Notes

Introduction

1 Musical World 42 (18 June 1864), 386.
5 Symonds, Memoirs, p. 256.
6 Symonds, letter to Henry Graham Dakyns, 15 June 1864, in Letters, i, 479.


See Brett, Wood and Thomas, eds., Queering the Pitch; Hubbs, Queer Composition; Fred Everett Maus, ‘Masculine Discourse in Music Theory’, Perspectives of New Music 31.2 (1993), 264–93.


Ibid., p. 196.


Bersani, *Homos*, p. 76.


Ibid., p. 25.

Ibid., p. 6.


Ibid., p. xiii.

Ibid., p. 2.

Ibid., p. 7.


Ibid., p. 42.

Halberstam, *Queer Art*, p. 2.


53 Ibid., p. 173.
54 See Foucault, *The History of Sexuality*, 1 for the classic (if now contested) account of this process.
61 See for example work by Weliver and da Sousa Correa cited in notes 20 and 58 above.
64 Ian Biddle, *Music, Masculinity and the Claims of History: The Austro-German Tradition from Hegel to Freud* (Farnham: Ashgate, 2011).
Chapter 1


3 Havelock Ellis and John Addington Symonds, *Sexual Inversion*, ed. by Ivan Crozier (Basingstoke: Palgrave Macmillan, 2008). The first edition of *Sexual Inversion* (1897) was the product of collaborative authorship between Ellis and Symonds, although Symonds’s involvement was suppressed by his executor, Horatio Forbes Brown, following his death in 1893. Ellis subsequently published four significantly revised versions of the text between 1901 and 1915. For a discussion of this publication history, see Ivan Crozier, ‘Introduction: Havelock Ellis, John Addington Symonds and the Construction of Sexual Inversion’, in Ellis and Symonds, *Sexual Inversion*, pp. 1–86.

4 Ibid., p. 195.


6 Cited in Ibid., p. 295.


See Barbara Fassler, ‘Theories of Homosexuality as Sources of Bloomsbury’s Androgyny’, *Signs* 5 (1979), 237–51.


Ibid., p. 397.


Ibid., p. 396.
37 *Teleny, or, the Reverse of the Medal* (New York: Mondial, 2006).
38 Ibid., p. 2.
39 Ibid.
46 Ibid., p. 33.
48 Ibid., p. 111.
51 Ibid., p. 296.
52 Ibid., p. 297.
54 I am grateful to Victoria Roskams, whose paper “‘She would look exactly like Richard Wagner if she were only more feminine’: Ethel Smyth and the Literature of Male Gatekeeping’ at the Word and Music Association Forum’s ‘Words, Music and Marginalisation’ conference at the University of St Andrews in September 2020 explored this issue.


Ibid., p. 460.

Ibid., p. 461.

For a detailed discussion of Victorian musical salon culture, see Weliver, *Mary Gladstone and the Victorian Salon*, pp. 87–124.


75 Lennox Amott, response to ‘Manliness in Music’, Musical Times 30 (1 October 1889), 620.
77 For a range of perspectives on Lee’s work, see Patricia Pulham and Catherine Maxwell, eds., Vernon Lee: Decadence, Ethics, Aesthetics (Basingstoke: Palgrave Macmillan, 2006).
85 Symonds, ‘Cherubino at the Scala Theatre’, p. 259.
86 Ibid.
87 Ibid., pp. 261–62.
90 Symonds, ‘Cherubino at the Scala Theatre’, p. 270.

Ibid., p. 940.

Ibid., p. 904.

Ibid., p. 911.

Ibid., p. 939.

Symonds, ‘Cherubino at the Scala Theatre’, p. 269.

Ibid., pp. 277–78.


Ibid., p. 68.


Symonds, letter to Henry Graham Dakyns, 1 December 1866, in *Letters*, i, 682.


Ellis and Symonds, *Sexual Inversion*, p. 144.


Ibid., p. 46. For the connection of Wells’s Angel with the homophonic persecution of Wilde, see Yoonjoung Choi, ‘The Wonderful Visit and the Wilde Trial’, *The Wellsian* 31 (2008), 43–55.


Prime-Stevenson, *Imre*, p. 84.


Ibid.

Ibid., p. 118.


120 Ibid., p. 93.
121 Ibid., p. 100.
122 Ibid., p. 106.
127 Ibid., p. 154.
128 Ibid.
129 Ibid., p. 136.
130 Ibid., p. 137.
131 Ibid.
132 Ibid., pp. 137–38.


Ibid., p. 136.


Ibid., pp. 260–61.


Ibid.


Ibid., pp. 882–84.


Vernon Lee, Miss Brown, 3 vols. (Edinburgh: Blackwood, 1884), iii, 88.


162 Ibid., pp. 119 and 486.
166 Brett, ‘Music, Essentialism, and the Closet’.
178 Alice James, letter to William James, 21 August 1888, pp. 146–47.
180 Ibid., p. 151.
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8 Ibid.
10 Ibid., p. 165.
11 Ibid., p. 169.
13 Ibid., p. 85.
Notes to pages 55–60

19 Ibid., pp. 17, 40.
20 Ibid., pp. 29, 30, 20.
27 See Sedgwick, ‘Shame, Theatricality and Queer Performativity’, p. 61.
29 Ibid., pp. 27, 28.


Walter Pater, letter to George Grove, 4 December 1878, in *Letters*, p. 35.


Walter Pater, ‘Denys l’Auxerrois’, *Macmillan’s Magazine* 54 (October 1886), 413–23, hereafter referred to parenthetically in the text as DA.


56 Ibid., p. 104.
57 Ibid., p. 114.
58 Ibid.
61 Pater dwells upon the Oedipal dynamics of the relationship between Dionysus and Semele in ‘A Study of Dionysus’. Semele, he notes, died in shame, having been shunned for her impiety; Dionysus descends to Hades in order to ‘bring her up from hence’ (769). Denys’s relocation of his mother’s body to consecrated ground is clearly meant as a parallel to Dionysus’s descent to the underworld.
65 Parallels between Christ and Dionysus were drawn frequently in the nineteenth-century German myth criticism that formed the basis of Pater’s mythological studies (as detailed in Connor, ‘Myth as Multiplicity’). See George S. Williamson, *The Longing for Myth in Germany: Religion and Aesthetic Culture from Romanticism to Nietzsche* (Chicago: University of Chicago Press, 2004).
71 Charles Martindale, ‘Introduction: Pater and Antiquity’, in *Pater the Classicist: Classical Scholarship, Reception, and Aestheticism*, ed. by Charles Martindale,
73 Ibid., p. 795.
74 Ibid., p. 801.
75 Pater, Plato and Platonism, p. 49.
76 Ibid., p. 63.
77 Ibid., p. 36.
79 Ibid., pp. 795–97.
80 Ibid., p. 804.
81 Pater, Plato and Platonism, p. 63.
86 See Colby, Vernon Lee: A Literary Biography, pp. 149–52.
89 Ibid.
91 Dellamora, ‘Productive Decadence’, p. 543.
93 Ibid., pp. 930, 932 and 938.
94 Ibid., p. 939.
95 Vernon Lee, ‘Gospels of Anarchy’, Contemporary Review 74 (July 1898), 75–90 (p. 87).


For an account of Pater’s engagement with Heine and the figure of the exiled god see J. S. Harrison, ‘Pater, Heine and the Old Gods of Greece’, *PMLA* 39.3 (1924), 655–86.


Ibid.


Oscar Wilde, letter to Carlos Blacker, 9 March 1898, in *Complete Letters*, p. 1035. See also letter to Frank Harris, February 1898, ibid., p. 1025.


Ruskin, *The Queen of the Air*, p. 77.

Ibid., p. 75.

Ibid., p. 76.

See Foucault, *The History of Sexuality*, 1, 139.

Ibid.

Havelock Ellis, letter to Symonds, 3 January 1893, cited in Symonds, *John Addington Symonds and Homosexuality*, pp. 238–39 (p. 239). There is no record of Ellis or Symonds having approached Lee to ask her to act as a ‘case study’ for *Sexual Inversion*; it seems likely that Ellis’s reservations about Lee’s willingness to participate in their scientific investigations would have been confirmed had they done so.


repr. in *Beauty and Ugliness and Other Studies in Psychological Aesthetics* (London: John Lane, The Bodley Head, 1912).

130 William James, ‘What Is an Emotion?’, *Mind* 9 (1884), 188–205 (pp. 189–90). This position became known as the ‘James–Lange hypothesis’. The Danish physiologist Carl Lange formulated a near-identical theory of emotion independently of James.


133 Lee, ‘Recent Aesthetics’.


137 See the copies of these volumes, with Lee’s marginalia, held in the Vernon Lee Collection at the British Institute, Florence.


139 Ibid., p. 221.


146 See, for example, Love, *Feeling Backward*.


See *Symons: Selected Letters*, p. 118.


Blickstein and Benko, *Chopin’s Prophet*, p. 171.

Ibid., p. 217.


Ibid., p. 239.

Ibid., pp. 239 and 247.

Ibid., p. 239.

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Chapter 3

2 Symonds, letter to Arthur Symons, 13 June 1892, in Letters, iii, 691; Symonds, letter to Horatio Forbes Brown, 27 April 1891, in Letters, iii, 571.
5 The term ‘pederastic’ is used here to denote both the age difference between the child singer and the adult listener, and the manner in which this listening experience becomes eroticized. In this context, it does not purport to reflect the wider associations – particularly in Symonds’s writings – with the specifically Ancient Greek sense of ‘paiderastia’.
7 Pulham, ‘The Castrato and the Cry’.
10 Koestenbaum, *The Queen’s Throat*.
13 See Bravmann, *Queer Fictions of the Past*.
Age Difference, Corruption of Youth and the Making of Sexual Inversion’, *English Studies* 94.2 (2013), 139–53.
20 Funke, ‘We Cannot Be Greek Now’, p. 140.
22 Louise A. Jackson, *Child Sexual Abuse in Victorian England* (London: Routledge, 2000), pp. 100–01. As Jackson observes, a ‘confusing and complicated’ collection of laws relating to the indecent assault of boys gradually raised the effective age of consent from thirteen years to sixteen years between the mid-nineteenth century and the 1920s (sexual relations between men were illegal throughout the period). Ibid., p. 14.
27 Ibid., p. 188.


37 Ibid., pp. 4–5.

38 Jackson, *Child Sexual Abuse*, p. 114.


45 Stubbs, *Practical Hints*, p. 36.

46 Stubbs, *Current Methods*, p. 3.

47 Ibid.


51 Ibid., p. 221.


54 Koestenbaum, *The Queen’s Throat*, p. 155.


69 This musical fragment from a violin sonata by Proust’s fictional composer Vinteuil occurs most notably in *Du côté de chez Swann*, the first volume of *À la recherche du temps perdu*. See Marcel Proust, *In Search of Lost Time, i: Swann’s Way*, trans. by C. K. Scott Moncrieff and others (London: Vintage, 1996).


Symonds, letter to Charlotte Symonds, 3 August 1860, in *Letters*, 1, 252.


Symonds, letter to Charlotte Symonds, 26 May 1863, in *Letters*, 1, 396.


Symonds, letter to Charlotte Symonds, 4 December 1861, in *Letters*, 1, 324.


Ibid., p. 260.

Symonds, ‘In the Key of Blue’, in *In the Key of Blue and Other Prose Essays* (London: Elkin Mathews, 1893), pp. 1–16.


Symonds, letter to Charlotte Symonds, June 1859, in *Letters*, 1, 191.

Symonds, letter to Charlotte Symonds, 9 April 1862, in *Letters*, 1, 341.

Symonds, letter to Charlotte Symonds, 26 August 1861, in *Letters*, 1, 308.

Symonds, letter to Charlotte Symonds, 12 October 1861, in *Letters*, 1, 313.

See Phyllis Grosskurth, *John Addington Symonds: A Biography* (London: Longmans, 1964), pp. 42–49; Brady, *Masculinity and Male Homosexuality*, pp. 166–70. Brady’s account is inaccurate in suggesting that Symonds was twenty when he first met the seventeen-year-old Dyer (Ibid., p. 169). The precise date of their first meeting (10 April 1858) is stated in the *Memoirs*, p. 156.
96 For the central importance of Plato to Symonds’s understanding of same-sex desire see Dowling, *Hellenism and Homosexuality*; Evangelista, ‘Platonic Dons, Adolescent Bodies’.
98 Ibid., pp. 156–57.
99 Ibid., p. 158.
101 Symonds, letter to Charlotte Symonds, 15 September 1859, in *Letters*, 1, 204–06. While the editors of Symonds’s letters suggest that this was ‘probably a local youth who was an amateur singer’, it seems more likely – given the assembled company – to have been Alfred Brooke, who was at that time a chorister at Bristol Cathedral. The music Brooke sang was likely to have been the second movement of Felix Mendelssohn’s setting of Psalm 42, ‘Meine Seele dürstet nach Gott’.
103 Ibid., p. 195.
104 There is a degree of uncertainty as to when Symonds first read Whitman. In *Walt Whitman: A Study* (London: Nimmo, 1893), pp. 158–59, Symonds suggests that Frederic Myers first introduced him to poems from ‘Calamus’ in autumn 1865, whereupon he immediately bought a copy of *Leaves of Grass*. However, Symonds’s letters to Dakyns suggest that his first sustained engagement with Whitman’s verse occurred somewhat later, in February 1867: letter to Henry Graham Dakyns, 2 February 1867, in *Letters*, 1, 696.
109 Symonds, letter to Charlotte Symonds, April 1859, in *Letters*, 1, 182.
110 Symonds, letter to Charlotte Symonds, 20 June 1858, in *Letters*, 1, 149.
112 Ibid., p. 203.
113 For further details see Howard J. Booth, ‘Same-Sex Desire, Ethics and Double-Mindedness: The Correspondence of Henry Graham Dakyns, Henry Sidgwick and John Addington Symonds’, *Journal of European Studies* 32 (2002), 283–301.
114 Rousseau, ‘You Have Made Me Tear the Veil from Those Most Secret Feelings’.
115 Symonds, letter to Charlotte Symonds, 9 November 1862, in *Letters*, 1, 370.
116 Symonds, letter to Charlotte Symonds, October 1858, in *Letters*, 1, 168.
117 Symonds, letter to Charlotte Symonds, 1 November 1858, in *Letters*, 1, 171.
Rousseau, ‘You Have Made Me Tear the Veil from Those Most Secret Feelings’.

Symonds, Memoirs, p. 170.

Ibid., p. 178. As Rousseau has noted, Shorting was also involved in a scandal with a chorister at Christ Church Cathedral.

Ibid., p. 180.


Magdalen College Archives, MS 881 (among loose papers facing p. 81, dated June 1875), cited in Wollenberg, Music at Oxford, p. 201.

Magdalen College Archives, PR/2/6, p. 450 (from the notebook of Frederick Bulley), cited in d’Ancona and others, ‘Every One of Us Is a Magdalen Man’, p. 500.


Cook, London and the Culture of Homosexuality, p. 96.

Forster, Maurice, p. 28.

See for example Weeks, Sex, Politics and Society, pp. 56–57.


As Cyril Ehrlich has noted, music teaching and musical performance in England in the nineteenth century were, in most cases, poorly paid, and musicians in general were of a low social standing; see The Music Profession in Britain since the Eighteenth Century: A Social History (Oxford: Clarendon Press, 1985), pp. 123–25. Even the few permanent posts at established institutions offered scant financial rewards: John Stainer, for example, received only £120 a year from Magdalen College in 1860 for playing the organ and training the choir; see Peter Charlton, John Stainer and the Musical Life of Victorian Britain (Newton Abbot: David & Charles, 1984), p. 22.

Census information from 1861, 1871, 1881 and 1901.

Rousseau, ‘You Have Made Me Tear the Veil from Those Most Secret Feelings’, p. 196, n. 22.

Ibid.


See Love, Feeling Backward; Edelman, No Future.

139 Ashley, How High, pp. 41–56.
150 For example, Little Nell in Charles Dickens’s Old Curiosity Shop (1841), Helen Burns in Charlotte Bronte’s Jane Eyre (1847) or Dolcino in Henry James’s ‘The Author of Beltraffio’ (1884).
152 Symonds, Memoirs, p. 65.

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163 Rosolato, ‘La voix’, p. 78.
164 Ibid., p. 85.
165 Ibid., p. 82.
166 Anzieu, The Skin Ego, p. 10.
167 Ibid., p. 158.
170 Connor, Dumbstruck, p. 23.

Chapter 4

6 Vernon Lee, Studies of the Eighteenth Century in Italy, 2nd ed. (London: Fisher Unwin, 1907), p. xxi, hereafter referred to parenthetically in the text as SEC.
8 See Anzieu, The Skin Ego; Serres, The Five Senses; Connor, The Book of Skin.
9 Sedgwick, Touching Feeling; Ahmed, Queer Phenomenology, pp. 106–07.


Ibid., p. 120.


Pater, ‘Winckelmann’, pp. 84 and 104.


For a broader discussion of ‘transgressive sexualities’ in ‘The Violin’, and other stories by Marsh, see Vuohelainen, *Richard Marsh*.


As Doğantan-Dack suggests in her discussion of the phenomenology of pianistic touch, it is important to acknowledge a distinction between the ‘objective body’ investigated through the empirical methods of the experimental sciences and the ‘lived and living body, with its pulsating inner life and particular point of view’ investigated by phenomenological accounts of experience. See ‘In the Beginning Was Gesture’, p. 247.


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For a consideration of the significance of touch in Teleny from an alternative perspective, see also Colette Colligan, ‘Teleny, the Secret Touch, and the Media Geography of the Clandestine Book Trade (1880–1900)’, in Media, Technology, and Literature, in the Nineteenth Century, ed. by Colette Colligan and Margaret Linley (Farnham: Ashgate, 2011), pp. 215–38.

For an authoritative recent discussion of music and queer subcultures in Forster’s work, with a particular focus on life-writing, see Tsung-Han Tsai, ‘Music as Queering in E. M. Forster’s “Goldsworthy Lowes Dickinson”’, Music and Letters 99.1 (2018), 1–15.


Ellis and Symonds, Sexual Inversion, p. 146.


Forster, Journals and Diaries, ii, 165.

Ibid., p. 169.

See Sutton, Aubrey Beardsley.

See, for example, George Eliot’s complaint that Wagner’s Tannhäuser lacks melodic interest, in ‘Liszt, Wagner and Weimar’, Fraser’s Magazine 52 (July 1855), 48–62.


Forster, Maurice, p. 138.


Judith Butler, Frames of War: When Is Life Grievable? (London: Verso, 2009), p. 53. See, for example, Grosz, Volatile Bodies; Ahmed, Queer Phenomenology;
Notes to pages 159–162


83 Fillion, *Difficult Rhythm*, p. 165.


89 For Forster’s pianism and his sustained interest in Beethoven’s piano sonatas, see Fillion, *Difficult Rhythm*, pp. 108–22.


92 Ibid.

Ibid.


See Anzieu, *The Skin Ego*.


Sutton, ‘Killing the Pianist’, p. 60.


See Gunn, Vernon Lee – Violet Paget, p. 229. Fry himself wrote to Lee praising her ‘fascinating book’. While Lee’s response was gracious in tone, she perhaps hinted that she felt her contribution to the aesthetics of the Bloomsbury circle had gone unacknowledged: ‘you are quite right that I haven’t had the recognition, especially from my equals (or betters!) which I should have liked when I was young […] But what the letter does make up for is the incurable disappointment (even at seventy-six) of finding all my work on aesthetics utterly wasted . . .’ (cited ibid., p. 230).


Vicinus, ‘A Legion of Ghosts’.


Dinshaw, *Getting Medieval*, p. 3.

Ibid., p. 1.


See Love, *Feeling Backward*.


For further background on *Studies of the Eighteenth Century in Italy* see Hilary Fraser, ‘Regarding the Eighteenth Century: Vernon Lee and Emilia
Notes to pages 170–177


Chapter 5


Darwin, Descent of Man, 11, 336, n. 33.

Ibid., II, 337.


‘The Musical Descent of Man’, The Orchestra 16 (21 April 1871), 43.


42 Stefan Hawlin and Michael Meredith, note to line 235, in Browning, ‘Charles Avison’, p. 223.
45 See Browning, *Parleyings*, p. 118.
51 Merivale, Pan the Goat God, p. 172.
52 Peraino, Listening to the Sirens, p. 22.
53 Robert Louis Stevenson, Pan’s Pipes (Cambridge, MA: Riverside, 1910), pp. 11 and 16.
55 Morgan, ‘Reimagining Masculinity’.
57 Ibid.
64 Forster, Commonplace Book, p. 18.
68 Ovid, Metamorphoses, p. 57.
74 See, for example, Acton, The Functions and Disorders of the Reproductive Organs, p. 288.
76 Forster, Maurice, p. 216.
77 Forster later acknowledged indirect influence of Machen’s text in a radio broadcast in 1943: ‘even when one had not read Machen, his influence was in the air’, see E. M. Forster, ‘Some Books: Machen, Graves and Others’, in The Creator as Critic and Other Writings, ed. by Jeffrey M. Heath (Toronto: Dundurn, 2008), pp. 267–70 (p. 268).
78 Zon, Music and Metaphor, pp. 116–74.

Coda


