of Church Government,” he writes, “Milton worries the reader might misunderstand the manner in which the prophet expresses himself, if the reader does not recognize the expression as generated in a specific historic and linguistic context” (194). Sánchez sees a younger Milton adopting the pose of the Jeremiah we see in Jeremiah 20, where decorum “determines the text’s prophetic persona” (194). At a certain point, however, decorum is of little concern when one knows, as do Jeremiah and Milton (before the fall of Jerusalem and the return of the Stuart monarchy, respectively), that “few people, if any, listen . . .” (204).

Chapter Nine, “‘Unapocryphall Vision’: Jeremiah as Exemplary Model for Donne, Herbert, and Milton,” serves as Sánchez’s conclusion by quickly providing a narrative synopsis of the entire book. He also provides three appendices on Renaissance angels and other melancholy figures, Renaissance images of Jeremiah, and Renaissance melancholy and modern theory. While Typology and Iconography in Donne, Herbert, and Milton offers a promising thesis and is unique in its interdisciplinary reach, I cannot help but feel that much gets lost in the interdisciplinary shuffle. Apart from his analysis of Milton’s The Readie and Easie Way, Sánchez’s analyses of the literature of Donne and Herbert seem cursory. They lack the depth one would expect to find in a book on such rich authors. The same could be said of his treatment of the iconography of Jeremiah, biblical interpretation, and the history of criticism regarding the art, Bible, and literature he attempts to analyze and bring together. In other words, I find that this book lacks in depth what it offers in breadth, which is disappointing, given that when Sánchez does provide a depth of analysis—as he does with Milton—that analysis proves enlightening.


This essay collection is a welcome addition to Ashgate’s Women and Gender in the Early Modern World series which published its one
hundredth volume in late 2014. Leslie Dunn and Katherine Larson have amassed an interdisciplinary group of articles that bring together research into musicology, literature (especially the drama, but also poetry and prose), disability studies, religious and political history, and film studies. Many of the essays bring to life musical moments in surviving literary and other types of texts, allowing their authors to at least partially reconstruct how these performances operated in the early modern period. The combination of canonical and non-canonical material is stimulating and offers a wide-ranging canvas: plays by Shakespeare, songbooks by Campion, masques for schoolgirls, political tracts, ballads, poems by Crashaw, and catches performed by men, to name just a few.

Scott Trudell’s opening essay, “Performing Women in English Books of Ayres,” shows how rich the category of performance can be when studying printed books of “ayres,” songs in which lyrics are meant to be foregrounded. Trudell discusses not only how ayres might have been performed (by women, men, and countertenors; in domestic settings; influenced by gesture and the conventions of the theatre) but also how knowledge of performance influenced the very ayres that were written. Trudell’s insight that Thomas Campion’s notions of gender norms “are themselves influenced by performance conditions” (16) gives voice to the female singers of these ayres, for whom the books were written and by whom they were influenced. He traces the fluidity of gender roles in these songs, noting that females could sing male parts, male speakers might be effeminate in their love sickness, and that the musical performer had a dangerous power to fashion gender and even a song’s meaning. Sarah Williams explores the melody known as “The Ladies Fall” in broadside ballads and popular songs. She argues that particular tunes conjured up associations for readers and listeners, and that the history of how those melodies were used was part of their later uses. “The Ladies Fall” (which Williams helpfully transcribes in modern musical notation) accompanied tales of witches, violent wives, hard-hearted rich women: in short, women behaving badly. Williams traces the fascinating tension in these ballads between didacticism (cautioning female auditors to avoid this behaviour), sensationalist entertainment, and the admonishment of women. But, as with the first essay in the volume, the author demon-
strates how performance raises complications: there was transgressive potential in a female ballad seller singing these words, or in a woman performing the songs in an inn or domestic setting, so much so that one particular ballad does not depict direct speech by a witch. It would have been too dangerous to enact a witch’s curse.

Jennifer Wood traces connections between the depiction of witches and of New World Indians in “Listening to Black Magic Women: The Early Modern Soundscapes of Witch Drama and the New World.” Wood demonstrates that to early moderns, these two groups sounded like each other, and that writers used New World soundscapes to depict the supernatural, and vice versa. Travel narratives, witchcraft treatises, and plays fused the otherness of the witch with the New World Indian, both of which danced and made eerie hollow-sounding music. Both were associated with dangerous femininity, and Wood traces all of their intriguing parallels, including their circle dancing and backwards movement rituals, their odd musical instruments and music making, their demonic associations, and the ways in which they are both “others” in terms of gender, nation, and the supernatural realm. The illicit pleasure audiences found in these depictions are intricately linked with their music. In her discussion of song, fools, and intellectual disability in Shakespearean drama, Angela Heetderks continues this focus on marginalized makers of music. She explores “how Shakespearean song indicates multiple forms of marginality, including marginal forms of gender, rank, and intellection” (64). She notes that the few times privileged male characters sing they tend to lose their elevated position. Traditional scholarship on the “wise fool” presents the fool as perceptive, but Heetderks argues that the line between natural and artificial fools is much more unstable than critics have acknowledged, and that danger resides in acting the fool since that roleplay can cause actual intellectual decline. Her discussion of *Twelfth Night* raises interesting possibilities for Feste’s performance of wit: clever and virtuosic, but also, through his songs, non-rational, repetitive, and disruptive.

Amanda Winkler’s “Dangerous Performance: Cupid in Early Modern Pedagogical Masques” analyzes two masques performed by schoolgirls in 1617 and 1654, Robert White’s *Cupid’s Banishment* and Thomas Jordan’s *Cupid His Coronation*. These entertainments were
designed to teach music and dance to girls, and Winkler asks, what happens to their didactic message when the singing and dancing girls interact with a male Cupid, representing erotic love? Winkler examines “moments when the act of performance undermines the moral” (85), such as when the disheveled, violent followers of Diana attack Cupid in a potentially homoerotic moment at the end of White’s masque, or when twelve blushing virgins crown Cupid, their male schoolteacher, at the end of Jordan’s masque. The discussion of these non-courtly entertainments raises many interesting questions about the effects of the age of the performers, their costumes, the potential voyeurism of the spectators, and the political context (the Neo-Platonic symbolism in the 1654 masque, for example). Joseph Ortiz examines Samuel Rowley’s play *When You See Me, You Know Me* for its depiction of musical instruction as part of a Protestant humanist education. Ortiz notes that Rowley’s positive depiction of a character associated with the Catholic composer John Bull suggests that Protestant reservations about music have gone too far. Ortiz makes the case that the play presents music as both a rich type of narrative and as appropriate for a masculine setting. Prince Edward has two tutors in the play, Thomas Cranmer and Christopher Tye, who give lectures on philosophy and logic, and on music, respectively, and then Tye performs some music which would have been censured by Reformers. The prince, however, interprets it technically, politically, and even narratively—not at all as sensual or feminine. Katherine Parr as a character has a role to play as political advisor, but she is never associated with dangerous, womanly music. The lack of performing women is noteworthy in this play, as is Rowley’s depiction of the importance of music to the Reformation.

Tessie Prakas’s essay, “Unimportant Women: The ‘Sweet Descants’ of Mary Sidney and Richard Crashaw,” finds parallels in Sidney’s depiction of her authorial role in “To the Angel Spirit of the Most Excellent Sir Philip Sidney” and Crashaw’s depiction of women in his poems on female saints. Prakas sees both writers using music as “a metaphor for female devotional agency” (108), with limits. The metaphor of the “descant” as subsidiary to the main melody becomes an intriguing way for Sidney to depict her own devotional writing, or “hymns,” as separate from but indebted to her brother’s. Crashaw’s women are humble but authoritative, exalted through their song but
also limited poetically, and Prakas convincingly outlines all the ways Crashaw minimizes or adapts the potentially Catholic features of their stories to make them less fixed denominationally. The Virgin Mary, for example, is linked to Christ, but never an intermediary or a substitute; like the relationship between a descant and a melody, Mary as worshipper is subsidiary to Christ, the divine. Notwithstanding the suggestive similarities between Sidney and Crashaw, however, linking these two together seems a rather random pairing.

Linda Austern’s presence in the footnotes of this volume testifies to her foundational work in the field of gender and early modern music. Her contribution here, “Domestic Song and the Circulation of Masculine Social Energy in Early Modern England,” is another illuminating contribution to the period’s views of men’s roles in relationship to music and the domestic sphere. The wealth of primary evidence she has referenced indicate the initially surprising finding that making music in the home was meant to be primarily vocal, part of the male domain, and to be controlled by the male head of the household. It was a pastime for elite men who were expected to have the skills to read from notation and converse intellectually about music. Austern has interesting things to say about the importance of public and private spaces (that only the male head of the household had access to all spaces in the home, for example, and that the line between the home and the neighbourhood was extremely thin, necessitating firm mastery over the first) and about the disruptive potential of catches, or part-songs sung in canon by three or more voices, a genre associated with men. Another essay that engages with the question of how masculinity was captured in song is Nora Corrigan’s “Song, Political Resistance, and Masculinity in Thomas Heywood’s *The Rape of Lucrece*.” Unusually, most of the songs in this play are sung by lords, most notably Valerius and Brutus, who subvert masculine expectations by turning away from responsibility and towards pleasure with male social equals and inferiors. Corrigan demonstrates that Lucrece’s rape is not the focal point of the play, and indeed that she is not given a voice. Instead the play’s message of resistance against Tarquin’s and Tullia’s tyranny, often voiced through bawdy song, is an unusual displacement of political action (which does ultimately find expression as military action, however).
Erin Minear analyzes Shakespeare’s *Troilus and Cressida*, and specifically the problematic moment when Helen of Troy’s sole appearance seems to signal the futility of seeing any noble motives for the war. Using the music surrounding that scene, mainly Pandarus’s lascivious song, as a starting point, Minear develops a scheme for understanding the play as a whole. Highlighting the many interesting musical puns (such as fits, parts, time, noted, and sharp), Minear argues that music potentially challenges the scheme at the centre of the play, that moments of a character’s apparent interiority are instead depictions of the future being contained in the present. Though music is associated with eternal proportion it is also linked with change and time, and thus it offers the potential for inwardness and development, an opportunity a character like Cressida does not seize.

The final essay, Kendra Leonard’s “The Use of Early Modern Music in Film Scoring for Elizabeth I,” considers the musical scores of three mini-series or films, *Elizabeth R* (1971), *Orlando* (1992), and *Elizabeth* (1998). Explaining that music is more than a paratext in films, Leonard argues that it is a component of a film’s meaning. Leonard offers historical research into gendered musical practices, musicological analysis, and knowledge of film to explain the significance of the use of early modern pieces and modern compositions in certain kinds of performance. For example, modern music reinforces that Orlando is a transhistorical character, and that once Elizabeth transforms into the Virgin Queen she is timeless. Leonard’s essay is a sensitive discussion of how these films are as much commentaries on the present as on the early modern past.

For me, the most exciting angle in many of these essays was the emphasis on performance. Performance studies allows us to see how the alleged morality of the words on the page might be undercut by a troubling ambiguity represented by pubescent girls dancing and singing onstage, by a female ballad seller, or by a male counter tenor’s soprano voice. Another interesting thing several of the essays do is to demonstrate how flexible the associations of masculinity and song could be. Music was long associated with unruly femininity, but could also be appropriate for all-male educational settings, or for the sites of homosocial bonding detailed in prose tracts and drama like *Twelfth Night* and *The Rape of Lucrece*. The essay collection also demonstrates
how fruitful the drama is for examining questions about music’s representation and performance, since drama was a multi-media experience in its own right: several essays probe Shakespeare’s use of song, as well as music used by lesser-known playwrights such as Heywood and Rowley, writers of masques like Jonson, and drama featuring witches. Whether they are sung by fools, decorous young women, or obstreperous men, songs in plays can communicate varied political and gendered messages. I was also intrigued by the point made in a few essays that the tunes themselves, independent from the lyrics, could be legible in specific ways: “Fortune my Foe” and “The Ladies Fall” were associated with specific subject matter in ballads, and the whistled song satirizing Richard II in the play Thomas of Woodstock communicates its point wordlessly (as Corrigan notes). This rich, interdisciplinary collection of essays makes a substantial contribution to a burgeoning area of study.


The study of an era from the point of view of a concept, or even a word, can bring a fresh angle to any well-researched and often revisited theme. Thus, when approaching an era from the point of view of greenness, Leah Knight simultaneously opens a new angle to a known topic. When the author sets out to present the early modern period through the concept of greenness, the reader is given insight to familiar texts in the context of contemporary visuality.

The author of this book establishes herself as a scholar of reading and publishing, and it is from this starting point that the book evolves. The topic as such introduces the concept (word or colour) of green on one level, and touches upon themes like nature, ecology etc. on another. As her starting point, the author states “the argument and premises of this book draw from and build on prominent currents in a multiplicity of intersecting fields, including environmental studies, the history of reading, visual culture, and early modern literary scholarship more generally” (4). The book, furthermore, seeks its place “at