

which, like Milton's epic, use *Genesis* to support a patriarchal view of the state. This Milton piece provides an informative reading of the epic which is enriched by its placement within the broader context provided by the larger study. Likewise, the subsequent interpretation of Margaret Cavendish's *Blazing World* is strengthened by being placed within a framework created by texts that will be more familiar to many of this book's audience. Here, Ng offers a snapshot of the important work being done on Cavendish in recent years. As she notes, modern scholars "have been [slow] to treat Cavendish seriously as a political theorist" (175). Ng's study demonstrates the folly of such myopia as she offers an insightful reading of this unusual work that casts family and political structures in quite a different light than do the writings of many of her prominent male counterparts. Cavendish also provides a valuable segue into Ng's consideration of Quaker perspectives on leadership and the family, particularly since Quaker women "were insisting on their central place in the sect and refusing to be relegated to a peripheral role" (220).

Ng's brief epilogue gives summary of the ways that the family-state analogy was sustained and reconceptualized in the eighteenth century. Like the rest of her book, this postscript is pointed and articulate. Although brief, it succinctly illustrates the reemergence of the family-state analogy in the works of Mary Astell and others, further indicating the prominence of this trope throughout the period in question.

Jessie Ann Owens, compiler and editor. *"Noyses, sounds, and sweet aires": Music in Early Modern England*. Seattle: University of Washington Press, 2006. 222 pp. + 51 illus. \$34.95. Review by LAURA YOUENS, THE GEORGE WASHINGTON UNIVERSITY.

From June 2 through September 9, 2006, the Folger Shakespeare Library in Washington, DC, hosted an exhibition inspired by Elizabethan "soundscapes." An ethnomusicological term introduced in the late 1960s, a "soundscape" consists of "the sounds heard in a particular location, considered as a whole." As such, it incorporates not just performances of documented music, but also such other aural experiences as bells and street vendors' cries. The library's exhibit boasted a fascinating array of engravings, music prints and manuscripts, commonplace books, musical instruments, catches and ballads, chant

sources, and treatises, not all of them English, but all drawn from the library's extensive holdings.

This catalogue of the exhibition is preceded by slightly under 100 pages of an introduction by Jessie Ann Owens, past president of the American Musicological Society and author of *Composers at Work: The Craft of Musical Composition 1450-1600*, just to mention one item among her scholarly offerings, and six short essays by well-known authorities in Renaissance music and theatre. The first three, by Bruce R. Smith, Ross Duffin, and Stacey Houck, fall into the "noyses, sounds" arena of the title phrase (a quote from *The Tempest*), while those by Jeremy Smith, Craig Monson, and Nicholas Temperley belong in the "sweet aires" category, although they deal more specifically with the tensions of religious and political life as reflected in music. Eighteen scholars are credited with catalogue descriptions. On page 221 one learns that the unsigned entries were written by Owens and that the descriptions are largely independent of Richard Charteris's *An Annotated Catalogue of Music Manuscripts in the Folger Shakespeare Library, Washington, D.C.* (Hillsdale, NY: Pendragon Press, 2005).

Of the 109 items in the exhibit, forty-one are reproduced in gray, white, and black tones, some with beige borders. This is adequate for most of the manuscript and printed items, but I will admit to wishing that the viola da gamba and the lute had been photographed in color. The rich detailing of the viol's back is almost entirely lost in this photograph. However, those consulting this catalogue will surely know that wooden instruments could not be this color.

On the "noyses, sounds" side, Bruce Smith, an English and theatre scholar and the only non-musicologist to write an essay, employs numerous quotations from Elizabethan and Jacobean plays to center a discussion of "noise" and the relative positions of ambient noise (bells, barking dogs, rustling fabrics, clashing swords, and more), music, and speech. Ross Duffin opens his entertaining survey of the ballad literature with a clever one of his own directed to Jessie Ann Owens ("The subject was crass, / The writer an ass; / The music like fingernails scraping on glass"); his comparison of tabloid headlines to ballad titles is laugh-out-loud funny. Stacey Houck focuses on John Playford, who published such collections as *The English Dancing Master* and *Catch that Catch can* (no. 47) during the tumult of the Civil War. His royalist leanings seem to have led to a careful, but biased choice of musical selections.

Some of the most famous of the sources from the exhibit figure in Jeremy Smith's "Music and the Cult of Elizabeth: The Politics of Panegyric and Sound." He starts with no. 60, the *Cantiones, quae ab argumento sacrae vocantur*...of 1575, composed by two known Catholic composers, William Byrd and Thomas Tallis, in 1575, the seventeenth year of Elizabeth's reign, celebrated on November 17, the date of her accession. It is thus no coincidence that each composer contributed seventeen motets, but Smith argues that each used the opportunity both to plead for mercy for Elizabeth's Catholic subjects and, in the opening motet *Emendemus in melius*, to alert her subliminally to turn back to Catholicism lest she suffer the dire consequences to which the text alludes. Some of John Dowland's lute ayres (no. 58), are given a political spin said to have been inspired by Robert Devereux, Earl of Essex, to whom *The Triumphes of Oriana* of 1601 is also linked. Craig Monson, in "Reading Between the Lines: Catholic and Protestant Polemic in Elizabethan and Jacobean Sacred Music," pursues Smith's first theme, although he makes the valuable cautionary observation that audiences of that time "familiar with a time-honored tradition of biblical allusion, and accustomed to thinking metaphorically or allegorically—could be encouraged to read and hear sacred music in particular, and sometimes symbolic, ways." Nicholas Temperley lays out the history of English psalm settings, whose value to the service was made explicit in the "Table for The Ordre of the Psalmes" in *The Book of Common Prayer* (see nos. 101-3).

The last item in the exhibit was John Copratio's *Funeral teares* . . . , composed on the death in 1606 of Charles Blount, who had been married only the year before to Lady Penelope Rich, his longtime mistress and Sidney's Stella. Those songs, including the first setting of *In darknesse let me dwell*, made famous by John Dowland's chilling lute ayre, were beautifully recorded by Emily Van Evera (soprano) and Christopher Murrongello (lute) on *My Lady Rich: her Teares and Joy* (Avie AV 00545). While this recording was only released in 2005, possibly too late for the contributing scholars to be aware of it, I wished that the contributors had recommended a judicious selection of musical performances, especially *The Byrd Edition* by Andrew Carwood and The Cardinal's Musick (*Gaudeamus*) for exhibit nos. 60, 91, 93, 94 and 107. (Do not be confused by references in "Notes to the Catalogue" to *The Byrd Edition*, the modern edition of the music edited by Philip Brett, Alan Brown, and others since 1976.) The Cardinal's Musick performances, currently through

Vol. 9, will be difficult to better. No Renaissance musical repertory has been so often recorded as England's.

The format both puzzled and irritated me. The cover, with its detail from *Nieven iencht spiegel* of 1620 on both the front and back, was eye-catching. However, I was astounded to find the almost 3 ¼ inches of white space at the tops of the covers and of every subsequent page occupied only by titles and phrases lifted from the essays, a significant waste of paper in a book that is eleven inches tall. That aside, the combination of authoritative essays and informative catalogue descriptions makes this volume well worth adding to one's library.

Teresa A. Toulouse. *The Captive's Position: Female Narrative, Male Identity, and Royal Authority in Colonial New England*. Philadelphia: University of Pennsylvania Press, 2007. v + 225 pp. \$49.95. Review by WILLIAM J. SCHEICK, UNIVERSITY OF TEXAS AT AUSTIN.

Teresa Toulouse begins her book with a straightforward question: "Why do narratives of Indian captivity appear in New England between 1682 and 1707?" (1). A second question quickly looms on the horizon of the first: "What was at stake—personally as well as socially, politically as well as religiously—in prominent New English ministers' appropriation of the position of the female captive at this particular moment?" (2).

The works under consideration include accounts of the abduction of Mary Rowlandson, Hannah Dustan, Hannah Swarton and John Williams. These narratives were authorized by second and third generation Puritan ministers who, in Toulouse's argument, struggled with a crisis in their authority. These ministers insisted that their identity as religious leaders derived from their strict adherence to the orthodox ways of the first-generation divines. But, in fact, that prior ministerial model was only imaginary and, even more vexing, subsequent ministerial generations found themselves living in a time of post-Restoration political, social and economic change that they could not reverse and in some ways actually preferred.

The captivity narratives of the 1680s and 1690s, Toulouse finds, register apprehensions aroused by so much disconcerting socio-political change. The most obvious fear concerned perceived threats to New England from such