

MUSIC AND THE QUEER BODY  
IN ENGLISH LITERATURE  
AT THE *FIN DE SIÈCLE*

Drawing on an ambitious range of interdisciplinary material, including literature, musical treatises and theoretical texts, *Music and the Queer Body* explores the central place music held for emergent queer identities in the late nineteenth and early twentieth centuries. Canonical writers such as Walter Pater, E. M. Forster and Virginia Woolf are discussed alongside lesser-known figures such as John Addington Symonds, Vernon Lee and Arthur Symonds. Engaging with a number of historical case studies, Fraser Riddell pays particular attention to the significance of embodiment in queer musical subcultures and draws on contemporary queer theory and phenomenology to show how writers associate music with shameful, masochistic and anti-humanist subject positions. Ultimately, this study reveals how literary texts at the *fin de siècle* invest music with queer agency: to challenge or refuse essentialist identities, to facilitate reconceptions of embodied subjectivity and to present alternative sensory experiences of space and time. This title is also available as Open Access on Cambridge Core.

DR FRASER RIDDELL is Assistant Professor in Literary Medical Humanities at Durham University. Recent publications include articles in *Victorian Literature and Culture* and the *Journal of Victorian Culture*, as well as a chapter in the *Oxford Handbook of Decadence*. He previously taught at Trinity College, Oxford, and the University of St Andrews.

CAMBRIDGE STUDIES IN NINETEENTH-CENTURY LITERATURE  
 AND CULTURE

FOUNDING EDITORS

Gillian Beer, *University of Cambridge*  
 Catherine Gallagher, *University of California, Berkeley*

GENERAL EDITORS

Kate Flint, *University of Southern California*  
 Clare Pettitt, *King's College London*

*Editorial Board*

Isobel Armstrong, *Birkbeck, University of London*  
 Ali Behdad *University of California, Los Angeles*  
 Alison Chapman, *University of Victoria*  
 Hilary Fraser, *Birkbeck, University of London*  
 Josephine McDonagh, *University of Chicago*  
 Elizabeth Miller, *University of California, Davis*  
 Hillis Miller, *University of California, Irvine*  
 Cannon Schmitt, *University of Toronto*  
 Sujit Sivasundaram *University of Cambridge*  
 Herbert Tucker, *University of Virginia*  
 Mark Turner, *King's College London*

Nineteenth-century literature and culture have proved a rich field for interdisciplinary studies. Since 1994, books in this series have tracked the intersections and tensions between Victorian literature and the visual arts, politics, gender and sexuality, race, social organization, economic life, technical innovations, scientific thought – in short, culture in its broadest sense. Many of our books are now classics in a field which since the series's inception has seen powerful engagements with Marxism, feminism, visual studies, post-colonialism, critical race studies, new historicism, new formalism, transnationalism, queer studies, human rights and liberalism, disability studies and global studies. Theoretical challenges and historiographical shifts continue to unsettle scholarship on the nineteenth century in productive ways. New work on the body and the senses, the environment and climate, race and the decolonization of literary studies, biopolitics and materiality, the animal and the human, the local and the global, politics and form, queerness and gender identities, and intersectional theory is re-animating the field. This series aims to accommodate and promote the most interesting work being undertaken on the frontiers of nineteenth-century literary studies, connecting the field with the urgent critical questions that are being asked today. We seek to publish work from a diverse range of authors, and stand for anti-racism and anti-colonialism and against discrimination in all forms.

*A complete list of titles published will be found at the end of the book.*

MUSIC AND THE QUEER BODY  
IN ENGLISH LITERATURE  
AT THE *FIN DE SIÈCLE*

FRASER RIDDELL

*Durham University*



CAMBRIDGE  
UNIVERSITY PRESS

Cambridge University Press  
 978-1-108-83920-4 — Music and the Queer Body in English Literature at the Fin de Siècle  
 Fraser Riddell  
 Frontmatter  
[More Information](#)

**CAMBRIDGE**  
 UNIVERSITY PRESS

University Printing House, Cambridge CB2 8BS, United Kingdom  
 One Liberty Plaza, 20th Floor, New York, NY 10006, USA  
 477 Williamstown Road, Port Melbourne, VIC 3207, Australia  
 314–321, 3rd Floor, Plot 3, Splendor Forum, Jasola District Centre, New Delhi – 110025, India  
 103 Penang Road, #05–06/07, Visioncrest Commercial, Singapore 238467

Cambridge University Press is part of the University of Cambridge.

It furthers the University's mission by disseminating knowledge in the pursuit of education, learning, and research at the highest international levels of excellence.

[www.cambridge.org](http://www.cambridge.org)

Information on this title: [www.cambridge.org/9781108839204](http://www.cambridge.org/9781108839204)

DOI: 10.1017/9781108989541

© Cambridge University Press 2022

This publication is in copyright. Subject to statutory exception and to the provisions of relevant collective licensing agreements, with the exception of the Creative Commons version the link for which is provided below, no reproduction of any part of this work may take place without the written permission of Cambridge University Press.

An online version of this work is published at [doi.org/10.1017/9781108989541](https://doi.org/10.1017/9781108989541) under a Creative Commons Open Access license CC-BY-NC 4.0 which permits re-use, distribution and reproduction in any medium for non-commercial purposes providing appropriate credit to the original work is given and any changes made are indicated. To view a copy of this license visit <https://creativecommons.org/licenses/by-nc/4.0>

All versions of this work may contain content reproduced under license from third parties. Permission to reproduce this third-party content must be obtained from these third-parties directly.

When citing this work, please include a reference to the DOI 10.1017/9781108989541

First published 2022

*A catalogue record for this publication is available from the British Library.*

*Library of Congress Cataloging-in-Publication Data*

NAMES: Riddell, Fraser, 1987– author.

TITLE: Music and the queer body in English literature at the fin de siècle / Fraser Riddell.

DESCRIPTION: Cambridge, United Kingdom ; New York, NY : Cambridge University Press, 2022. |

SERIES: Cambridge studies in nineteenth-century literature and culture ; 137 | Includes bibliographical references and index.

IDENTIFIERS: LCCN 2021054043 (print) | LCCN 2021054044 (ebook) | ISBN 9781108839204 (hardback) | ISBN 9781108984584 (paperback) | ISBN 9781108989541 (epub)

SUBJECTS: LCSH: English literature—19th century—History and criticism. | English literature—20th century—History and criticism. | Music in literature. | Homosexuality in literature | Human body in literature. | Music and literature. | Homosexuality and literature. | Homosexuality and music. | Music—Physiological effect. | Queer theory. | BISAC: LITERARY CRITICISM / European / English, Irish, Scottish, Welsh | LCGFT: Literary criticism.

CLASSIFICATION: LCC PR468.M857 R53 2022 (print) | LCC PR468.M857 (ebook) | DDC 820.9/357808664—dc23/eng/20220207

LC record available at <https://lcn.loc.gov/2021054043>

LC ebook record available at <https://lcn.loc.gov/2021054044>

ISBN 978-1-108-83920-4 Hardback

Cambridge University Press has no responsibility for the persistence or accuracy of URLs for external or third-party internet websites referred to in this publication and does not guarantee that any content on such websites is, or will remain, accurate or appropriate.

‘Music –’ said Lucy, as if attempting some generality. She could not complete it . . .

E. M. Forster, *A Room with a View* (1908)

Cambridge University Press  
978-1-108-83920-4 — Music and the Queer Body in English Literature at the Fin de Siècle  
Fraser Riddell  
Frontmatter  
[More Information](#)

---

## *Contents*

<i>Acknowledgements</i>	<i>page</i> viii
Introduction	i
1 Music, Emotion and the Homosexual Subject	20
2 Flesh: Music, Masochism, Queerness	52
3 Voice: Disembodiment and Desire	99
4 Touch: Transmission, Contact, Connection	138
5 Time: Backward Listening	175
Coda	199
<i>Notes</i>	203
<i>Bibliography</i>	247
<i>Index</i>	275

## *Acknowledgements*

I would like to express my heartfelt thanks to the many people who made the completion of this book possible, and without whose help the process would have been much more arduous and much less enjoyable. Particular thanks are due to Simon James for his guidance and encouragement throughout the project, and to David Ashurst for many stimulating conversations that assisted me in developing my ideas. Stefano Evangelista and Patricia Waugh also offered invaluable support. I would especially like to acknowledge the vibrant interdisciplinary scholarly community fostered at Durham University by the Institute for Medical Humanities and the Centre for Nineteenth-Century Studies, both of which provided opportunities to consider my work from new perspectives. I also owe a sincere debt of gratitude to David Fuller and Corinne Saunders for their continual friendship, mentorship and encouragement over many years.

The following people have helped me to think in more creative ways about literature, music and everything else: Elizabeth Archibald, Marc Botha, Francesca Bratton, Oliver Clarkson, Sarah Collins, David Deutsch, Rick de Villiers, Kristen Franseen, Peter Garratt, Elsa Hammond, Joanna Heath, Roisín Laing, Sarah Lohmann, Jane Macnaughton, Catherine Maxwell, Martin Pickard, Joshua Pugh, Natalie Riley, Joseph Schultz, Tsung-Han Tsai, Benjamin Westwood, Angela Woods, Bennett Zon and Patrick Zuk. Work by Patricia Pulham, Emma Sutton and Phyllis Weliver provided the best model I could hope to follow as a scholar. Thank you also to Will Tattersdill for kind and helpful advice about publication.

For enthusiastic discussion of music over many years, I am grateful to Megan Price and Alex Fox. It all started with Jane Waters and Jason Orringe, whose dedication as teachers first introduced me to the joy of music. This book is also the product of the transformative sense of queer



*Acknowledgements*

ix

musical community provided by the London Philharmonic Choir, with whom I sang in the early years of the project's gestation.

This book would not have been possible without the assistance of a number of helpful and knowledgeable librarians and archivists. I would like to thank, in particular, Alyson Price for assistance at the British Institute in Florence, and the staff of Durham University Library, the British Library, the Bodleian Library and the National Library of Scotland. I am also grateful to colleagues at the Faculty of English Language and Literature, University of Oxford, and at Trinity College, Oxford, for offering the supportive environment in which the book was finished.

The project was supported by the Arts and Humanities Research Council and by the Wellcome Trust (209513/Z/17/Z), whose generosity allowed for open access publication. Other financial support for research activities was provided by the Department of English Studies, Durham University. My thanks also to the anonymous readers at Cambridge University Press for their generous and constructive suggestions, and to Fiona Little for her meticulous copy-editing. A section of Chapter 3 was previously published in *Victorian Literature and Culture* 48.3; I am grateful to Cambridge University Press for allowing me to include this material in revised form here. For permission to include my epigraph, I am grateful to the Provost and Scholars of King's College, Cambridge, and the Society of Authors, acting on behalf of the E. M. Forster Estate. The cover image is reproduced by permission of Durham University Library and Collections (SC+ 00699).

The book is dedicated to the memory of my grandmothers, May Riddell and Aileen Playfair. Things have a way, as the former was wont to say, of working themselves out.

Finally, thanks to Tom.

Cambridge University Press  
978-1-108-83920-4 — Music and the Queer Body in English Literature at the Fin de Siècle  
Fraser Riddell  
Frontmatter  
[More Information](#)

---