writings of the German theologian, Johann Caspar Lavater (1741–1801). *Essay on Physiognomy designed to promote the knowledge and the love of mankind* (1789) was popularized through several abridged versions and by the mid-nineteenth century had gone through some 150 editions. See Ross Woodrow for an online edition of some of the illustrations http://www.newcastle.edu.au/school/fine-art/publications/lavater/lav-intr.htm.

### Conclusion


2. Janet Todd, for instance, suggests that in Ann Radcliffe’s *The Italian* (1797), Paulo, Vivaldi’s valet, permits Vivaldi to play and adopt a feminized position, while Susan Wolstenholme argues that the stage adaptation of the novel by James Boaden introduces a mistress for Paulo to tone down the suggestion that there is something queer happening between Vivaldi and Paulo. Maturin’s novel clearly draws on Radcliffe’s characterizations. The melancholia of unrequited love that *Fatal Revenge* depicts could be theorized along the lines of Judith Butler’s theory of heterosexual melancholia as a loss or mourning for an earlier same-sex attachment that needs to be lost to a compulsory heterosexuality, as George Haggerty argues that this happens with the character of Ellena in *The Italian*. See Janet Todd, ‘Posture and Imposture: The Gothic Manservant in Ann Radcliffe’s *The Italian*’, in *Men


4. Georges Bataille theorizes that the ‘violent’ moments of birth and death mark out the discontinuity of experience. Erotic experience is closely associated with the experience of death: ‘The transition from the normal state to that of erotic desire presupposes a partial dissolution of the person as he exists in the realm of discontinuity. Dissolution – this expression corresponds with disolute life, the familiar phrase linked with erotic activity.’ See Georges Bataille, Erotism: Death and Sensuality, translated by Mary Dalwood (San Francisco: City Lights Books, 1986), p. 17.


6. A collection of forthcoming essays, Straight Writ Queer: Non-Normative Expressions of Heterosexuality in Literature (Mcfarland, 2006), examines texts traditionally assumed to be straight, looking in particular at disconnections between gender and desire between men and women. Featured writers are Wilkie Collins, Rider Haggard, George Meredith and George Elliot.

7. Queering texts or figures that seem resistant to such a move is a focus of Chris Packard’s iconoclastic study of the homoerotic affections that underpin the imagery and myth of the American cowboy. Packard’s analysis of Owen Wister’s The Virginian (1888) shows how The Virginian (the eponymous cowboy of the novel) resists marriage and conventional domesticity by favouring male friendship and intimacy in the wilderness with the narrator. The Virginian embodies De Montfort’s earlier Romantic philosophy of ‘nature’s man’. As Packard argues: ‘cowboy desires function to exclude femininity and to preserve a privileged relationship to the wilderness and to each other’. Chris Packard, Queer Cowboys and Other Erotic Male Friendships in Nineteenth-Century American Literature (New York and Houndmills, Basingstoke: Palgrave Macmillan, 2005), p. 43.


Works Cited

Primary sources


**Secondary sources**

Guthrie, W., *A Reply to the Counter Address being a Vindication of a Pamphlet Entitled to the Public on the Late Dismission of a General Officer* (London: W. Nicholl, 1764).
The Lover’s Pacquet, Or, the Marriage-Miscellany: with the Newest Mode of Courtship; Containing the Mysteries and Different Sorts of Corporal Love (London: T. Reynolds, 1733).


The Monstrous Magazine. Containing whatever tends to extort amazement in art of nature, fact or fiction; occasionally interspersed with the Impossible. Faithfully copied from the Journals of the Monstrous Society, and published . . . by their Secretary, Paracelsus Bombastus (Dublin: T. Ewing, 1770).


Waller, John, A Treatise on the Incubus, or Night-Mare, Disturbed Sleep, Terrific Dreams and Nocturnal Visions. With the Means of Removing these Distressing Complaints (London: E. Cox and Son, 1816).

Critical sources


Benshoff, Harry M., Monsters in the Closet: Homosexuality and the Horror Film (Manchester and New York: Manchester University Press, 1997).


Bravmann, Scott, Queer Fictions of the Past: History, Culture and Difference (Cambridge: Cambridge University Press, 1997).


197


Hall, Donald E. Queer Theories (Basingstoke: Palgrave Macmillan, 2003).
Hanson, E., Decadence and Catholicism (Cambridge, Massachusetts and London: Harvard University Press, 1997).


Index

androgyny, 11, 32, 94, 164 n.9
anti-clericalism, 98–100
the Argus, 38, 163
A View of Society and Manners in High and Low Life (1781), 38
asexuality, 26, 42, 44
Austen, Jane
   Northanger Abbey (1818), 17
   Pride and Prejudice (1811), 97
   Sense and Sensibility (1813), 34
Baillie, Joanna
   De Montfort, 158–61
Beckford, William
   as bisexual, 32
   and Courtenay William, 30–1, 35
   The Episodes of Vathek, 76–8
   and Lord Loughborough, 30, 35, 38–9
   marriage to Lady Margaret Gordon, 35
   and paederasty, 33
   as queer, 34
   and Sensibility, 33–4
   Vathek, 65–86
Bentham, Jeremy
   Offences Against One’s Self: Paederasty (1785), 114
Biography
   and criticism, 23
   limits of, 19–20
   and queer reading, 21, 44, 131–2, 155
blackmail, 48, 62, 114, 150
   see also extortion
Burke, Edmund
   A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful (1757), 118–19
Byron, Lord George Gordon
   and biography, 131–2, 155
   and Caleb Williams, 134–5
   The Corsair, 135
   The Giaour, 145–8
   and homophobia, 133
   and Lady Caroline Lamb, 133, 138
   Lara, 148–56
   and Leigh Augusta, 136–7
   Manfred, 135–6
   and Polidori, John, 137–8
   as queer, 132, 135
   and secrecy, 132–3
   ‘To Thyrza’ (1811), 132, 154
camp
   and deconstruction theory, 17–18, 107
   and performativity, 103, 105–6
   as queer, 16–17, 103, 109, 183–4 n.33; see also Queer, queer-camp
   and theatricality, 27
catholicism 24, 99–100, 1032–3
Chaucer, Geoffrey
   The General Prologue to the Canterbury Tales, 98
Churchill, Charles
   ‘The Times’, 99
Chute, John, 25
the closet, 22, 29, 45, 46, 49, 51, 91, 95, 100
Coleridge, Samuel Taylor, 25
   Christabel, 144
   coming out, 22, 89–90
Conway, Henry Seymour, 26
Courtenay, William, 30
Cozens, Alexander, 35–6
cross-dressing, 76
   see also transvestitism
the demonic
  as queer, 65, 72, 84, 95, 108, 149, 161
  and sodomy, 69, 73
the double, 111, 160, 170 n.71
effeminacy, 24–5, 32, 43, 52, 55–6, 75–6, 78–80, 89, 90, 175 n.19
  and luxury, 80–3
effeminophobia, 29
extortion, 51, 68
  see also blackmail
Fordyce, James
  Addresses to Young Men (1777), 80
Franchi, Gregorio, 32
gay, 7–8
the Gaze
  and death, 73, 147, 149, 149
  as desire, 8, 57–8, 74, 101, 125–7, 131–2, 159, 162
  as discourse, 38–9, 47, 61, 162
  and gender, 6, 19, 56–7, 73, 101
  as sexualized, 18, 104–5, 139, 146, 158
  theories of, 19, 186 n.17
Gender
  appropriation of, 52, 87, 96, 103, 108–9, 124
  confusion, 8, 25, 86, 106
  hyperbolic, 16, 52, 55, 74, 174 n.15
  and social vigilance of, 8, 11, 31, 39, 161, 163
Godwin, William
  Caleb Williams; Things as They Are (1794), 110–30
  Fleetwood; Or, The New Man of Feeling (1806), 128
  The History of the Life of William Pitt, Earl of Chatham (1783), 117
Gothic
  and discourse, 4
  feminist criticism of, 2, 6
  and gender, 2
genre, 6, 65, 110–11
  male and female Gothic, 2, 4–6
  as politically conservative, 86
  writing, 110 n.2
Gray, Thomas, 26
  Elegy in a Country Churchyard (1751), 34
Grose, Francis
  The Antiquities of England and Wales (1773–1784)
Guthrie, William
  Reply to the Counter Address (1764)
heroes, as models of masculinity, 120–1
Hervey, John, 26
heteronormativity, 13, 25, 29, 68, 80, 117, 155, 168–3
heterosexuality, 3, 7, 11, 26–7, 33, 55, 89, 93, 119, 123
Hogg, James
  Confessions of a Justified Sinner (1824), 111
Home, Henry (Lord Kames)
  Elements of Criticism (1774), 61
  Sketches on the History of Man, 81
homoerotic, 8, 20–1
homophobia, 8–10, 29–30, 34, 39, 52, 53, 110, 127, 130, 167 n.34
homosexuality, 7, 9, 11
homosocial, 10, 41, 54, 88, 152, 154
horror, 1, 4–6, 70, 90
incest, 63, 78, 142, 85, 188 n.8, 136–7
interpretation of the body, 17–18, 63, 66, 101, 111, 127, 146, 149–50
Kenrick, William
  Love in the Suds (1772), 79
Law, John, 50
lesbianism, 63
The Lover’s Pacquet, 18
Lewis, Matthew Gregory
  The Castle Spectre, 91
  and cross-dressing, 40
  and Falcieri, Giovanni Battista, 43
  Journal of a West India Proprietor, 43
Lewis, Matthew Gregory – continued
The Monk, 87–109
and Princess Caroline, 42
as queer, 41–4
‘St Anthony the Second’, 41
and William Stuart, Charles, 43
Love Letters between a Certain Late Nobleman and the Famous
Mr Wilson (1723), 49

the Macaronis, 78
Macaulay, Thomas Babington, 25
Manley, Delarivière, 49
masochism, 70, 124
masquerades, 58–9
masters and servants, 42, 158
the maternal, 5, 75, 90–2
Maturin, Charles Robert
Fatal Revenge (1805), 157–8
Melmoth the Wanderer (1820)
Milton, John
Paradise Lost, 88
misogyny, 10, 29, 54–5
mollies, 7, 9, 51, 69
monstrosity, 6, 68–71, 86
Montague, Lady Mary Wortley, 26, 28
Murphy Jill
The Worst Witch (1974), 1

orientalism, 65, 86
outing, 29, 56

Paine, Tom
Rights of Man, 118
patriarchy, 10, 28, 32, 42, 54
performativity, 14–15, 28, 32, 36–7,
42, 52, 74–5, 130
physiognomy, 57
Polidori, John
and Glenarvon (1816), 138
The Vampyre (1819), 137–45
polymorphous perverse, 12, 87
Pope, Alexander, 26

Queer
definitions of, 7, 12–13, 61, 63, 77,
79, 116, 167 n.39, n.45, 180 n.1
invisibility of, 47, 106, 129
queer-camp, 103–4, 109
reading, 12, 14, 52, 59, 63, 125, 163
and Romantic period, 12, 14, 44,
65–6, 161–3, 168 n.51
theory, 13–15
and the unspeakable, 52, 115

Radcliffe, Ann, 105
The Italian (1797), 139, 146, 191 n.2
Reasons for the Growth of Sodomy (1749), 69

same-sex desire, 25
Scott, Sir Walter, 42
secrets
narratives about, 45, 47–8, 63–4,
111, 115, 122, 133–5, 148–51
sexuality, 7–8, 25
Shelley, Mary
Frankenstein (1818), 21–2, 143,
169 n.70
Shelley, Percy Bysshe
St Irvyne and Zastrozzi (1811), 17
Smith, Adam
The Theory of Moral Sentiments (1759), 120
sodomy, 8, 30, 33, 48–9, 114, 166 n.24
Stagg, John
The Vampyre (1810)
Sterne, Laurence
Tristram Shandy, 18, 169
straight, 11, 42
the sublime, 116–24, 123, 145, 185 n.10
the supernatural, 10, 18, 58, 60–2,
108–9, 111
terror, 4–5, 10, 22, 52, 53, 60, 108, 117
Thrale, Hester Lynch (later Mrs
Piozzi), 25, 31
transvestitism, 13, 76–7, 97, 179 n.24
the Uncanny, 46
unspeakable, 52, 56, 121, 148–9

Vampire(s)
and Gothic, 6, 138
and The Nightmare, 140–1
as queer, 138
in Romantic poetry, 142, 144–5
vigilance, 113, 128–9
Walpole, Horace
  *The Castle of Otranto* (1764), 45–64
  as effeminate, 25, 28–9
  *The Mysterious Mother*, 25
  as queer, 29
  and Shakespeare, 16

Walpole, Sir Edward, 49
Walpole, Sir Robert (Prime Minister), 24, 50
Wilde, Oscar, 8, 40
William Cole, Reverend, 24
the witch, 94
*The Wizard of Oz*, 1