

Paulin. Thierry Paulin (b. 1963), a black cabaret performer from Martinique, appeared in drag as Diana Ross in Parisian night clubs. In tandem with a Guyanain boyfriend Jean-Thierry Mathurin (b. 1965), he brutally murdered 29 elderly widows between 1985 and 1987, until he was identified by a survivor. His motive was apparently mere robbery.

See also Violence.

BIBLIOGRAPHY. J. P. de River, *The Sexual Criminal: A Psychoanalytic Study*, Springfield, IL: Charles C. Thomas, 1949; Laurence Senelick, *The Prestige of Evil: The Murderer as Romantic Hero from Sade to Lacenaire*, New York: Garland, 1987; Colin Wilson and Patricia Pitman, *Encyclopedia of Murder*, New York: Putnam, 1962; Colin Wilson and Donald Seaman, *The Encyclopedia of Modern Murder 1962-1982*, New York: Putnam, 1983.

Laurence Senelick

MURET, MARC-ANTOINE (1526-1585)

French Renaissance humanist. Born at Muret in the Limousin, he was an autodidact who became a professor at the age of eighteen. Recommended by Julius Scaliger to the magistrates of Bordeaux, he taught literature at the college of Guienne. Among his pupils was the young Michel Montaigne, who later boasted that he had played the lead in the Latin tragedies composed by his teacher. Settling in Paris, Muret taught at the college of Cardinal Lemoine, delivering lectures so brilliant that Henri II and Catherine de' Medici attended them. By 1552 he was giving courses on philosophy, theology and civil law all at the same time, while publishing his poetic *Juvenilia*. But accused of unnatural vice, he was imprisoned at the fortress of Châtelet, and would have died of self-starvation had his friends not intervened to secure his release. Disgraced in Paris and reduced to poverty, he fled to Toulouse, where he eked out a living by giving lessons in law. He was accused a

second time of having committed sodomy, in this instance with a young man named L. Memmius Frémiot, and on the advice of a councilor in the parlement he absconded once more. He was sentenced to death in absentia and burned in effigy with Frémiot in the Place Saint-Georges as a Huguenot and sodomite. He crossed the Alps in disguise and was warmly received for a time in Venice, while in France his memory was ceaselessly vilified. Théodore de Bèze remarked that "For an unnatural penchant Muret was expelled from France and Venice, and for the same penchant he was made a Roman citizen."

Muret found his fortune only under the patronage of the princes of Ferrara, in whose palace everything was at his disposal: several libraries, the precious manuscripts of the Vatican, and his protector's villa. In Rome he lectured on Aristotle, taught civil law, and was one of the first to apply it to the study of history and philosophy. His Latin was judged so perfect that his auditors believed that they were hearing the voice of another Cicero. In 1576 he entered religious orders and there conducted himself in a manner that won the approval and generosity of Pope Gregory XIII. As a defender of the Catholic party he even composed a eulogy of the massacre of Saint Bartholomew's eve. In addition to works on law he wrote numerous Latin commentaries on the Greek and Roman classics.

Muret was a type of Renaissance scholar and intellectual who had his brushes with the law because of his homosexual activity, but thanks to his enormous talent and the protection of influential friends managed to escape the penalty which the law then decreed and even to have a distinguished academic career. His mastery of Latin and his commentaries on the ancient authors belonged to an age that saw as its main task the recovery and assimilation of classical antiquity rather than original scholarship.

BIBLIOGRAPHY. Charles Dejob, *Marc-Antoine Muret: un professeur français en Italie dans la seconde moitié du xvi^e siècle*, Paris: E. Thorin, 1881.

Warren Johansson

MUSIC, POPULAR

Popular music is not only of interest in its own right as an important area of popular culture, but in times for which major documentation of homosexuality and attitudes towards it on the part of the lower and middle classes is lacking, it is one source of value to historical inquiry.

In the broadest sense, popular music includes everything that is not funded by elites for an elite, usually upper class or ecclesiastical, audience. This is usually art music (that is to say, sonatas, symphonies, lieder, operas, etc., and their equivalents in non-Western music). It is, moreover, useful to distinguish "popular" music from folk music—the older forms of anonymous, noncommercial expression. Popular music made use of mechanical means of reproduction of musical scores and text, beginning with song books and sheet music in the Renaissance. The commercialization of popular music appears first in cabaret and concert performances to which tickets are sold to a general audience, later in the sale of recordings.

Although some scholars believe that they can detect erotic motifs in instrumental music, this is certain only in the few cases where the composer has so indicated, as in the "Love Death" music from Wagner's *Tristan und Isolde*; it has been suggested that Tchaikovsky's *Symphonie Pathétique* has a homosexual theme. But the field of inquiry is in practice limited to songs with words, and the texts are the principal criterion of interpretation. In practice intonation (broadly defined to include lilt, timbre, and accentuation) is also important as a second level of meaning, which may supplement or even contradict the denotative one; sound recordings largely retain these intonational registers.

Early Indications. A fourteenth-century ordinance from Florence bans the singing of "sodomitical songs." Although the words and music of these are lost, the need to prohibit them attests that homosexuality was part of the bawdy repertoire of urban life as early as the late Middle Ages. The arrival of printing made possible the diffusion—no doubt with establishment encouragement—of a counterflow of antihomosexual songs. A characteristic example is an English single-sheet folio of a ballad, "Of the Horrible and Woefull Destruction of Sodom and Gomorra, to the Tune of the Nine Muses" (London, ca. 1570). In France during the time of Louis XIV satirical songs pilloried the homosexual peccadillos of Jean-Baptiste Lully, master of the king's music, and other notables.

In the nineteenth century the music hall saw a vogue for both male and female impersonators, leading to drag performances of songs appropriate to the opposite sex. In 1881 Gilbert and Sullivan's *Patience*, incorporating a character based on Oscar Wilde, created the archetype of a gay man in popular music—though the character (Bunthorpe) was officially simply an "aesthete." In the inner cities of Europe and North America a few clandestine gay establishments offered sung entertainments, a tradition that survived into the second third of the twentieth century with the performances of Rae Bourbon.

Modern Commercial Popular Music. At the turn of the present century, the English-speaking world saw the emergence of a new category of music with mass appeal, the commercial popular song. What made this music distinctive was its broad availability through phonograph recordings, radio, and eventually sound motion pictures and television. Suggestive elements had been present in the nineteenth-century music hall, in vaudeville and minstrelsy, but these live entertainments lacked the standardization of style, tempo, and intonation found in songs diffused by a New York-centered grouping of highly