A Thousand Words

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INTRODUCTION

2. Ibid., 32.
8. See Adrienne Munich and Melissa Bradshaw’s Introduction to their Amy Lowell, American Modern, xiv.
10. Ibid., 14.
Chapter 1

1. I use this term advisedly, knowing full well that sexual inversion, rather than homosexuality, was the dominant paradigm for understanding same-sex sexual attraction and non-normative gender behavior in this era. However, the term and concept of “homosexuality” was invented at this time (around 1892, according to Jonathan Ned Katz, Invention of Heterosexuality) as part of the invention of an equally pathologized “heterosexuality.” That notion of “homosexuality” as same-sex sexual attraction retains much of its original meaning today, though “heterosexuality” no longer implies the bisexuality it once did. As such, it does not seem to me to be historically inaccurate to suggest that Wilde’s notion of a community of men erotically and intellectually attracted to other men (yet not necessarily possessing feminine gender traits themselves) resembles latter-day notions of homosexuality far more than it does the concept of sexual and gender inversion popular in his era.


11. Ellmann, Oscar Wilde, 435.

12. Dick Hebdige, Hiding in the Light (New York: Routledge, 1989). It is important to note that Hebdige’s theory of subcultural resistance through style is anchored in large part to homosexual style, specifically to the queer use to which the writer Genet put a tube of Vaseline. See Dick Hebdige, Subculture: The Meaning of Style (New York: Routledge, 1981).
13. Whistler’s name appeared in the original draft as the murdered painter Basil Hallward (Ellmann, *Oscar Wilde*, 278).


18. Ibid.


24. For an excellent scholarly history of queer work on narcissism and Narcissus, as well as the elaboration of Narcissus as “the figure who rejects” (15), see Bruhm, *Reflecting Narcissus*


**Chapter 2**


4. Ellie Ragland, “The Relation between the Voice and the Gaze,” in


9. Ibid.


17. Ibid.

Chapter 3


5. My thanks to The Modern Language Association for permission to reprint this section which appeared in a longer form as “Kissing a Negress in the Dark”: Englishness as a Masquerade in Virginia Woolf’s *Orlando*,” *PMLA* 112:3 (May 1997): 393–404.

10. Djuna Barnes, *Ladies Almanack: showing their Signs and their tides; their Moons and their Changes; the Seasons as it is with them; their Eclipses and Equinoxes; as well as a full Record of diurnal and nocturnal Distempers* (Normal, Ill.: Dalkey Archive Press, 1992 [1928]), 6. Parenthetical citations of this novel refer to this edition.

**Chapter 4**

5. The most well-known recent use of Riviere appears in Judith Butler’s long discussion of “Womanliness as a Masquerade” in her book *Gender Trouble* (New York: Routledge, 1991), a book seen by many as inaugurating academic “queer theory.” Riviere is crucial to Butler’s notion of gender as performance, but even as she extends Riviere’s radical insight that there is no femininity outside the masquerade of femininity, Butler searches for depths, and at one point she even queries, “But does Riviere know the homosexuality of the woman in masquerade that she describes?” (52). This search for interiorities and essences, for the “sexual orientation or desire” (52), “melancholic identification” (50), and “sexual fantasy” (54) indicative of deep identity, is at odds with the way of being modern that Riviere observes and describes.

AFTERWORD