

# Contents

<i>List of Figures and Musical Examples</i>	ix
<i>Note on the Text</i>	xi
<i>Notes on Contributors</i>	xiii
<i>Acknowledgments</i>	xv
Introduction	1
<i>Leslie C. Dunn and Katherine R. Larson</i>	
1 Performing Women in English Books of Ayres	15
<i>Scott A. Trudell</i>	
2 Witches, Lamenting Women, and Cautionary Tales: Tracing "The Ladies Fall" in Early Modern English Broadside Balladry and Popular Song	31
<i>Sarah F. Williams</i>	
3 Listening to Black Magic Women: The Early Modern Soundscapes of Witch Drama and the New World	47
<i>Jennifer Linhart Wood</i>	
4 "Better a Witty Fool Than a Foolish Wit": Song, Fooling, and Intellectual Disability in Shakespearean Drama	63
<i>Angela Heetderks</i>	
5 Dangerous Performance: Cupid in Early Modern Pedagogical Masques	77
<i>Amanda Eubanks Winkler</i>	
6 Making Music Fit for Kings: Reforming and Gendering Music in Samuel Rowley's <i>When You See Me, You Know Me</i>	93
<i>Joseph M. Ortiz</i>	
7 Unimportant Women: The "Sweet Descants" of Mary Sidney and Richard Crashaw	107
<i>Tessie L. Prakas</i>	
8 Domestic Song and the Circulation of Masculine Social Energy in Early Modern England	123
<i>Linda Phyllis Austern</i>	
9 Song, Political Resistance, and Masculinity in Thomas Heywood's <i>The Rape of Lucrece</i>	139
<i>Nora L. Corrigan</i>	

10 Music for Helen: The Fitful Changes of <i>Troilus and Cressida</i> <i>Erin Minear</i>	153
11 The Use of Early Modern Music in Film Scoring for Elizabeth I <i>Kendra Preston Leonard</i>	169
<i>Select Bibliography</i>	185
<i>Index</i>	209