**Musicology 439: Graduate Seminar**

**Gender, Sexuality, & Music in the Early Modern Era**

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THIS COURSE will provide some introductory insights into some of the many intersections between music and ideas of gender and sexuality during the sixteenth-, seventeenth- and eighteenth centuries. We will consider late twentieth- and early twenty-first century histories and theories of gender and sexuality, particularly of the periods in question, but also some key ideas that are particularly applicable to early modern constructs of the body, selfhood, and gender identity, such as cross-dressing, castration, and forms of desire. In true seminar style, class meetings will consist of discussion of shared material plus presentations by individual students based on their particular interests within each set of topical parameters. It is hoped that, collectively, we can answer some of the open questions about gender and sexuality of the early modern era by using musical evidence, one of the fields most likely to be overlooked by professional scholars of the histories of gender and sexuality.

YOUR GRADE will be based primarily on weekly contributions to discussion (55%), and also on a research paper (45%). Since this is a graduate seminar, it is hoped that paper topics will help students explore areas for further research and possible conference presentation.

BOOKS AND MEDIA for this course are available at the Norris Center Bookstore, on the course Blackboard site, through Library Electronic Resources, and in the Library. There is also a Course Packet of readings available at QUARTET COPIES, which includes some “preprints” of soon-to-be-published material from a forthcoming collection of essays about music and sexuality in the sixteenth- and seventeenth centuries. The books that are available through the Bookstore ultimately constitute a core library of works on gender and sexuality studies, especially for the era under consideration. Students should choose which books to add to their personal libraries at this point, and which to read as library material; Katherine Crawford’s *European Sexualities, 1400-1800*, Craig Monoson’s *Divas in the Convent*,and Merry Wiesner’s *Women and Gender in Early Modern Europe, 2nd edition* constitute our core books. Those with serious interest in gender theory will probably want the classics by Butler, Foucault, Laqueur and/or McClary.

TECHNOLOGY POLICY. Students may use computers to share audio-, video-, and online print material during presentations, or to access websites when necessary to support a discussion point. Except in the case of an emergency of which the professor is informed in advance, all other uses and electronic devices are prohibited.

SCHEDULE OF CLASS MEETINGS

September 26. [Yom Kippur, and The Day Before the New Quarter Begins]

There is no class meeting today.

October 3. Histories, Theories, and Early Modern Sexualities:

Challenges to the Current Study of Music, 1500-1800

**Reading:**

Katherine Crawford, *European Sexualities, 1400-1800*, pp. 100-139.

Thomas Laqueur, *Making Sex: The Body and Gender from the Greeks to Freud*, pp.1-

113.

Craig A. Monson, *Divas in the Convent*, pp. 4-12.

Merry E. Weisner, *Women and Gender in Early Modern Europe*, third edition,

Introduction (pp. 1-16).

**Supplemental Reading:**

Alan Bray, *Homosexuality in Renaissance England*

Judith Butler, *Gender Trouble*, “Subversive Bodily Acts IV: Bodily Inscriptions,

Performative Subversions”

Michel Foucault, *The History of Sexuality: An Introduction* Volume I, section “The

Incitement to Discourse,” chapters “The Repressive Hypothesis” and “The

Perverse Implantation”

Michel Foucault, *The Order of Things: An Archaeology of the Human Sciences*, “The

Prose of the World”

Jean Howard, “Was There a Renaissance Feminism?,” in *A Companion to English*

*Renaissance Literature and Culture*, ed. Michael Hattaway, pp. 644-652

(available online through NUCAT)

Joan Kelly-Gadol, “Did Women Have a Renaissance?,” in *Women, History and Theory:*

*The Essays of Joan Kelly*, pp. 19-50.

James Knowles, “Sexuality: A Renaissance Category,” in *A Companion to English*

*Renaissance Literature and Culture*, ed. Michael Hattaway, pp. 674-689

(available online through NUCAT)

Lynn Hunt, *The Invention of Pornography: Obscenity and the Origins of Modernity*

(library electronic resource; connect through NUCAT)

Susan McClary, “Constructions of Gender in Monteverdi’s Dramatic Music,” in

*Feminine Endings: Music Gender and Sexuality*, pp. 35-52.

Eve Kosofsky Sedgwick, *Between Men: English Literature and Male Homosocial Desire*,

pp. 1-15 and 21-27.

Bruce Smith, *Homosexual Desire in Shakespeare’s England*, Chapter One (the rest of the

book is also recommended)

Sarah Toulalan, *Imagining Sex: Pornography and Bodies in Seventeenth-Century*

*England*

October 10. How to Be an Early Modern Man or Woman

**Your Task: After completing the assigned readings and any of the supplemental ones you choose, select a musical work from ca. 1500-1625 that illustrates some aspect of early modern masculinity or femininity and is not listed elsewhere on this syllabus, which you will present to the class in the context of the readings. Your work may be a piece, the dedication or introductory material to a musical work, or part of a theoretical treatise or instructional manual from the relevant years.**

**Reading:**

Katherine Crawford, *European Sexualities, 1400-1800*, pp. 1-54.

Natalie Zemon Davis, “Women on Top,” from *Society and Culture in Early Modern*

*France: Eight Essays by Natalie Zemon Davis* (Blackboard Library Resources).

Thomas Laqueur, *Making Sex: The Body and Gender from the Greeks to Freud*, pp. 114-

148.

Ian Maclean, *The Renaissance Notion of Woman*, chapters “Medicine, Anatomy,

Physiology” and “Ethics, Politics, Social Writing”

Merry E. Weisner, *Women and Gender in Early Modern Europe*, third edition, pp. 17-

53 (“Ideas and Laws Regarding Women”) and 276-302 (“Gender and Power”.

**Supplemental Reading:**

Linda Phyllis Austern, “’Alluring the Auditorie to Effeminacie: Music and the Idea of the

Feminine in Early Modern England,” *Music and Letters* 74 (1993), pp. 343-354.

Judith Butler, *Gender Trouble*, “Subjects of Sex/Gender/Desire II (The Compulsory

Order of Sex/Gender/Desire) -V (”Identity, Sex, and the Metaphysics of

Substance”).

Valeria Finucci, *The Manly Masquerade: Masculinty, Paternity, and Castration in the*

*Italian Renaissance*

Will Fisher, *Materializing Gender in Early Modern English Literature and Culture*

Christopher E. Forth, *Masculinity in the Modern West: Gender, Civilizatiojn and the*

*Body* chapters “Four Faces of Civilization, c. 1500-1750” and “Balancing Acts:

The Paradox of the Gentleman”

Marjorie Garber, *Vested Interests: Cross-Dressing and Cultural Anxiety*, pp. 21-32.

Bonnie Gordon, “Talking Back: The Female Voice in ‘Il ballo delle ingrate,” *Cambridge*

*Opera Journal* 11 (1999), pp. 1-30 (available on JSTOR; connect through Library

Electronic Resources)

Stephen Greenblatt, “Fiction and Friction,” in *Twelfth Night, or, What You Will: Texts*

*and Contexts*, ed. Bruce Smith

Jean Howard, “Was There a Renaissance Feminism?,” in *A Companion to English*

*Renaissance Literature and Culture*,

Ian Maclean, *The Renaissance Notion of Woman*, chapter “Law”

Stephen Orgel, *Impersonations: The Performance of Gender in Shakespeare’s England*,

Linda Pollock, “’Teach Her to Live Under Obedience’: The Making of Women in the

Upper Ranks of Early Modern England,” *Continuity and Change* 4 (1989), pp.

231-258 (course packet).

Guido Ruggiero, “Marriage Love, Sex, and Renaissance Civic Morality,” from Sexuality

and Gender in Early Modern Europe, ed. James Grantham Turner (course packet).

Guido Ruggiero, “Who’s Afraid of Giulia Napolitana? Pleasure, Fear, and Imagining the

Arts of the Renaissance Courtesan,” in *The Courtesan’s Arts: Cross-Cultural*

*Perspectives*, ed. Martha Feldman and Bonnie Gordon

Richard Wistreich, “Of Mars I Sing: Monteverdi Voicing Virility,” in *Masculinity and*

*Western Musical Practice*, ed. by Ian Biddle and Kirsten Gibson

Carla Zecher, “The Gendering of the Lute in Sixteenth-Century French Love Poetry,”

*Renaissance Quarterly* 53 (2000), pp. 769-791 *(available on JSTOR; connect through*

*Library Electronic Resources*)

October 17. The Erotics of Musical Performance:

**Gender, Sex, and Music Theory**

**Your Task (see the “Musical Works” section)**

**Reading:**

Bonnie J. Blackburn, “The Lascivious Career of B-Flat,” forthcoming in Massimo Ossi,

ed., Eros and Euterpe (course packet).

Leofranc Holford-Strevens, “Fa Mi La Mi So La: The Erotic Implications of Solmization

Syllables,” forthcoming in Massimo Ossi, ed., Eros and Euterpe (course packet).

Laura Macy, “Speaking of Sex: Metaphor and Performance in the Italian Madrigal,” *The*

*Journal of Musicology* 14 (1996), pp. 1-34 *(available on JSTOR; connect through Library*

*Electronic Resources*)

Stephen Orgel, *Impersonations: The Performance of Gender in Shakespeare’s England*,

chapter “The Performance of Desire”

Kate Van Orden, “Sexual Discourse in the Parisian Chanson: A Libidinous Aviary,”

*Journal of the American Musicological Society* 48 (1995), pp. 1-41 *(available on*

*JSTOR; connect through Library Electronic Resources*)

Richard Wistreich, “’Of Mars I Sing’: Monteverdi Voicing Virility,” in *Masculinity and*

*Western Musical Practice*, ed. Ian Biddle and Kirsten Gibson, pp. 67-93.

**Supplemental Reading:**

Alan Bray, *Homosexuality in Renaissance England*

Katherine Crawford, *European Sexualities, 1400-1800*, pp. 64-71, 190-93, 199-201 and

232-37.

Suzanne Cusick, *Francesca Caccini at the Medici Court*, chapter “Voice Lessons:

Introducing the Primo libro delle musiche”

Andrew Dell’Antonio, “Construction of Desire in Early Baroque Instrumental Music,” in

*Gender, Sexuality and Early Music*, ed. Todd Borgerding, pp. 199-226.

Martha Feldman, “The Courtesan’s Voice: Petrarchan Lovers, Pop Philosophy, and Oral

Traditions,” in *The Courtesan’s Arts: Cross-Cultural Perspectives*, ed. Martha

Feldman and Bonnie Gordon

Justin Flosi, “On Locating the Courtesan in Italian Lyric: Distance and the Madrigal

Texts of Costanzo Festa,” in *The Courtesan’s Arts: Cross-Cultural Perspectives*,

ed. Martha Feldman and Bonnie Gordon

Lynn Hunt, *The Invention of Pornography: Obscenity and the Origins of Modernity*

(library electronic resource; connect through NUCAT)

Susan McClary, “Constructions of Gender in Monteverdi’s Dramatic Music,” in

*Feminine Endings: Music Gender and Sexuality*, pp. 35-52.

Susan McClary, *Modal Subjectivities: Self-Fashioning in the Italian Madrigal*, relevant

chapters

Susan McClary, “Sexual Politics in Classical Music,” in *Feminine Endings: Music*

*Gender and Sexuality*, pp. 53-79.

Bruce Smith, *Homosexual Desire in Shakespeare’s England*, Chapter Two

Sarah Toulalan, *Imagining Sex: Pornography and Bodies in Seventeenth-Century*

*England*

Kate Van Orden, “An Erotic Metaphysics of Hearing in Early Modern France,” *The*

*Musical Quarterly* 82 (1998), pp. 678-691 *(available on JSTOR; connect through Library*

*Electronic Resources*)

Amanda Eubanks Winkler, “From Whore to Stuart Ally: Musical Venuses on the Early

Modern English Stage,” in *Musical Voices of Early Modern Women: Many-*

*Headed Melodies*, ed. Thomasin LaMay.

“Music and Masculinity in the Middle Ages” in *Masculinity and Western Musical*

*Practice*, ed. by Ian Biddle and Kirsten Gibson

**Musical Works:**

Students should choose two or three of the (sorts of) works discussed in the readings by Blackburn, Holford-Strevens, Macy, and/or Van Orden to analyze and present to the class from the analytical or interpretive perspectives of the assigned (and possibly supplemental) articles.

October 24. Sighs and Tears: Gendering Melancholia and Lament

**Your Task: Please choose one or more brief works (or short components of longer works) from ca. 1550-1650 that illustrate medical, theological, or philosophical ideas about men’s and/or women’s tears, sorrow, erotic melancholy, and/or orgasmic ejaculation as discussed in scholarship; some suggested starting-points are below, under “Musical Works.”**

**Reading:**

***some useful primary sources:***

Timothy Bright, *A Treatise of Melancholie* (selections)

Robert Burton, *The Anatomy of Melancholy* (selections)

René Descartes, *The Passions of the Soul*

Luigi Tansillo, *Lachrimae di San Pietro* (to use with Lasso work below)

Juan Luis Vives, *The Passions of the Soul*

***scholarship:***

Linda Phyllis Austern, “’For, Love’s a Good Musician’: Performance, Audition, and

Erotic Disorders in Early Modern Europe,” *The Musical Quarterly* 82 (1998), pp.

614-653 *(available on JSTOR; connect through Library Electronic Resources*)

Linda Phyllis Austern, “’My Mother Musicke’: Music and Early Modern Fantasies of

Embodiment, in *Maternal Measures: Figuring Caregivers in the Early Modern*

*Period*, ed. Naomi Miller and Naomi Yavneh, pp. 239-281.

Lawrence Babb, “Melancholy and the Elizabethan Man of Letters,” *The Huntington*

*Library Quarterly* 4 (1941), pp. 247-261 (available on JSTOR; connect through Library

Electronic Resources)

Gunter Bandmann, *Melancholie und Musik: Ikonographische Studien*

Donald Beecher, “The Essentials of Erotic Melancholy: The Exemplary Discourse of

Andre DuLaurens,” in Kenneth R. Bartlett *et al.*, eds., *Love and Death in the*

*Renaissance*

Mark Breitenberg, *Anxious Masculinity in Early Modern England*

Jeanice Brooks, “Catherine de Medicis, nouvelle Artemise: Women’s Laments and the

Virtue of Grief,” *Early Music* 27 (1999), pp. 419-435 *(available on JSTOR; connect*

*through Library Electronic Resources*)

Anne Vincent-Buffault, *The History of Tears: Sensibility and Sentimentality in France*

Tim Carter, “Lamenting Ariadne?,” *Early Music* 3 (1999), pp. 395-405 (available on JSTOR;

connect through Library Electronic Resources)

Suzanne Cusick, “’There Was Not One Lady Who Failed to Shed a Tear’: Arianna’s

Lament and the Construction of Modern Womanhood,” *Early Music* 22 (1994),

pp. 22-43 (available on JSTOR; connect through Library Electronic Resources)

Lesel Dawson, *Lovesickness and Gender in Early Modern English Literature*

*Alexander Fisher, “’Per mia particolare devotione’* Orlando di Lasso’s *Lagrimae de San*

*Pietro* and Cahtolic Spirituality in Counter-Reformation Rome,” *Journal of the*

*Royal Musical Association* 132 (2007), pp. 167-220.

Kirsten Gibson, “Music, Melancholy and Masculinity in Early Modern England,” in

*Masculinity and Western Musical Practice*, ed. Ian Biddle and Kirsten Gibson,

pp. 41-66.

Helen Hackett, “A Book, and Solitarinesss’: Melancholia, Gender, and Literary

Subjectivity in Mary Wroth’s *Urania*,” in *Renaissance Configurations:*

*Voices/Bodies/Spaces, 1580-1690* ed. by Gordon McMullan

Susan James, *Passions and Action: The Emotions in Seventeenth-Century Philosophy*

Alphonso Lingis, *Dangerous Emotions*

Niklas Luhmann, *Love as Passion: The Codification of Intimacy*

Anne MacNeil, “Weeping at the Water’s Edge,” *Early Music* 27 (1999), pp. 406-17

(available on JSTOR; connect through Library Electronic Resources)

Susan McClary, *Modal Subjectivities: Self-Fashioning in the Italian Madrigal*, relevant

chapters

Jennifer Radden, *The Nature of Melancholy*

Anthony Rooley, “New Light on John Dowland’s Songs of Darkness,” *Early Music* 11

(1983), pp. 153-165 (available on JSTOR; connect through Library Electronic Resources)

Juliana Schiesari, *The Gendering of Melancholia: Feminism, Psychoanalysis, and the*

*Symbolics of Loss on Renaissance Literature*

Kate Van Orden, “Female ‘complaintes’: Laments of Venus, Queens, and City Women in

Late Sixteenth-Century France,” *Renaissance Quarterly* 54 (2001), pp. 801-845

*(available on JSTOR; connect through Library Electronic Resources*)

Brian Vickers, “Figures of Rhetoric/Figures of Music?,” *Rhetorica* 2 (1984), pp. 1-44.

Mary Francis Wack, *Lovesickness in the Middle Ages*, especially pp. 1-30, 40-46, 62-66,

and 88-93.

Robin Headlam Wells, “Dowland, Ficino, and Elizabethan Melancholy,” *Elizabethan*

*Mythologies*, pp. 189-207.

**Musical Works:**

***any texted piece from any European country from ca. 1550-1620 about sighs, tears, sorrow, or imitation of erotic union, starting with, but not necessarily limited to:***

John Dowland, “Burst Forth My Tears,” “Flow My Tears,” “Go Crystal Tears,” “I Saw

My Lady Weep,” “If Floods of Tears,” “In Darkness Let Me Dwell,” “Lachrimae,

or Seven Tears,” and “Sorrow Stay”

Anthony Holborne, “The Image of Melancholly,” and “The Teares of the Muses”

Tobias Hume, “I am Melancholy”

Orlando di Lasso, *Lagrimae di San Pietro*

Claudio Monteverdi, “Lamento d’Arianna,” “Non havea Febo ancora (Lamento della

ninfa,” “Si! Chi’oi vorrei morire,” and other madrigals referring to tears,

lamentation, or sexual completion

Barbara Strozzi, “Lagrime mie” from Opus 7(streamed audio on Blackboard), “Voglio

morire,” or other madrigals referring to tears or lamentation in love

October 31. Cross-Dressing , or what shall I call thee when thou art a man\*

Happy Hallowen

. . . don’t forget to cross-dress to impress, or at least accept treats for your tricks ☺

**Your Task: After you finish the reading, choose a sixteenth- or seventeenth-century work that features cross-dressing and/or cross-voicing other than a masque, ballet, English opera or French opera (we’ll get to those later) to which to apply the ideas from the assigned and possibly supplemental readings; you may begin with the list of suggested works below.**

**Reading:**

Linda Phyllis Austern, “’No Women Are Indeed’: The Boy Actor as Vocal Seductress in

Late Sixteenth- and Early Seventeenth-Century English Drama,” in *Embodied*

*Voices: Representing Female Vocality in Western Culture* ed. Leslie C. Dunn and

Nancy A. Jones, pp. 83-102

Richmond Barbour, “’When I Acted Young Antinous’: Boy Actors and the Erotics of

Jonsonian Theater,” *PMLA* 110 (1995), pp. 1006-1022 *(available on JSTOR; connect*

*through Library Electronic Resources*)

Mark Breitenberg, *Anxious Masculinity in Early Modern England*

Dympna Callaghan, *Shakespeare Without Women: Representing Gender and Race on the*

*Renaissance Stage* (also available as an online book; connect through NUCAT)

Will Fisher, *Materializing Gender in Early Modern English Literature and Culture*

Claire Fontijn, “The Virgin’s Voice: Representations of Mary in Seventeenth-

Century Italian Song,” in *Maternal Measures: Figuring Caregivers in the Early*

*Modern Period*, ed. Naomi Miller and Naomi Yavneh

Marjorie Garber, *Vested Interests: Cross-Dressing and Cultural Anxiety*, pp. 32-40,

67-77, and 142-44.

Bonnie Gordon, *Monteverdi’s Unruly Women*, section on Clorinda

David Kuchta, “The Semiotics of Masculinity in Renaissance England,” from Sexuality

and Gender in Early Modern Europe, ed. James Grantham Turner (course packet).

Laura Levine, *Men in Women’s Clothing: Anti-Theatricality and Effeminzation, 1579-*

*1642*

Stephen Orgel, *Impersonations: The Performance of Gender in Shakespeare’s England*,

chapters “Call Me Ganymede” and “Masculine Apparel”

Phyllis Rackin, “Androgyny, Mimesis, and the Marriage of the Boy Heroine on the

English Renaissance Stage,” *PMLA* 102 (1987), pp. 29-41 *(available on JSTOR;*

*connect through Library Electronic Resources*)

.Pilar Ramos López, “Mujeres, música y teatro en el Siglo de Oro,” in *Música y mujeres:*

*Género y poder*, ed. Marisa Manchado Torres

Tracy Sedinger, “’If Sight and Shape be True’: The Epistemology of Crossdressing on

the London Stage,” *Shakespeare Quarterly* 48 (1997), pp. 63-79 *(available on*

*JSTOR; connect through Library Electronic Resources*)

Richard Wistreich, “’Of Mars I Sing’: Monteverdi Voicing Virility,” in *Masculinity and*

*Western Musical Practice*, ed. Ian Biddle and Kirsten Gibson, pp. 67-93.

**Supplemental Reading:**

Pedro Calderón de la Barca, *La purpura de la rosa (for use with Torrejon y Velasco work*

*below)*

Wendy Beth Heller, *Emblems of Eloquence: Opera and Women’s Voices in Seventeenth-*

*Century Venice*, chapter “The Nymph Calisto and the Myth of Female Pleasure”

(also available as an electronic book online; connect through NUCAT) *for use with Cavalli opera*

*Below*

Eve Kosofsky Sedgwick, *Between Men: English Literature and Male Homosocial Desire*,

pp. 21-27.

Torquanto Tasso, *Gerusalemme liberate*, battle between Tancred and Clorinda *(for use*

*with Monteverdi work below*)

**Some Suggested Musical/Theatrical Works:**

Pier Francesco Cavalli, *La Calisto* (streamed audio on Blackboard)

Pier Francesco Cavalli, *La Calisto*, ed. Jennifer Williams Brown (score)

Thomas Dekker, *Blurt, Master-Constable, or, The Spaniard’s Night Walk*

Claudio Monteverdi, *Combatimento di Tancredi e Clorinda*

William Shakespeare, *As You Like It*

Thomas Torrejon y Velasco, *La purpura de la rosa*

any lullaby composed by a man to words in the narrative voice of the Virgin Mary [for

suggestions, see Claire Fontijn, “The Virgin’s Voice: Representations of Mary in

Seventeenth-Century Italian Song,” in *Maternal Measures: Figuring Caregivers*

*in the Early Modern Period*, ed. Naomi Miller and Naomi Yavneh; or Linda

Phyllis Austern, “Women’s Musical Voices in Sixteenth-Century England,” *Early*

*Modern Women: An Interdisciplinary Journal* 3 (2008), pp. 127-152]

(additional works with singing characters by Ben Jonson, John Marston, William Shakespeare, or other pre-Restoration English playwrights for all-male theatre)

**Just for Fun:** Watch “Shakespeare in Love” or “Stage Beauty” (video streamed on

Blackboard)

\**without apology to William Shakespeare, As You Like It I, iii, 119.*

November 7. Women (creating) Without Men: Sacred and Profane

**Reading:**

Jane L. Baldauf-Berdes, *Women Musicians of Venice: Musical Foundations 1525-1855*

Jane Bowers, “The Emergence of Women Composers in Italy, 1566-1700,” in *Women*

*Making Music: The Western Art Tradition*, ed. Jane Bowers and Judith Tick, pp.

121-125

Katherine Crawford, *European Sexualities, 1400-1800*, pp. 85-89 and 172-77.

Suzanne Cusick, “’To Win the Girl’: or Francesca as Object of Desire” and “Power, Desire, and Women Among Themselves,” chapters from *Francesca Caccini at the*

*Medici Court*

Dawn de Rycke, “On Hearing the Courtesan in a Gift of Song: the Venetian Case of

Gaspara Stampa,” in *The Courtesan’s Arts: Cross-Cultural Perspectives*, ed.

Martha Feldman and Bonnie Gordon

Marjorie Garber, *Vested Interests: Cross-Dressing and Cultural Anxiety*, pp. 210-223.

Beth L. Glixon, “More on the Life and Death of Barbara Strozzi,” *The Musical Quarterly*

83 (1999), pp. 134-141.

Jonathan Glixon, “Images of Paradise or Worldly theaters? Towards a Taxonomy of

Musical Performances at Venetian Nunneries,” in *Essays on Music and Culture in*

*Honor of Herbert Kellman*

Bonnie Gordon, “The Courtesan’s Singing Body as Cultural Capital in Seventeenth-

Century Italy,” in *The Courtesan’s Arts: Cross-Cultural Perspectives*, ed. Martha

Feldman and Bonnie Gordon

Catherine Gordon-Seifert, “From Impurity to Piety: Mid-17th-Century French Devotional

Airs and the Spiritual Conversion of Women,” *The Journal of Musicology* 22

(2005), pp. 268-291 *(available on JSTOR; connect through Library Electronic Resources*)

Wendy Beth Heller, *Emblems of Eloquence: Opera and Women’s Voices in Seventeenth-*

*Century Venice*, chapter “Messalina la meretrica: Envoicing the Courtesan” (also

available as an electronic book online; connect through NUCAT)

Robert Kendrick, *Celestial Sirens: Nuns and their Music in Early Modern Milan*

Ian Maclean, *The Renaissance Notion of Woman*, chapter “Theology, Mystical and

Occult Writings”

Bernard McGinn, “The Language of Love in Christian and Jewish Mysticism,” in

*Mysticism and Language*, ed. Steven T. Katz.

Craig A. Monson, *Disembodied Voices: Music and Culture in an Early Modern Italian*

*Convent*

Anthony Newcomb, “Courtesans, Muses of Musicians? Professional Women Musicians

in Sixteenth-Century Italy,” in *Women Making Music: The Western Art Tradition*,

ed. by Judith Tick and Jane Bowers, pp. 90-115.

Colleen Reardon, *Holy Concord within Sacred Walls: Nuns and Music in Siena, 1575-*

*1700*

Diana Robin, Anne R. Larsen, and Carole Levin. Eds., *Encyclopedia of Women in the*

*Renaissance*

Ellen Rosand, “The Voice of Barbara Strozzi,” in *Women Making Music: The Western*

*Art Tradition*, ed. by Judith Tick and Jane Bowers.

Sarah Toulalan, *Imagining Sex: Pornography and Bodies in Seventeenth-Century*

*England*

Mary Francis Wack, *Lovesickness in the Middle Ages*, pp. 152-160.

Merry E. Weisner, *Women and Gender in Early Modern Europe*, third edition, pp. 174-205 (“Women and the Creation of Culture”), and 207-251 (“Religion”),

**Musical/Theatrical Works:**

Francesca Caccini, selected songs

Chiara Margarita Cozzolani, selected works (streamed audio on Blackboard)

Isabella Leonarda, selected works (streamed audio on Blackboard)

John Marston, *The Dutch Courtesan*

Barbara Strozzi, selected works

Lucrezia Orsina Vizzana, selected works (streamed audio on Blackboard)

November 12. Your paper is due in a month. If you do not have a good idea of a topic, and/or a starting-point for research, please see the professor now.

November 14. Men and Women Creating and Created

Castrati, Castrating Women: staging heroes and villainesses

**Reading:**

Roger Freitas, “The Erotics of Emasculinization: Confronting the Baroque Body of the

Castrato,” *The Journal of Musicology* 20 (2003), pp. 196-249 *(available on JSTOR;*

*connect through Library Electronic Resources*)

**Plus Your Choice of:**

Patrick Barbier, *The World of the Castrati: The History of an Extraordinary Operatic*

*Phenonmenon*

Suzanne Cusick, “*La liberazione di Ruggiero amid the Politics of Regency,”* and

“Performance, Musical Design, and Politics in *La liberazione di*

*Ruggiero*,” chapters from *Francesca Caccini at the Medici Court*

Martha Feldman, “Denaturing the Castrato,” *The Opera Quarterly* 24 (2008), pp. 178-

199

Valeria Finucci, *The Manly Masquerade: Masculinty, Paternity, and Castration in the*

*Italian Renaissance*

Roger Freitas, *Portrait of a Castrato: Politics, Patronage, and Music in the Life of Atto*

*Melani*

Marjorie Garber, *Vested Interests: Cross-Dressing and Cultural Anxiety*, pp. 118-127 and

especially 251-55.

Wendy Beth Heller, *Emblems of Eloquence: Opera and Women’s Voices in Seventeenth-*

*Century Venice*,” (also available as an electronic book online; connect through NUCAT)

Alphonso Lingis, *Dangerous Emotions*

Niklas Luhmann, *Love as Passion: The Codification of Intimacy*

Susan McClary, “Excess and Frame: the Musical Representation of Madwomen” in

*Feminine Endings: Music Gender and Sexuality*, pp. 80-111.

Piotr O. Scholz, *Eunuchs and Castrati: A Cultural History*

Gary Taylor, *Castration: An Abbreviated History of Western Mankind*, selections

**Some Possible Musical Works:**

Francesca Caccini, *La liberazione di Ruggiero dall’Isola d’Alcina* (streamed audio on

Blackboard)

Francesca Caccini, *La liberazione di Ruggiero dall’Isola d’Alcina* (facsimile score)

Selections from *Carestini, the Story of a Castrato* (streamed audio on Blackboard)

Pier Francesco Cavalli, *Giasone* (streamed audio on Blackboard)

George Frideric Handel, *Alcina* (streamed audio on Blackboard)

George Frideric Handel, *Giulio Cesare in Egitto (*3 versions streamed on Blackboard, with male

and female performance of the title character)

George Frideric Handel, *Xerxes* (video streamed on Blackboard)

Jean-Baptiste Lully, *Atys* (streamed audio on Blackboard *and* Library Electronic Resource [libretto])

**Just for Fun:** Watch “Farinelli, il castrato” (video streamed on Blackboard) or read Anne

Rice’s *Cry to Heaven*

November 21. Gender, Sexuality and Power in court spectacle, ballet

English Opera, & French opera

**Reading:**

Judith Butler, *Gender Trouble*, “Subjects of Sex/Gender/Desire VI: Language, Power and

the Strategies of Displacement”

Martin Butler, *The Stuart Court Masque and Political Culture*

Irena Cholij and Curtis Price, “Dido’s Bass Sorceress,” *The Musical Times* 127, no. 1725

(1986), pp. 615-618.

Georgia Cowart, “Of Women, Sex and Folly: Opera Under the Old Regime,” *Cambridge*

*Opera Journal* 6 (1994), pp. 205-220.

Julia Craig-McFeely, “The Signifying Serpent: Seduction by Cultural Stereotype in

Seventeenth-Century England,” in *Music, Sensation and Sensuality*, ed. Linda

Phyllis Austern, pp. 299-320.

Marie-Françoise Christout, *Ballet de cour de Louis XIV*

Georgie Durosoir, *Ballets de la cour de France au XVIIe siècle: ou, les fantasies et les*

*splendeurs du Baroque*

Michel Foucault, *The History of Sexuality: An Introduction* Volume I, section “The

Deployment of Sexuality,” chapters “Method” and “Domain.”

Marjorie Garber, *Vested Interests: Cross-Dressing and Cultural Anxiety*, pp. 41-66.

Susan James, *Passions and Action: The Emotions in Seventeenth-Century Philosophy*

James Johnson, *Listening in Paris: A Cultural History*

Douglas Lanier, “Fertile Visions: Jacobean Revels and the Erotics of Occasion,” *Studies*

*in English Literature, 1500-1900* 39 (1999), pp. 327-356 *(available on JSTOR;*

*connect through Library Electronic Resources*)

Laura Levine, *Men in Women’s Clothing: Anti-Theatricality and Effeminzation, 1579-*

*1642*

Alphonso Lingis, *Dangerous Emotions*

Niklas Luhmann, *Love as Passion: The Codification of Intimacy*

Margaret McGowan, *Art du ballet de cour en France, 1581-1643*

Clare McManus, *Women on the Renaissance Stage: Anna of Denmark and Female*

*Masquing in the Stuart Court*

Julia Prest, *Theatre under Louis XIV: Cross-Casting and the Performance of Gender in*

*Drama, Ballet and Opera*

Barbara Ravelhofer, *The Early Stuart Masque: Dance, Costume, and Music* (especially

the chapter entitled “Costume Conventions for Male and Female Masquers”)

Kathryn Schwartz, “Amazon Reflections in the Jacobean Queen’s Masque,” *Studies in*

*English Literature* 35 (1995), pp. 293-319 *(available on JSTOR; connect through Library*

*Electronic Resources*)

Lewis C. Seifert, *Manning the Margins: Masculinity and Writing in Seventeenth-Century*

*France*

Bruce Smith, *Homosexual Desire in Shakespeare’s England*, Chapter One

Kate Van Orden, *Music, Discipline and Arms in Early Modern France*, chapters

“Violence, Dance, and the Ballet de Cour” and “’Dresser l’homme’: ballet à

cheval”

**Supplemental Reading:**

Mark Breitenberg, *Anxious Masculinity in Early Modern England*

Louis Adrian Montrose, “’Shaping Fantasies’: Figurations of Gender and Power in

Elizabethan Culture,” *Representations* 2 (1983), pp. 61-94 (available on JSTOR;

connect through Library Electronic Resources)

Curtis Perry, “The Politics of Access and Representations of the Sodomite King in Early

Modern England,” *Renaissance Quarterly* 53 (2000), pp. 1054-1083 *(available on*

*JSTOR; connect through Library Electronic Resources*)

**Some Suggested Musical/DramaticWorks:**

John Blow, *Venus and Adonis*

John Dryden, *Albion and Albanius*

Ben Jonson, *The Masque of Queens* (and its music)

Ben Jonson, *Oberon the Fairy Prince* (available on DVD in the Mitchell Multimedia Center)

Matthew Locke, *Psyche*

Jean-Baptiste Lully, *Persée* (video streamed on Blackboard)

Jean-Baptiste Lully, *Psyché* (streamed audio on Blackboard)

André Philador, *Le marriage de la grosse Cathos* (streamed audio on Blackboard)

Henry Purcell, *Dido and Aeneas*

John Weldon, *The Judgment of Paris*

November 22. Happy Thanksgiving!

November 28. Other “Others”: Nation, Race, Religion + Gender

**Reading:**

Margo Hendricks, “Race: A Renaissance Category?,” in *A Companion to English*

*Renaissance Literature and Culture*, ed. Michael Hattaway, pp. 690-698

(available online through NUCAT)

Rose A. Pruiksma, “Music, Sex, and Ethnicity: Signification in Lully’s Theatrical

Chaconnes,” in *Gender, Sexuality and Early Music*, ed. Todd Borgerding, pp.

227-248.

Merry E. Wiesner, *Women and Gender in Early Modern Europe*, pp. 303-334 (“Gender

in the Colonial World”)

**Some Possible Musical Works:**

Ben Jonson, *The Masque of Blackness* (and its music)

December 5. The Libertine and other Enlightenment(?) Types

**Reading:**

Christine Battersby, “The Man of Passion: Emotion, Philosophy, and Sexual Difference,”

in *Representing Emotions*, ed. by Penelope Gouk and Helen Hills, pp. 139-154.

Judith Butler, *Gender Trouble*, “Conclusion: From Parody to Politics”

Peter Cryle and Lisa O’Connell, eds., *Libertine Enlightenment: Sex, Liberty, and License*

*in the Eighteenth Century* (especially the introductory chapter)

Didier Foucault, *Histoire du libertinage: des goliards au Marquis de Sade*

Lynn Hunt, *The Invention of Pornography: Obscenity and the Origins of Modernity*

(library electronic resource; connect through NUCAT)

Aleramo Lanapoppi, “Da Ponte, Casanova, and Don Giovanni,” in *Il dissolute punito*

*ossia il Don Giovanni*, ed. Ilka Seifert, pp. 80-92.

Thomas Laqueur, *Making Sex: The Body and Gender from the Greeks to Freud*, pp. 193-

207.

Alphonso Lingis, *Dangerous Emotions*

Lawrence Lipking, “Donna abbandonata,” in *The Don Giovanni Book: Myths of*

*Seduction and Betrayal*, pp. 36-47.

Niklas Luhmann, *Love as Passion: The Codification of Intimacy*

Jonathan Miller, “The Seductions of Women” in *The Don Giovanni Book: Myths of*

*Seduction and Betrayal*, pp. 48-61.

Roy Porter, “Libertinism and Promiscuity,” in *The Don Giovanni Book: Myths of*

*Seduction and Betrayal*, pp. 1-19.

Chris Roulston, “Having it Both Ways?: The Eighteenth-Century ménage-à-trois,” in

*Queer People: Negotiations and Expressions of Homosexuality, 1700-1800*, ed.

Chris Mounsey and Caroline Gonda

George Sebastian Rousseau, *Perilous Enlightenment: Pre- and Post Modern Discourses,*

*Sexual, Historical*

Theodore Tarczylo, “From Lascivious Erudition to the History of Mentalities,” in *Sexual*

*Underworlds of the Enlightenment*, ed. G.S. Rousseau and Roy Porter, pp. 26-40.

James Grantham Turner, “the Properties of Libertinism,” in *‘Tis Nature’s Fault:*

*Unauthorized Sexuality during the Enlightenment*, ed. Robert Purks Maccubbin,

pp. 75-87.

**Supplemental:**

Rachel Elizabeth Cowgill, “Re-Gendering the Libertine, or, The Taming of the Rake:

Lucy Vestris as Don Giovanni on the Early Nineteenth-Century London Stage,”

*Cambridge Opera Journal* 10 (1998), pp. 45-66 *(available on JSTOR; connect through*

*Library Electronic Resources*)

Howard Irving, “Haydn and the Consequences of Presumed Effeminacy,” in *Masculinity*

*and Western Musical Practice*, ed. Ian Biddle and Kirsten Gibson, pp. 95-112.

Roy Porter, “A Touch of Danger,” in *Sexual Underworlds of the Enlightenment*, ed. G.S.

Rousseau and Roy Porter.

Chris Roulston, “Having it Both Ways?: The Eighteenth-Century ménage-à-trois,” in

*Queer People: Negotiations and Expressions of Homosexuality, 1700-1800*, ed.

Chris Mounsey and Caroline Gonda

Eve Kosofsky Sedgwick, *Between Men: English Literature and Male Homosocial Desire*,

pp. 21-27.

**Musical Work:**

Wolfgang Amadeus Mozart, *Don Giovanni* (video streamed on Blackboard)

**Just for Fun:** read Choderlos de Laclos’s *Les liaisons dangereuses*, watch either of the

cinematic adaptations, or watch “The Libertine”

Final Paper Due

Wednesday December 12

no later than 4:00 PM