Organology, Infinite Semiosis, and Gender Fluidity in *Twelfth Night*

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William Shakespeare's *Twelfth Night* (1599) is known for its recurrent themes of music and gender—themes that have been the focus of scholarship in various disciplines. Musicology and English literature studies have addressed these central elements of the play. Yet, while most of these analyses have been carried out within the purview of their separate subject areas, only a handful of scholars have addressed these topics in conjunction. Most notably, Marcus Tan focuses on the music likely used in the performance of *Twelfth Night* as a commentary on gender ambivalence.[1]

Our paper analyzes references to music that are more overarching in scope than the possible music used in the play's performance. These references lie *within* the text of the play but draw upon elements that are *outside* the narrative. Shakespeare's use of these extra-diegetic components in the text of *Twelfth Night* not only carries the potential to enhance the gender fluidity of his protagonist, Viola, but also to complicate the expectations of his audience. In particular, we use Peirce's theory of infinite semiosis to understand gender signification in the play, as compounded by additional layers of gender ambiguity and fluidity.

Tan finds evidence for gender elusiveness mainly in the "key" and tonal polarity within the song "O Mistress Mine"—allegedly one of the most popular musical selections in the play.[2]

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His suggestion is problematic in many respects. Firstly, there is inconclusiveness in Shakespeare's usage of specific music settings for *Twelfth Night* on stage. Secondly, Tan identifies the key of G major used in Thomas Morley's (1599) and William Byrd's (ca. 1619) settings of the song as lying "in between," within the span of a diatonic scale.[3] The argument for this conclusion is unclear in Tan's text.[4] Besides, Morley's tune does not fit Shakespeare's original words, thus pointing to the existence of an alternate tune prior to the publication of the First Folio.[5]

Finally, in using analytical concepts from post-Enlightenment music theory such as "tonic" and "dominant" to identify tonal polarity in these music settings, Tan[6] poses an anachronistic approach to late-Renaissance[7] and early-Baroque repertoires, which are still essentially modal. Much of Renaissance modal music may be understood as "elusive" when it is analyzed from the Romantic standpoint of "tonality." Our alternative analytical perspective in this paper focuses instead on a specific and intentional reference to music in *Twelfth Night*. This gendered musical allusion has significant implications for the audience's expectations of gender norms on the early modern English stage.

While there are terminological inconsistencies in the way different documents refer to bowed instruments in the late Renaissance inside and outside England, it is evident from organology and iconography that two families of such chordophones coexisted.[8] Here they are shown in *Sciagraphia* (1619), an appendix to the second volume of Michael Praetorius's *Syntagma Musicum* (1614-1620).[9]

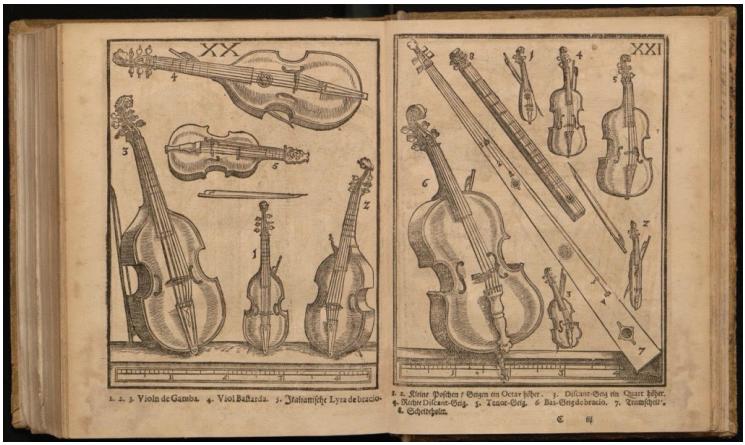

Figure 1. Plates XX and XXI in Praetorius's *Syntagma Musicum,*[10] showing Instruments in the violin (left) and viol (right) families.

They share conceptual as well as anatomical characteristics but differ largely in the quality of the resulting sound. The viol family first appeared in Spain in the fifteenth century and was popularized in continental and insular Europe by the late sixteenth century. It comprises fretted, bowed instruments played in an upright position on the lap or between the legs. One of the principal acoustic characteristics of the latter is a sweet, ethereal tone.

Boyden[11] suggests that the viol had been established and widely circulated throughout the Renaissance[12] and it was not until the rise of the violin family in the 1520s that its popularity was endangered. The violin family encompassed unfretted, bowed instruments with greater projection power and louder volume, such as the violin itself and the viola (played horizontally on the shoulder) or the violoncello (commonly played between the legs). In particular, Boyden alludes to English documents and paintings referring to various types of violins and the musicians who played them throughout the sixteenth century.[13] These documents also suggest a growing consistency in reference to instruments in the violin family toward the second half of the century. Consequently, the violin family slowly displaced the viol family.[14] During Shakespeare's life, and especially by the time *Twelfth Night* was first performed in 1599, the term "viola" had been widely employed across Europe in reference to instruments both in the viol family

(such as the *viola da gamba*) as well as in the violin family (such as *viola da braccio, viola d'amore, viola da spalla, viola pomposa*, etc.).

There are historical instances of conceptual association between the viola as a musical instrument and the idealized female body in the Renaissance, featuring narrow shoulders, a slender waist, and pronounced chest and hips. David Schoenbaum draws particular attention to how this relationship is depicted on the English stage.[15] These instances include the work of Shakespeare, which we begin to address with an analysis of *Twelfth Night*. Such references are recurrent in his work and remain consistent in seventeenth- and eighteenth-century literary works. Notable examples of such objectification of the female body include John Johnson's *Academy of Love*, replete with explicit sexual puns and innuendos: "very few men but they are experienced in the Vi-hole [viola], and when they have almost spent their substance, then they begin to practise the Base: the men practise much of the Virgin-holes [virginals]."[16] Later, John Gay's *Beggar's Opera* states: "like the notes of a fiddle, she sweetly, sweetly raises the spirits, and charms our ears."[17]

Historically, the names used for different parts of bowed instruments in the English language further suggest a direct reference to their analogous parts in human anatomy such as head, neck, shoulders, ribs, back, and body. For instance, on top of the pegbox, viols featured a carved human head, often depicting feminine features.[18] One exception is the *viola d'amore*, whose pegbox shows Cupid blindfolded—a considerably gender-fluid character in Greco-Roman mythology—depicting the blindness of love. The end of the pegbox is later substituted by a scroll in the violin family but it retains the term "head" until the mid-eighteenth century. Additionally, there is a marked presence of bowed instruments—especially those in the violin family—in sensualized iconographies of women. Examples are the anonymous and famous depictions of the scandalous *la volta*—often associated with Queen Elizabeth and the Earl of Leicester in the early 1580s (Figures 2 and 3).

Figure 2. Anonymous depiction of the *la volta* (Oxford: Clarendon Press, 1990), showing Queen Elizabeth I dancing with Robert Dudley, Earl of Leicester.[19] The painting is currently at Penshurst Place, Kent.

Figure 3. Anonymous depiction of the *la volta* (Oxford: Clarendon Press, 1990), showing a ball at the Valois Court featuring a string band, c.1581.[20] The painting is currently at the Rennes Museum.

Depictions of sensualized women appear in numerous paintings involving the violin, licentiousness, and festivity as seen in works by various European visual artists. Dirck van Baburen's (c.1590-c.1624) and Hendrick ter Brugghen's (1588-1629) paintings (Figures 4 and 5) are notable examples from the Netherlandish school. In Baburen's painting (Figure 4), the woman on the left holds the socially constructed symbol of her body as she averts the viewer's gaze, as does her older female companion. Although the instrument she holds is a violin and instruments of this family increasingly feature a scroll at the pegbox's end, this one has a woman's head, drawing attention to the anthropomorphic parallels. Following a mannerist trope of sensuality, her outfit is revealing and she laughs in the company of two men, who, in turn, meet the viewer's gaze.

Figure 4. Baburen's *Loose Company*, 1623,[21] depicting a woman holding a violin. Landesmuseum, Mainz.

This is among other paintings by Baburen picturing several recurring tropes—a brothel setting, a semi-nude prostitute in "merry company," who is embraced by her client, and her older procuress.[22] In other versions of the painting, she holds a lute, instead.

Figure 5. Ter Brugghen's *The Concert*, 1629, picturing a man playing a violin and a seminude woman resting her arm on a lute.[23] Currently at the Gallerie Nazionali Barberini Corsini.

A similar, yet more conservative trope is noticeable in a religious context. In an embodiment of sound—both as muse and patron saint of musical arts—St. Cecilia appears in several settings playing the violin, as observed in paintings by Guido Reni (1575-1642), Bernardo Cavallino (1616-1656), and Orazio Gentileschi (1563-1639) (Figures 6-8).

Figure 6. Reni's *St. Cecilia*, 1606, picturing the patron saint of music playing the violin in vertical position.[24] The painting is hosted at Norton Simon Museum.

Figure 7. Cavallino's *Saint Cecilia*, 1645, depicting the saint playing the violin.[25] The painting is held at the Museum of Fine Arts Boston.

Cecilia's chest is normally covered and the setting does not appear sexually charged, except for the implication of ecstasy—a semiotic and literary religious concept often associated with sexual pleasure.[26]

Figure 8. Gentileschi's *Young Woman with a Violin (Saint Cecilia)*, c.1612.[27] This painting is currently at the Detroit Institute of Arts.

The intersections between religious, musical, and sexual ecstasy were readily identified in early modern England. Similarly, the prominence of instruments of the violin and viol family during this period suggests that Shakespeare's choice of the name Viola for the female protagonist of *Twelfth Night* is not accidental. Additionally, the Italian term *viola*, and its variants, is a female-gendered noun used in reference to instruments of either the viol or violin family across continental and insular Europe.

Although the name Viola does not occur as a character name anywhere else in Shakespeare's work, his references to the viol and violin families in connection with female characters are worth noting. One is found in Shakespeare's *Much Ado About Nothing*, in which Benedick—referencing stringed musical instruments—observes: "Is it not strange that sheep's guts should hale souls out of men's bodies?" (2.3).[28] The character is referring here to the organic material from which strings in instruments in the viol and violin families, as well as lutes, guitars, and *teorbos* are made: sheep's dried and treated guts. Another instance is found in *Pericles,* in which the male protagonist says to Antioch's daughter:

> You are a fair viol, and your sense the strings;
> Who, finger'd to make man his lawful music,
> Would draw heaven down, and all the gods to hearken;

> But being play'd upon before your time,
> Hell only danceth at so harsh a chime. (1.1.129-134)[29]

In *Twelfth Night*, comedic effect is added when Sir Andrew, the narrative's fop and player of the *viola da gamba* (1.3), paradoxically struggles to get his way with women in the plot.

One of the fundamental questions that sparked this paper pertains to the teleology of this linguistic choice on the part of Shakespeare. The playwright's awareness of the usage of the musical term and its gendered meanings bears significant implications for a play known to be charged both with references to music and sexuality. It is plausible, thus, to infer that the protagonist's name in *Twelfth Night* may have played an instrumental role as a linguistic signifier in retrieving or emphasizing the audience's expectation of femininity.

It is important to note, nonetheless, that the name Viola does not occur in the script until the end of the play (5.1). The gender swap between Viola and her male alter-ego, Cesario, happens early on in the plot (1.4). Although other characters refer to Viola with masculine pronouns while she presents as Cesario, there is a high degree of gender fluidity within the character. The audience attending early performances of the play would have been aware of the gender swap itself, but Viola's name would not have been uttered on the stage until the narrative's turning point when her female gender is revealed. In shedding her male disguise, she discloses: "I am Viola" (5.1), thus confirming her feminine identity in this complex diegesis.

For the reader of the play, instead, or for audiences with access to a list of characters prior to watching its performance, Viola's name as a signifier may have had an analogous but essentially different function in *reminding* the public of the character's femininity throughout the work. Regardless of the mechanisms of this linguistic objectification of the female body, this extra-diegetic reference is intensified by the complex, multilayered nature of gender in *Twelfth Night* and the early modern practice of cross-dressing on the English stage.

Studies in linguistics and name theory point to the complexity of signification through denotation and connotation. When connotations are combined, they may generate longer signifying circles. Charles Sanders Pierce's theory of infinite semiosis posits

that a *sign* signifies an *object* depending on the personal and culturally shared relationships of significance.[30] This *interprétant* of each sign—or culturally established grounds for signification—determines the qualia of the object in question, to which the sign ultimately points. In the process of signification, the *interprétant* of a sign, along with the object it signifies, becomes itself a sign, thus generating an infinite chain of signification.

Within the scope of Peirce's theoretical proposition, both "Viola" (the proper name for the character or *dramatis persona*) and "viola" (the musical instrument and its correlated organological relatives) function terminologically as *signs*. In the early modern period, the aforementioned relationships between the instruments in the violin family and the female body would have constituted the premise for the circular significance therein. Hence, the process of signification involving each sign would have pointed to the other, according to Peirce, thus creating a semiotic loop, instead of an endless chain. Viola the character and viola the musical instrument share a relationship of circular connotation whereby one term references the other. The former evokes instruments in the violin family—along with their organological properties, such as shape, anatomical connotations, and established cultural usages. The latter, in turn, connotes not only Viola's femininity in the play but, most importantly, signifies her ultimate role in a larger social order. This signification loop works as a Möbius strip—infinite yet cyclical, circular—affording an additional layer of complexity to the already multilayered narrative fabric.

Evelyn Conley[31] and Christoph Prang,[32] for instance, apply Pierce's theory of infinite semiosis to their analysis of signs and signification in literary texts, arguing that processes of signification can emulate an unending semiotic circle. This effect affords space for ambiguity where relationship is fundamental for signification. Conley suggests that

> [w]e are therefore confronted by a 'place of unlimited semiosis (as for Peirce), where each term is explained by other terms and where each one is, through an infinite chain of interprétants, potentially explainable by all the others.' (15) Internal references become paramount to an understanding of the concepts at hand, whereby '[r]elationship is everything. And if you want to give it a more precise name, it is ambiguity' (49).[33]

This ambiguity is reflected not only in the circular connotations of viola/Viola, but also in the gender fluidity inherent to the female character and the boy player underneath.

Moreover, in Peircean theory, "viola" (*sign*) may be connotative of both the female body in general and the specific character Viola (*object*) precisely because of its terminological possibilities (*qualisign*) and its general referential relations (*legisign*). It would also have connoted the female body as a token (*icon*) of likeness or semblance, natural anatomic/organological connection (*index*), arbitrary connection (*symbol*) by virtue of the *interprétant*, rhematic representation (*rheme*) by terminological quality, and symbolic law of habit (*argument*). Conversely, "Viola" would have been connotative of the musical instrument "viola" (*object*) because of the factual proximity between the two terms (*sinsign*). Similarly, "Viola" would also have connoted "viola" as an *icon, index, symbol, rheme,* and *argument.*[34] Shakespeare not only uses this as a rhetorical device at the climax to affirm Viola's gender and social role but also uses it throughout to underscore the gender fluidity inherent to the play.

The practice of cross-dressing was controversial during the early modern period due to the belief that "women are become men and men transformed into monsters" as is evident in contemporary pamphlets *Hic Mulier* [The Man-Woman] (1620) and *Haec Vir* [The Womanish-Man] (1620).[35] According to Sandra Clark, *Hic Mulier* is "narrated from a single viewpoint which states the conventional moral case against this sort of unfeminine behaviour [sic] [with] its style based on that of oral delivery," whereas *Haec Vir*, "is written in the form of a dialogue between two characters, Hic Mulier and… Haec Vir," much like a play.[36] Both documents, however, agree that men must take the first step in restoring order.

Even though this masculine gendered expectation of restoring order is complicated by the boy playing the female romantic lead on stage, who is then disguised as a boy—creating a cyclical chain of signifiers emphasizing Viola's gender fluidity—Shakespeare does follow masculine expectations for his cross-dressing comedies: *The Merchant of Venice*, *As You Like It*, and *The Two Gentlemen of Verona*. In these plays, Shakespeare upholds heteronormative expectations in the romantic relationships that eventually lead to heteronormative marriage. The heroes are "attracted to the

disguised heroine because of the feminine attributes intuitively perceived behind the disguise [which] reassure[s] the audience of [the] heterosexual normality."[37] This expectation plays out between Duke Orsino and Viola—the imagined female body—in *Twelfth Night*, but unlike Shakespeare's other cross-dressing plays, Oliva also competes for Viola's affections, as Cesario—the imagined masculine body as well as the actual body of the boy player. These signs and signifiers create another infinite cyclical chain of gender fluidity, which can be interpreted as Shakespeare using these competing suits of Duke/Viola and Olivia/Cesario to complicate audience expectations in *Twelfth Night*.

Shakespeare first complicates gendered expectations of Viola by presenting her as a gender-fluid character within the first act of the play. In 1.2, Viola is presented as a helpless damsel in distress after her shipwreck—bedraggled but costumed in a gown befitting her status as a gentlewoman. Viola calls attention to the fact that she is a heterosexual female by highlighting the marital status of Duke Orsino as "[h]e was a bachelor then" (1.2.30), to which the Captain responds, "[a]nd so is now" (1.2.31), thus giving the audience the expectation of matrimony of the eligible bachelor and fair maid as per early modern tropes.[38] Viola also sets up the expectation of tension between herself and Oliva by asking "[w]hat's she?" (1.2.35). This question refers to Oliva's social status, but is also used as a comedic moment to solidify Viola and Oliva as rivals for Duke Orsino's affections.

The Captain—shipwrecked with Viola—calls attention to her femininity by addressing her as madam and lady throughout the scene (1.2.2, 8, 22) until Viola charges him to "[c]onceal... what I am... / [and] present me as an eunuch to [Duke Orsino]" (1.2.53, 55), which changes the Captain's language from madam to eunuch for the remainder of the scene. Notably, Viola offers musical services to the Duke as she will "sing / And speak to him in many sorts of music" (1.2.60-61). This connotes Viola as a musical instrument for an early modern audience, although her musical name is not revealed until the final act. For the rest of the play, however, Cesario is referred to as a boy or youth, indicating that his manhood is intact, instead of the feminine, musical eunuch that Viola sets out to be.

Act one, scene four is the first time the masculine character of Cesario appears in *Twelfth Night* and further confuses Viola's gender. There is, however, an element of sensuality between Duke Orsino and Cesario that reminds the audience of the female character underneath the disguise. Particular attention is paid to Cesario's lips as they are compared to the goddess Diana, the Roman goddess of fertility. Duke Orsino tells Cesario that

> . . . Diana's lip
> Is not more smooth and rubious; thy small pipe
> Is as the maiden's organ, shrill and sound;
> And all is semblative of a woman's part. (1.4.31-34)

Shakespeare prepares his audience to objectify Viola's body, and later Olivia's, as a musical instrument with the wordplay on "pipe" and "organ." This scene serves two purposes: first, to foreshadow the connection between Viola's body and her connotative name revealed in Act V, and second, to remind the audience of her female gender as she pursues Olivia on Orsino's behalf. Some productions stage these lines with Duke Orsino and Cesario interacting physically to create sexual tension between the two characters.[39] Orsino breaks this tension upon realizing that he is embracing another man and thus sends Cesario to woo Olivia.

After a brief flirtation, Olivia invites Cesario to inventory her parts with a particular focus on her lips, eyes, and neck, echoing the interaction between Duke Orsino and Viola in the previous scene:

> It shall be inventoried,
> And every particle and utensil labelled to my will: As, Item:
> Two lips, indifferent red; Item: two grey eyes, with lids to
> Them; Item: one neck, one chin, and so forth. (1.5.225-228)

The neck, analogous to the upper section of viols and violins, is highlighted in Viola and Olivia's inventories and draws a connection between the female body and the viola. After a sensual exchange, Cesario passionately demands to "[m]ake me a willow cabin at your gate /… And make the babbling gossip of the air / Cry out 'Olivia'!" (1.5. 248, 253-254), mimicking a sexual climax and subsequently rousing Olivia's desire. The cry of "Olivia" is Olivia's turning point from grief to desire.[40] This connection would be particularly strong in the mind of Shakespeare's audience as a sexual climax was referred to as a "little death" in the early modern period.[41]

Soon after Cesario exits the stage, Olivia, in a soliloquy, reinforces his masculinity once again by drawing on her desire and giving an inventory of his parts: "'I am a gentleman.' I'll be sworn thou art; / Thy tongue, thy face, thy limbs, actions, and spirit / Do give thee five-fold blazon" (1.5. 271-273). This inventory serves to remind the audience of Cesario's masculinity but also harkens back to the feminine inventory Olivia conducts of herself earlier in the scene and the one Orsino gives of Viola. This mixing of masculine desire and feminine form contributes to Viola's gender fluidity as the three inventories serve to foreshadow Viola's objectified female body.

Viola's gender fluidity continues to exist as a Möbius strip—depending on which court she is attending—throughout Acts II, II, and IV. This fluidity begins to erode, however, when Olivia commands, "Cesario, husband, stay!" (5.1.137) in the final act. Subsequently, the masculine accomplishments of Cesario are inventoried as proof of his perceived heteronormative status. The marriage of Olivia and Cesario is confirmed by the priest who marries them (5.1.151-158) and the assault of Sir Andrew and Sir Toby is demonstrated by the bloodied appearance of the two characters pointing to Cesario as their attacker. These events create comedic, dramatic irony as the audience is aware that Sebastian, Viola's twin brother, performed these actions. This is the beginning of Viola's gender fluidity disintegrating for the audience.

It is in the final act that Viola's gender fluidity is dismantled and she steps back into her feminine role and the gendered expectations therein. The entrance of Sebastian, Viola's twin, enhances her gender fluidity by confusing Cesario's identity with those onstage and lends an undercurrent of homoeroticism to the audience's perception. Sebastian's declaration of "thrice welcome, drowned Viola" (5.1.232) reveals that the gender-fluid character, Cesario, is actually named after a musical instrument representative of a woman's objectified body with strings to be fingered and plucked. This revelation of Viola's name to the audience is a comedic shock since her character has moved like a Möbius strip of masculinity and femininity, with an apparent limitless agency, for the entire play. Sebastian, through the socio-cultural and socio-linguistic constructs of the time surrounding the viol and violin families, objectifies Viola so that she returns to the feminine

sphere and the gender roles therein. Accepting this, she takes it upon herself to echo her name twice in quick succession using the link between the violin and a woman's body to remind the audience that she is a woman with a woman's body. Viola further emphasizes her femininity by rejecting her "masculine usurp'd attire" (5.1.241) and desires to visit "a captain in this town / where lies my maiden weeds" (5.1.245-246). The disintegration of the gender fluid Möbius strip that is Viola is caused by the rejection of masculinity and her subsequent embrace of femininity. This return to the "proper" gendered sphere gives Shakespeare's early modern audience the heteronormative relationships they expect at the end of a play.

Although Shakespeare provides the ending his audience expects, he also complicates it with homoerotic suggestions throughout the play and, specifically, in 5.1. He chooses to juxtapose the masculine Cesario and the feminine Viola with a reference to the boy player underneath. Sebastian's reflection, "were you a woman, as the rest goes even" (5.1.230), reminds the audience that this is a boy playing a female character who is disguised as a male, reinforcing the cyclical chain of signifiers. Considering Shakespeare's love of wordplay, one can postulate that this juxtaposition is not accidental. He highlights the male body underneath the character to create a dissonance with the musical connotations of Viola's name when it is revealed in the next line. In reality, there is a male body onstage engaged in a physical relationship with another male body—Duke Orsino. There is no reference like this in regards to Olivia who, although she is also performed by a boy player, stays firmly in the realm of femininity for the entire play. In addition to the homoerotic undercurrent of Olivia and Cesario's relationship throughout the play, Viola and Orsino's relationship retains its homoerotic undertones in Act V. This is due to Orsino never uttering Viola's name. Although he does ask to see her in her "woman's weeds" (5.1.263-264), he still calls her Cesario and boy. Although Duke Orsino and Viola give the audience an illusion of the expected heteronormative relationship, Shakespeare retains the homoerotic nature that has defined their relationship throughout *Twelfth Night*.

In light of the prominence of instruments within the viol and violin families in late-sixteenth- and early-seventeenth-

century England and their constructed association with the female body, Shakespeare's choice of the name Viola for the female protagonist of *Twelfth Night* is not accidental. In fact, her name plays an instrumental role as a linguistic signifier in retrieving and emphasizing the audience's expectation of femininity. Shakespeare foreshadows a connection between Viola's body and her connotative name by using multiple inventories of the female body. In particular, he focuses on connecting the female body to a musical instrument. In Act V, he then uses the socio-cultural and socio-linguistic constructs of the time surrounding the concept of viola to give the audience a comedic surprise by revealing Viola's name and objectifying her in the same moment he moves her back to the feminine sphere and the gender roles therein.

Notes

1. Marcus Tan, "'Here I am… yet Cannot Hold this Visible Shape': The Music of Gender in Shakespeare's Twelfth Night," *Comitatus: A Journal of Medieval and Renaissance Studies* 32.1 (2001): 99-125.

2. Tan, "The Music of Gender," 106.

3. Tan, 99-125.

4. Tan, 99-125.

5. J. H. Walter, "Music in *Twelfth Night*" in *The Player's Shakespeare: Twelfth Night*, William Shakespeare (London: Heinemann, 1959), 188-191.

6. Tan, 99-125.

7. Scholars in musicology use "Renaissance," instead of "early modern," to refer to musical repertoire ranging from c.1400 to c.1600.

8. Robin Stowell, *The Early Violin and Viola: A Practical Guide* (Cambridge: Cambridge University Press, 2001), 34.

9. Michael Praetorius, *Syntagma Musicum*: *Tomus Secundus: De Organographia* (Wolfelnbüttel: Michael Praetorius, 1619).

10. Praetorius, *Syntagma Musicum*, plates XX-XXI.

11. David D. Boyden, *The History of Violin Playing from its Origins to 1761: And its Relationship to the Violin and Violin Music* (Oxford: Clarendon Press, 1990).

12. Especially in the context of the English viol consort.

13. Boyden, *The History of Violin Playing*, 41.

14. Boyden, 120. David Schoenbaum, *The Violin: A Social History of the World's Most Versatile Instrument* (London: W. W. Norton, 2012).

15. Schoenbaum, *The Violin: A Social History*.

16. John Johnson, *The Academy of Love: Describing the Folly of Young Men and the Fallacie of Women* (London: Humphry Blunden, 1641).

17. John Gay and Johann Christoph Pepusch, *The Beggar's Opera* (London: John Watts, 1728).

18. Called "scroll" today.

19. Boyden, plate 14.

20. Boyden, plate 13.

21. Wayne Franits, "Dirck van Baburen and the 'Self-taught' Master, Angelo Caroselli," *Journal of Historians of Netherlandish Art* (2013), accessed August 29, 2024, https://jhna.org/articles/dirck-van-baburen-self-taught-master-angelo-caroselli/#illustrations.

22. Norbert Schneider, *Vermeer, 1632-1675: Veiled Emotions* (London: Taschen, 2000), 24.

23. "Il Concerto," *Gallerie Nazionali Berberini Corsini,* accessed August 29, 2024, https://barberinicorsini.org/artwork/?id=WE4773.

24. "St. Cecilia," *Norton Simon Museum*, accessed August 29, 2024, https://www.nortonsimon.org/art/detail/F.1973.23.P/.

25. "Saint Cecilia", *Museum of Fine Arts Boston*, accessed August 29, 2024, https://collections.mfa.org/objects/32557.

26. Sigrid Harris, "Transcending the Body: Music, Chastity and Ecstasy in Reni's St Cecilia Playing the Violin," *Early Music* 51.1 (2023): 91–108, https://doi.org/10.1093/em/caac067.

27. "Young Woman with a Violin (St. Cecilia)," *Detroit Institute of Arts*, accessed August 29, 2024, https://dia.org/collection/young-woman-violin-saint-cecilia-45747.

28. All references to Shakespeare's plays in this paper are taken from William Shakespeare, *The Oxford Shakespeare: The Complete Works*, ed. Stanley Wells and Gary Taylor, 2nd ed. (New York: Oxford University Press, 2005).

29. Frequently attributed to Shakespeare but likely co-authored with George Wilkens. Ton Hoenselaars, ed., *The Cambridge Companion to Shakespeare and Contemporary Dramatists* (Utrecht: The University of Utrecht Press, 2012), 107.

30. "The Playwright and the Pimp: Who Wrote Pericles?" *The Royal Shakespeare Company*, accessed August 29, 2024, 30, https://www.rsc.org.uk/pericles/about-the-play/the-playwright-and-the-pimp-who-wrote-pericles. Albert Atkin, "Peirce's Theory of Signs," in *The Stanford Encyclopedia of Philosophy*, eds. Edward N. Zalta and Uri Nodelman (Stanford University: Metaphysics Research Lab, Spring 2023), accessed February 27, 2025, https://plato.stanford.edu/archives/spr2023/entries/peirce-semiotics/.

31. Evelyn Cobley, "Closure and Infinite Semiosis in Mann's 'Doctor Faustus' and Eco's 'The Name of the Rose,'" *Comparative Literature Studies* 26.4 (1989): 341-361.

32. Christoph Prang, "The Creative Power of Semiotics: Umberto Eco's 'The Name of the Rose,'" *Comparative Literature* 66.4 (2014): 420–37. http://www.jstor.org/stable/24694582.

33. Cobley, "Closure and Infinite Semiosis," 344.

34. Atkin.

35. William Harrison, *The Description of England: the Classic Contemporary Account of Tudor Social Life* (Toronto: Dover Publications, 1994).

36. Sandra Clark, "'Hic Mulier,' 'Haec Vir,' and the Controversy over Masculine Women," *Studies in Philology* 82.2 (1985): 157–183, www.jstor.org/stable/4174202.

37. Clark, "The Controversy over Masculine Women," 164.

38. Clark, 157-183.

39. Productions of *Twelfth Night* staged at Shakespeare's Globe (2012) and the Royal Shakespeare Company (2018) take this approach.

40. Jami Ake, "Glimpsing a 'Lesbian' Poetics in 'Twelfth Night,'" *Studies in English Literature, 1500-1900* 43.2 (2003): 375–394, www.jstor.org/stable/4625073.

41. Barbara Correll, "Symbolic Economies and Zero-Sum Erotics: Donne's 'Sapho to Philaenis,'" *ELH* 62.3 (1995): 487–507, www.jstor.org/stable/30030088.