

1. Record Nr.	UNISA996385866203316
Autore	Penn William <1644-1718.>
Titolo	Quakerism a new nick-name for old Christianity [[electronic resource]] : being an answer to a book entituled Quakerism no Christianity, subscribed by J. Faldo : in which the rise, doctrine, and practice of the abused Quakers are truly, briefly and fully declared and vindicated from the false charges, wicked insinuations and utmost opposition made by their adversary : with a key opening the true meaning of some of their doctrine, from that construction which their enemies ignorantly or enviously affirm, report and dispute to be theirs // by on of them, and a sufferer with them in all their sufferings, William Penn
Pubbl/distr/stampa	[London?, : s.n.], 1673
Descrizione fisica	[16], 254 p
Soggetti	Society of Friends
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Errata on preliminary p. [14-16] Reproduction of original in the Harvard University Library.
Sommario/riassunto	eebo-0062

2. Record Nr.	UNINA9910787222003321
Autore	Feldman Martha
Titolo	The castrato : reflections on natures and kinds // Martha Feldman
Pubbl/distr/stampa	Oakland, California : , : University of California Press, , 2015 ©2015
ISBN	0-520-29244-8 0-520-96203-6
Descrizione fisica	1 online resource (496 p.)
Collana	Ernest Bloch Lectures
Disciplina	782.8/6
Soggetti	Castrati
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Front matter -- Contents -- Preface -- Note on Textual Transcription, Translations, Lexicon, and Musical Nomenclature -- 1. Of Strange Births and Comic Kin -- 2 The Man Who Pretended to Be Who He Was -- 3. Red Hot Voice -- 4 Castrato De Luxe -- 5. Cold Man, Money Man, Big Man Too -- 6. Shadow Voices, Castrato and Non -- Acknowledgments -- Abbreviations -- Notes -- Bibliography -- Illustrations -- Index
Sommario/riassunto	The Castrato is a nuanced exploration of why innumerable boys were castrated for singing between the mid-sixteenth and late-nineteenth centuries. It shows that the entire foundation of Western classical singing, culminating in bel canto, was birthed from an unlikely and historically unique set of desires, public and private, aesthetic, economic, and political. In Italy, castration for singing was understood through the lens of Catholic blood sacrifice as expressed in idioms of offering and renunciation and, paradoxically, in satire, verbal abuse, and even the symbolism of the castrato's comic cousin Pulcinella. Sacrifice in turn was inseparable from the system of patriarchy-involving teachers, patrons, colleagues, and relatives-whereby castrated males were produced not as nonmen, as often thought nowadays, but as idealized males. Yet what captivated audiences and composers-from Cavalli and Pergolesi to Handel, Mozart, and Rossini-were the extraordinary capacities of castrato voices, a phenomenon

ultimately unsettled by Enlightenment morality. Although the castrati failed to survive, their musicality and vocality have persisted long past their literal demise.
