

## INDEX

- Abnaki culture 62  
 absolutism  
   in French *tragédies lyriques* 150–154, 155–172  
   of Louis XIV 143, 144, 241n.3  
   operatic subversion of 216
- Agamben, Giorgio 9
- Agrippa, Heinrich Cornelius 40
- Algonquian culture  
   ceremonial song in 85  
   English representation of 124–125  
   French colonial policies and 148  
   *manitou*-centered memory 14
- Allen, Paula Gunn 14
- Allouez, Claude 148
- Alzire, ou les Américains* (Voltaire) 188
- Amazône, L'* (François Couperin) 195
- Amour malade, L'* (Jean-Baptiste Lully) 155, 161, 163, 243n.33
- Amours déguisés, Les* (Jean-Baptiste Lully) 155
- Anglican church  
   hostility towards prophecy in 83, 84, 86, 96  
   Protestant reform of music in 35
- animal mimicry  
   in native American songs and chants 64–66  
   in possession cases 71, 74
- Anna of Denmark 110, 137
- anti-masque dance music, in court  
   masques 119, 119–120, 135, 240–240n.28, 240n.41
- Arlequin sauvage* (Louis-François Delisle de la Drevetière) 187, 189
- Armide* (Jean-Baptiste Lully) 175, 217
- assimilationist colonial policy  
   in French American colonies 148–149  
   reflection in French spectacles of 143–145, 149–154
- Attali, Jacques 173
- Atys* (Jean-Baptiste Lully) 155, 162
- Aubert, Guillaume 148
- Bach, Rebecca Ann 111, 115, 117
- ballet à entrées* 111, 129
- Ballet de la Douairière de Billebahaut* 2
- Ballet de la Prospérité des armes de France* 2
- Ballet de La Raillerie* (Jean-Baptiste Lully) 155
- Ballet des Muses* (Jean-Baptiste Lully) 155, 161, 242n.24, 243n.35
- Ballet royal d'Alcidiane* (Jean-Baptiste Lully) 155, 161, 242n.24
- Ballet royal de Flore* (Jean-Baptiste Lully) 155, 242n.24
- ballets de cour* (France)  
   Indian characters in 154–172  
   royal performance in 140  
   subversive politics in 216
- ballets des nations* 155, 155, 163, 170
- Barrow, James 74
- Barthes, Roland 185
- Bee, Jesse 71
- Bellérophon*, (Jean-Baptiste Lully) 150–154
- bell-ringing  
   *maracas* compared to 45  
   Protestant reform of 39
- Betzweiser, Thomas 196
- Bhabha, Homi xiv  
   colonial ambivalence concept of 144, 168  
   on diachrony 13  
   postcolonial theory of 5–6, 18
- Biard, Pierre 61
- Biencourt, Jean de Biencourt, Sieur de Poutrin-court 146
- blackness, French poetics of 1
- Blome, Richard 89
- Boccaccio, Giovanni 5
- Bodin, Jean 46

Cambridge University Press

978-0-521-86605-7 - Native American Song at the Frontiers of Early Modern Music

Olivia A. Bloechl

Index

[More information](#)*Index*

- bon sauvage* figure  
 popularity in France of 181  
 188–189  
 in Rameau's music 200, 208
- Borges, Jorge Luis 16, 29
- Boulaese, Jean 69, 70
- Bourgeois gentilhomme, Le* (Jean-Baptiste Lully) 243–243n.36
- Bovier de Fontenelle, Bernard le 150
- Bower, Sarah 74
- Bowles, John 83
- Briefe and True Report of the New Found Land of Virginia* (Thomas Harriot) 39, 47–49, 51  
 class distinctions in 137  
 “noble” images of native Americans in 118, 119, 125
- Browner, Tara 249n.64
- Bry, Theodor de 39, 47–51, 51, 52, 80, 118, 127  
 engravings in Smith's *Generall Historie* 80, 82, 83, 84
- Buffier, Claude 188
- Bullivant, Benjamin 100
- Burton, Robert 96
- Burwell Lute Tutor* 13, 15, 16–18
- Calvinist movement  
 music reforms of 35, 41–44  
 travel literature of 39, 46
- Campion, Thomas 116
- Campra, André 188
- Capeau, Louise 76
- caraĩbes* (spiritual healers), Léry's description of 45
- Caribbean, French music in 218
- Carigonan (Innu *manitousiou*) 64–65
- Case, Thomas 98
- Catholic church  
 colonialism and 36  
 demonic possession doctrine in 68  
 demonology in missionary reports of 62, 65
- Catholic music and liturgy  
 Algonquian ceremony compared with 56  
 Powhatan ceremony compared with 52–54  
 Protestant criticism of 43  
 Tupinamba music compared with 45–47
- Caton, William 88
- “ceremonies of possession,” in French American colonies 146–149
- Certeau, Michel de 60
- Chabanon, Michel-Paul-Guy de 217–219
- Chakrabarty, Dipesh xvi, 11–12, 23
- Champlain, Samuel de 66
- Chapman, George 130–138
- Characteristics of Men, Manners, Opinions, Times* (Anthony, Earl of Shaftesbury) 189–190
- Charles I (King of England) 44  
 absolutism of 139  
 masque performances during reign of 110–111
- Charlevoix, Pierre-François-Xavier 188, 190
- chichigouan* (drum) 64
- China, in European aesthetics 218
- Chinois, Les* (François Couperin) 195
- Chloridia* (Ben Jonson) 110
- Christensen, Thomas 179, 249n.73
- Christianity  
 European identification with 4  
 native American song in context of 37  
 postcolonial theory on influence of 6
- Civil War (England)  
 dispossessions during 73  
 impact on liturgy of 40  
 radical spiritual and social movements and 86  
 resurgence of religious prophecy and 82
- Clapham, Jonathan 102–103
- class politics  
 lute's origins and 12  
 in *Memorable Masque* (George Chapman) 132–137  
 in music for English masques 121, 138  
 in music for French spectacles 154
- Coelho, Victor 23–24
- Colbert, Jean-Baptiste 143, 148
- colonial ambivalence  
 Bhabha's concept of 144, 168  
 in England 9  
 in French music criticism 184  
 218–221  
 in Lully's works 145, 168, 172  
 in opera 216–221

*Index*

- colonization  
   court masques and 113–138  
   political aspects of 38  
   spiritual migration and 58  
*commedia dell'arte*, in court masques  
   131, 240n.27  
 Corneille, Thomas 150  
 Cosin, John 43–44  
 Couperin, François 195  
 Cowart, Georgia 169, 244n.41, 216  
 Croese, Gerard 106  
 hybridity  
   English colonists' fears of 104–106  
   in French colonies 143–145  
 cultural theory, music history and xv  
 Curwen, Alice 99  
 Curwen, Thomas 99  
 Cusick, Suzanne 15  
*Les Cyclopes* (Jean-Philippe Rameau)  
   195  
  
 Dablon, Claude 147  
*Dardanus* (Jean-Philippe Rameau) 177,  
   184, 186  
 Darling, Thomas 71, 72, 76  
 Darrell, John 71, 72  
 Daumont, Simon-François (Sieur de  
   Saint-Lusson) 147–148  
 Daye, Anne 133  
 Demandolx, Madeleine 76  
 demonology and possession  
   in Catholic missionary reports 62, 63–  
   64, 64–65  
   colonists fears of 104  
   prophecy linked to 84–85, 92–100  
   in Protestant narratives 61–67  
*Démonstration du principe de l'harmonie*,  
   (Jean-Philippe Rameau) 198  
 Derrida, Jacques 11, 27, 173  
 Desfontaines, Pierre-François-Guyot  
   186  
 devil, powers in colonies of 58  
 de Villegagnon, Nicolas Durande 46, 47  
 diachrony, in postcolonial theory 13–15  
   historicism and 24  
   Rameau's music and 179  
 difference *see also* otherness  
   colonial music history and role of 22–31  
   Derrida's concept of 27  
   mechanisms in masques for 123  
   reflections in music of 10  
 Diggers sect 86  
  
 Dill, Charles 178, 179, 183, 185  
*Discourse on Inequality* (Jean-Jacques  
   Rousseau) 191–192  
 Dissenting Protestants  
   dispossessions by 67, 73  
   prophetic vocality of 85, 86, 105, 106  
   resurgence of prophecy among 82–83,  
   84  
   women's prophecy among 90, 94  
*Divertissement de Chambord* (Jean-  
   Baptiste Lully) 242n.25  
 Dolan, Frances E. 36  
 D'Orneval, Jacques-Philippe 188  
 Drevetière, Louis-François Delisle de la  
   187, 189  
 Dryden, John 140  
 Dugdale, Richard 74  
  
 Edmundson, William 99  
 Edward VI (King of England), chantries  
   suppressed by 40  
*Egyptienne, L'* (Jean-Philippe Rameau)  
   195  
*Emile* (Jean-Jacques Rousseau) 191, 192  
 England  
   ambivalence toward Rome in 9  
   colonial exploration by 38  
   masque performances during Stuart  
   reign in xvii, 110–111  
   national identity and imperialism in 36  
   possession cases in 59, 71–74  
   prophetic song in 85, 100  
   Protestant reformation in 35–36  
   resurgence of religious prophecy in 82,  
   84–85  
   view of indigenous cultures in xvii,  
   123–125  
*Enharmonique, L'* (Jean-Philippe  
   Rameau) 199  
 Enlightenment  
   discourse on savagery of xviii, 178,  
   187–194  
   ideology of European cultural  
   superiority in 26  
 enthusiasm, religious 86, 96  
*Essay on the Origin of Languages*, (Jean-  
   Jacques Rousseau) 248n.51  
 ethnography  
   court masques and 138  
   possession metaphor in 74–76  
   reflection in French spectacles of 1, 3,  
   143, 145

Cambridge University Press

978-0-521-86605-7 - Native American Song at the Frontiers of Early Modern Music

Olivia A. Bloechl

Index

[More information](#)*Index*

- Rousseau's discussion of 191, 193–194
- Europe  
 colonial influences on culture of 12, 13, 14, 15, 22, 219–221  
 cultural identity and historical agency in 22  
 demonic possession in 67–76  
 Islamic influences in 6–7  
 masques in 110–111  
 Protestant-Catholic conflicts in 38  
 racist ideologies in 25  
 representation of indigenous music in 10, 54–57
- exorcism  
 Catholic rite of 62, 67  
 in Europe 59–60, 68, 69–74
- exoticism  
 chromaticism as expression of 202–206  
 in French spectacles 145  
 in Lully's music 160–161, 163, 169  
 172–176, 243n.32, 243n.36, 243n.39  
 minor mode associated with 196  
 musicological studies of 172–176  
 of Indians in court masques 113  
 of opera locales 216  
 in Rameau's music 212–214
- Felman, Shoshana 9
- Ferber, Sarah 67
- Fifth Monarchists 86, 87
- Ford, Thomas 132
- Foucault, Michel 16, 17  
 discourse analysis of 19  
 genealogical critique of 19–22  
 postcolonial critique of 20  
 Said's use of 20
- Fox, George 73  
 New England travels of 100  
 on Quaker psalm-singing 89  
 prophetic song described by 88  
 Williams's critique of 100–1
- France  
 American colonies of 38, 62, 142  
*ballets de cour* and operas in xvii, 141  
 demonology and possession in colonies of 58, 62, 65  
 Huguenot Protestants in 36, 46  
 music and colonial ideology in 145  
 native American delegations to 188, 247n.33  
 opera aesthetics in 194–215  
 217–219  
 possession cases in 59, 67, 69–71
- Protestant reformation in 35
- Roman cultural influences in 9, 17
- Franciscan Recollects, early missions of 62–67
- French music criticism  
 colonial ambivalence in 183–184  
 Rameau's music and 178, 184–187  
 206–215  
 Rousseau and 192–194
- Fuzelier, Louis 179–187, 195–215, 208, 216
- Generall Historie of Virginia, New-England, and the Summer Isles* (John Smith) 51, 80–81, 109–110, 112  
 class distinctions in 137  
 influence of court masques on 112
- Génération harmonique* (Jean-Philippe Rameau) 203–206, 249n.73
- Gilpin, John 95
- Gleach, Frederic 81
- Goa, European music in 23
- Greenblatt, Stephen 111
- green corn ceremony, de Bry's engraving of 48–49
- Grenaille, François de 7
- Grimm, Friedrich Melchior, Baron von 192
- Guatemala, cathedral music in 25
- Gyles, John 104
- Hakluyt, Richard 48–49
- Harriot, Thomas 39, 47–49, 51, 118, 127, 137
- Harris, Francis 98
- Harris, Thomas 98
- Haudenosaunee (Iroquois) confederacy 62
- Hennepin, Louis 188
- Henri IV (King of France) 146
- Henrietta Maria (Queen of England) 110, 111, 112, 129, 140
- Higginson, Francis 95
- Hill, Christopher 105
- Hippolyte et Aricie* (Jean-Philippe Rameau) 177, 184
- Histoire d'un voyage fait en la terre du Brésil* (Jean de Léry) 39, 45–47, 58
- Historiae americanae* (Theodor de Bry) 49–51, 52, 85
- historicism  
 colonial diachrony and 13–14

Cambridge University Press

978-0-521-86605-7 - Native American Song at the Frontiers of Early Modern Music

Olivia A. Bloechl

Index

[More information](#)*Index*

- European music history and xv  
 historiography  
 Eurocentrism in 25–27  
 postcolonial musicology and xvi  
 synchrony and diachrony in 224n.23  
 of witnesses' testimony 10
- Holme, Elizabeth 88  
 Holme, Thomas 88, 89  
*homme naturel*, *l'*, Enlightenment  
 concept of 188
- Houdar de la Motte, Antoine 195  
 Howard, Frances 112, 116, 117  
 Howard, Patricia 165  
 Howard, Thomas 117  
 Hoyte, Peter 187  
 Huguenots  
 persecution of 46  
 psalm-singing processions of 70  
 travel literature by 36, 46
- Huygens, Christiaan 243n.26
- idolatry  
 Powhatan rituals characterized  
 as 52  
 Protestant focus on 10  
 in Protestant travel literature 49,  
 50–51
- Incas du Perou, Les* see also *Les Indes  
 galantes* (Jean-Philippe Rameau)  
 179
- Indes galantes, Les* (Jean-Philippe  
 Rameau) xvii, 179, 184, 186, 188,  
 199, 220
- Indifferente, L'* (Jean-Philippe Rameau)  
 199
- Innus (Montagnais and Naskapis) 62  
 rituals 30  
 vocality in ceremonies of 64–65
- instrumentation, in court masques 119
- Interregnum  
 impact on liturgy of 40  
 resurgence of religious prophecy  
 during 83
- Irish Masque* (Ben Jonson) 116
- Iroquois culture see also  
 Haudenosaunee (Iroquois)  
 Confederacy  
 diabolism attributed to 85  
 French colonial policy concerning  
 148  
 in French colonial spectacles  
 243n.26
- Isherwood, Robert M. 155
- Islamic empire, cultural influence in  
 Europe of 6–7
- Italian opera, French criticism of 184,  
 185, 187
- Jaenen, Cornelius 148
- Jaffray, Alexander 89
- James I (King of England) 73  
 masque performances during reign of  
 110–111, 112, 117  
 sun images in masques of 132, 133,  
 134–138
- Jansenism 188
- Jeanne des Anges 76
- Jesuits  
 early missions of 62–67  
 French colonial ceremonies held  
 by 147  
 view of native American culture  
 among 188
- Jones, Inigo 110, 129  
 harmony in masques of 115
- Jonson, Ben  
 masques of 110–111, 112, 116, 129–130,  
 239n.6
- Journal* (George Fox) 73, 89
- King and Queenes Entertainment at  
 Richmond, The* 116, 239n.17
- King Philip's War (1675–78) 104
- King William's War (1688–99) 104
- Kintzler, Catherine 178, 184–185
- Kiwasa/Kawasha  
 de Bry's engravings of 50, 118, 127  
 references in Stuart masques to 117–  
 199, 121, 123
- Knapp, Elizabeth 74
- Knight, Sarah Kemble 99
- Kondiaronk (Wendat leader) 189
- Kupperman, Karen 137
- Lafitau, Joseph-François 187, 188, 190
- Lahontan, Louis Armond, Baron de  
 188, 208
- Lallemant, Jerome 65–66, 78
- Lancre, Pierre de 58
- language  
 music distinguished from 25  
 Rousseau's philosophy of music and  
 192–194
- Latin America, cathedral music in 25

Cambridge University Press

978-0-521-86605-7 - Native American Song at the Frontiers of Early Modern Music

Olivia A. Bloechl

Index

[More information](#)*Index*

- Latin plainchant, Protestant reform of 39
- Laub, Dori 9
- Laud, William 35
- Le Caron, Joseph 62
- Le Cerf de la Viéville, Jean Laurent 184
- Le Guin, Elisabeth 15
- Le Jeune, Paul 29, 64–65
- Lenape culture, Big House (gamwing) ceremony 82
- Lèry, Jean de 39, 45–47, 58
- Lesage, Alain-René 188–188–188
- Lescarbot, Marc 146–147, 148–149, 154
- Levellers sect 86
- Levi, Primo 9
- liturgical and sacred music  
in Christian dispossession rituals 68, 69, 72  
Protestant reform of 35, 39–44
- Loudun possessions, 59, 60, 77
- Louis XIV (King of France) 141, 142–143  
absolutist monarchy of 143, 241n.3  
colonialism and 147–149
- Lully, Jean-Baptiste xvii, 141  
bass-voiced characters in works by 165  
chaconnes in works by 168–172  
colonial ambivalence in music of 145, 168, 172  
critical reception of 177  
“doubled continuo” texture in operas of 161, 165–166  
eroticism in operas of 171  
exotic difference in music of 172, 173–176  
Indians in ballets of 142–143, 154, 172  
musical innovations of 160  
posthumous idealization of 174, 186  
Rameau compared with 180, 184  
*tragédie lyrique* of 178
- Lully, Jean-Baptiste, works by  
*L’Amour malade* 155, 161, 163, 243n.33  
*Amours déguisés, Les* 155  
*Armide* 175, 217  
*Atys* 155, 162  
*Ballet de La Raillerie* 155  
*Ballet des Muses* 155, 161, 242n.24, 243n.35  
*Ballet royal d’Alcidiene* 155, 161, 242n.24  
*Ballet royal de Flore* 155, 242n.24  
*Bellérophon* 150–154  
*Bourgeois gentilhomme, Le* 243n.36  
*Divertissement de Chambord* 242–242n.25
- Naissance de Venus, La* 155, 162  
*Persée* 164  
*Phaéton* 155  
*Temple de la paix, Le* 142–143, 155, 163–168, 169, 241n.3, 242n.24  
*Triomphe de Bacchus dans les Indes, Le* 155, 242n.24  
*Triomphe de l’amour, Le* 155, 242n.24
- lute  
*Burwell Lute Tutor* on origins of 7  
class and national identities of 12  
English identification with 17  
as European cultural symbol 1–5  
French identification with 12  
Grenaille on symbolism of 7  
origins of 2, 4–7, 8–9  
Orpheus myth and 16  
parodic representation of 2
- Luther, Martin, sacred music reforms of 39–40
- Lutheran church, dispossession in 67
- Mack, Phyllis 94  
*manitous* (Algonquian non-human persons) 49, 66, 82, 105  
*manitousiou* (Innu spiritual leader) 64–65  
*Mariages de Canada, Les* (Alain-René Lesage and Jacques-Philippe D’Orneval) 188
- Marot, Clement 70  
“Marsias allegorie” 180–182, 186  
*Masque of Blackness, The* (Ben Jonson) 137  
*Masque of Flowers, The* 112, 116  
American references in 117–119  
Indian figures in 128  
*Masque of Queens, The* (Ben Jonson) 110  
masques  
musical hierarchy in 115–138  
American representation in 112  
138  
Powhatan women’s ceremonies as 109–110  
Stuart politics in 139–141
- Massasoit (Wampanoag *sachem*) 106
- Mather, Cotton 75, 104, 105
- Mather, Increase 74, 98  
melancholy, prophetic song and 96–97
- Melzer, Sara 148
- Membertou (Mi’kmaq spiritual leader) 146, 147

Cambridge University Press

978-0-521-86605-7 - Native American Song at the Frontiers of Early Modern Music

Olivia A. Bloechl

Index

[More information](#)*Index*

- Memorable Masque, The* (George Chapman) 112, 115  
 native American nobility in 116, 130–138
- Michaelis, Sébastien 70, 76
- Mickel, Lesley 111
- Mi'kmaq (Souriquois) 62, 104  
 Lescarbot's characterization of 149
- Milton, John 139
- minority history  
 Chakrabarty's concept of 11–12  
 musicology and 27–31
- Molière (Jean-Baptiste Poquelin) 242n.25, 243n.36
- monsters  
 in French opera 183  
 Rameau's use of 183
- More, George 72, 73, 77
- Moreau de Saint-Méry, Médéric-Louis-Elie 216–220
- Morley, Thomas 35
- Morrison, Toni 14
- Muggletonians 86
- Muses de la Nouvelle France, Les* (Marc Lescarbot) 146, 148, 154
- musicology and music history  
 colonial difference and 22–31  
 Eurocentric approach to xiii–xiv  
 14, 22  
 Said's influence on 20
- Naissance de Venus, La* (Jean-Baptiste Lully) 155, 162  
 East Indian characters in 242n.24
- Narragansett rituals  
 diabolism attributed to 84  
 Williams's descriptions of 101–102
- native American culture  
 French colonial policy concerning xvii, 148–149  
 possession in accounts of 59–60  
 Protestant representation of 36–38  
 representation in European masques of 112–138  
 representation in Lully's ballets of 142–143, 152–172  
 in seventeenth-century iconography 1
- native American music and song  
 colonial literature as source on 54–57  
 demonological explanations for 60–61, 84–85  
 English ecstatic song compared with 102–106  
 metaphysical and political aspects of 36–38  
 performance at Théâtre Italien (Paris) of 188, 195–196, 200–202, 247n.33, 217  
 religious framing of 36, 54–57  
 Rousseau's discussion of 192–194  
 Williams's accounts of 101–102
- Neoplatonic philosophy  
 ideal of harmony in 139  
 lute's symbolism in 7
- Netherlands  
 colonial exploration by 38  
 Protestant reformation in 35–36
- Newby, Margaret 90
- News From the New World Discovered in the Moon* (Ben Jonson) 112, 129–130
- nobility *see also bon sauvage* figure  
 of Indian figures in court masques 113, 115, 130, 140
- Northbrooke, John 41
- Norton, Humphrey 88
- Nouveau système* (Jean-Philippe Rameau) 249n.67
- Nouvelles suites de pièces de clavecin* (Jean-Philippe Rameau) 179, 195, 199
- Obry, Nicole 59, 68, 69–70, 70, 76
- oki* (Wendat spiritual healer) 63
- Oliver, Kelly 9–10
- Opechancanough 81
- opera  
 exotic locales in 216  
 French aesthetics of 194, 214–215, 248n.52  
 by Lully 155–172  
 monsters in 183  
*querelles* concerning 145, 180–187  
 by Rameau 177–180, 214–215  
 savagery motif in 194, 215  
 utopian themes in 216
- organ music, Protestant reform of 35, 39, 43
- Orpheus myth 15–18, 139
- otherness *see also* difference  
 colonial assimilation and 144  
 Foucault's conception of 21
- Owen, James 43
- Paladins Les* (Jean-Philippe Rameau) 196

Cambridge University Press

978-0-521-86605-7 - Native American Song at the Frontiers of Early Modern Music

Olivia A. Bloechl

Index

[More information](#)*Index*

- Palestrina, Giovanni Pierluigi da 25  
*Paradise Lost* (John Milton) 139  
 Pequot tribes, conflict with colonists 140  
 Percy, George 61  
 Perrault, Charles 248n.52  
*Persée* (Jean-Baptiste Lully) 164  
 Petrarch, Francesco 5  
*Phaéton* (Jean-Baptiste Lully) 155  
*philosophes* 188, 190, 192, 220  
 Plymouth Colony 106  
 Pocahontas  
   experimental biographies of 14  
   Powhatan women's ceremonies interpreted by 109  
   in Smith's history 80  
 politics  
   of charismatic religiosity 103–104  
   in Lully's ballets 143–145, 170–172  
   musical exoticism as 173  
   in Stuart masques 111, 112, 112–138, 117–138, 139–141  
 Portugal, colonial exploration by 38  
 possession  
   in American colonies 74–76  
   cases of, as propaganda tool 70  
   in England 71–74  
   in France 67, 69–71  
   history in Europe of 67  
   legal controls over 67  
   performative aspects of 68, 77  
 postcolonial theory  
   diachrony in 13  
   Foucault's influence on 20–22  
   French colonial ambivalence and 217  
   music and 5  
   musicology and 18–22  
 poststructuralism, music history and 26–31  
 Pougin, Arthur 245n.17  
*Poule, La* (Jean-Philippe Rameau) 199  
 power  
   Foucault's discussion of 21  
   spiritual and metaphysical forms of 78  
 Powhatan confederacy 51, 81  
   conflict with colonists 140  
 Powhatan culture  
   diabolism in accounts of 61  
   mimesis in 82  
   ritual compared to English masque 109–110, 111–112  
   Smith's writings on 39, 51–54, 80–81  
 Powhatan–English conflicts 85  
*powwow*  
   Clapham's description of 102  
   Mather's characterization of 75  
   Williams's accounts of 102  
   Wood's description of 55  
 prophecy and prophetic song  
   ambivalence of European Christians towards 82, 84  
   decline among Quakers of 97  
   gender roles and 90–94  
   hostile accounts of 87  
   in England 85, 100  
   in New England colonies 100–106  
   native American song compared with 102–106  
   women as performers of 90  
 Protestant Reformation  
   colonization and 36–38  
   comparison of indigenous and Catholic sacred music xiv, xvii, 38, 39  
   controversial literature of 35–36, 38  
   liturgical and sacred music reforms of 35, 38, 39–44  
   possession doctrine in 62, 68  
   transatlantic transformations of 57  
 Pruiksma, Rose 243n.33  
 Prynne, William 40–41  
 psalms  
   diabolical presence and 76  
   Huguenot processions and singing of 70  
   role in Protestant liturgy of 47  
 Purchas, Samuel 39, 49, 53  
*Purchas his Pilgrimage* (Samuel Purchas) 39, 49, 53  
 Puritans  
   dispossessions by 73  
   hostility towards prophecy among 84, 86  
   possessions among 74–76  
   Williams's disagreement with 100  
 "Quakers Ballad" 94  
*Quakers Meeting, The* 91  
 Quakers (Society of Friends) 73, 79  
   criticism of Singing Quakers by 99  
   emergence of 86  
   in New England colonies 100–106  
   Narragansetts compared with 101  
   prophecy of 83, 84, 85, 87–100



## Index

- schismatic sects of 98  
 silent meetings of 88  
*querelles*, French opera 145, 180–187  
 Quinault, Philippe 142, 143, 180, 184, 186
- racist stereotypes, in court masques  
 113, 123–125, 137, 140
- Rameau, Jean-Philippe xvii–xviii, 18  
 as music theorist 179  
 Caribbean performance of music of  
 216–220  
 chromaticism in music of 202–206, 213–  
 214  
*corps sonore*, concept of 197, 203  
 harmony in music of 184, 185, 197–199,  
 202–206, 249n.67  
 Lully and 184, 246n.22  
 operatic music of 177–180  
 “parallelism” model of musical  
 signification 184–185, 246n.24  
 Rousseau’s criticism of 192  
 savagery in music and operas of 177,  
 179–187, 195–215
- Rameau, Jean-Philippe, musical and  
 theoretical works of  
*Les Cyclopes* 195  
*Dardanus* 177, 184, 186  
*Démonstration du principe de l’harmonie*  
 198  
*L’Egyphtienne* 195  
*L’Enharmonique* 199  
*Génération harmonique* 203–206, 249n.73  
*Hippolyte et Aricie* 177, 184  
*Les Indes galantes* xvii, 179, 184, 186, 188,  
 199, 220  
*L’Indifférente* 199  
*La Poule* 199  
*Nouveau système* 249n.67  
*Nouvelles suites de pièces de clavecin* 179,  
 195, 199  
*Les Paladins* 196  
*Les Sauvages (pièces de clavecin)* 179, 195,  
 199
- Ranters (Protestant sect) 79, 85, 86,  
 99–100, 101, 102
- Rémond de Saint-Mard, Toussaint 175,  
 185, 186, 217
- Restoration (England), impact on  
 liturgy of 40
- Richelieu, Armand Jean du Plessis de  
 (Cardinal) 2, 148
- Roman culture, European identification  
 with 4, 6, 9, 17
- Rosseter, Phillip 132
- Rousseau, Jean-Baptiste 177, 178, 186,  
 187
- Rousseau, Jean-Jacques 26, 188, 191–  
 192  
 Derrida’s interpretation of 248n.51  
 musical thought of 192–194
- Rowlandson, Mary 102
- Roy, Pierre-Charles 180–182, 186
- Rubertone, Patricia 101
- Sabol, Andrew J. 240–240n.28
- sacred music *see* liturgical and sacred  
 music
- Sagard, Gabriel 63–65
- Said, Edward 20
- Saint Bartholomew’s Day massacre 46,  
 47
- Sauvages*, *Les see also Les Indes galantes*  
 (Jean-Philippe Rameau) xviii, 179–  
 180, 181, 188, 189, 195–215,  
 245n.16, 217, 220
- Sauvages*, *Les (pièce de clavecin* Jean-  
 Philippe Rameau) 179, 195, 199
- Sauvagesse*, *La* (Alain-René Le Sage and  
 Jacques-Philippe D’Orneval) 188,  
 189
- savagery  
 Enlightenment discourse on xviii,  
 178–179, 187–194  
 in French operas 194–215  
 in Rameau’s music 179–187  
 Rousseau’s discourse on 191  
 192
- Schmidt, Leigh Eric 56
- Seed, Patricia 146
- Seekers sect 86
- Shaftesbury, Anthony, Earl of 189–190,  
 193
- Short, Mercy 75, 76, 104, 105
- Simmonds, Martha 88
- “Singing Quakers”  
 appearance of 98–100  
 Williams’s critique of 101
- Smart, Peter 44
- Smith, Douglas Alton 5
- Smith, John (Captain) 39, 51–54  
 as Powhatan captive 81  
 diabolism in writings of 61  
 history of Jamestown colony  
 80–81

Cambridge University Press

978-0-521-86605-7 - Native American Song at the Frontiers of Early Modern Music

Olivia A. Bloechl

Index

[More information](#)*Index*

- Powhatan ceremonies interpreted by  
82, 106, 109–110, 111–112
- Soir, Le* 2
- Somerset Masque *see Squire's Masque, The*
- Spain  
colonial exploration by 36, 38  
spectacle, public exorcism as 77  
speech-song, Rousseau's concept of  
193–194  
spiritual hearing, Protestant practices  
of 56–57
- Spivak, Gayatri 11, 14  
on Foucault 21
- Squire's Masque, The* (Thomas Campion)  
112, 116, 117, 132
- Stanbridge, K. A. 143
- Steiner, Veronica 71
- Stevenson, Robert M. 22, 26, 225n.52
- Story, Patience 99
- subalternity  
diachrony and 13–14  
difference and 10  
lute's origins and 7–12  
minority history and 11  
music history and xvi, 7–12, 28
- Subaltern Studies group 21
- superstition 42–43
- Tempe Restored* (Aurelian Townshend)  
112  
harmony in 115–116  
native American stereotypes in 129
- Temple de la paix, Le* (Jean-Baptiste Lully)  
Indian characters in 142–143, 155,  
163–168, 242n.24  
royal involvement in production of  
169, 241n.3
- Temple of Love, The* (William Davenant)  
112, 115  
Indian characters in 116, 140
- Théâtre de Neptune en la Nouvelle-France, Le* (Marc Lescarbot) 146
- Théâtre Italien, native American  
performances at 188, 195–196,  
200–202, 247n.33
- Thevet, André 46
- Thieriot, Nicolas-Claude 220
- Titon du Tillet, Evrard 160, 174–175
- Toldervy, John 96
- Tomlinson, Gary 25–27
- Toothmaker, Mary Allen 104
- totems  
de Bry's engravings of 49, 230n.48  
White's illustrations of 49, 230n.45
- Townshend, Aurelian 129
- tragédies lyriques*  
assimilationist ideology in 150–154  
Indian characters in 155  
subversive politics in 216
- Trapnel, Anna 85, 87, 104
- travel literature  
American imagery in 1  
"black legend" in Protestant writings  
36  
*bon sauvage* figure in 188, 189  
Catholic and native American music  
compared in 38–39  
court masques and references to 113,  
119  
diabolism in 61–67  
Enlightenment discourse on savagery  
in 177–194  
Eurocentrism of 24  
possession narratives in 59–60, 60–61  
Rousseau's discussion of 192
- Triomphe de Bacchus dans les Indes, Le*  
(Jean-Baptiste Lully) 155, 242n.24
- Triomphe de l'amour, Le* (Jean-Baptiste Lully) 155, 242n.24
- Triomphe de Rameau, Le* 182, 245n.17
- True Relation* (John Smith) 39, 54
- Tupinambas (Brazil), music and rituals  
of 45–47
- van Heemskerck, Egbert 90, 93
- Véron, John 43
- Vicars, John 35
- Viret, Pierre 43
- Virginia Company 51
- vocality  
cultural significance in Europe of 86  
demonic possession and 67–76  
European discourse on xvii, 84  
in exorcisms 59, 68–69  
gendered norms of 90, 94  
national and ethnic identity and 103–  
106  
as medium of power 78–79  
as diabolical presence 76  
prophecy and 86–106  
transatlantic discourse on 60  
84–85

Cambridge University Press

978-0-521-86605-7 - Native American Song at the Frontiers of Early Modern Music

Olivia A. Bloechl

Index

[More information](#)*Index*

- vocal polyphony, Protestant reform of  
35, 39, 40–41
- Voltaire (François-Marie Arouet) 188, 220
- Wabenakis 105
- Walker, D. P. 70
- Walls, Peter 119–121
- Wendats (Hurons)  
French missionaries' contact with  
62–67  
Lallemant's description of 65–66
- Westminster Cathedral 35
- Whaples, Miriam K. 165
- Wheelock, Gretchen 196
- White, John 47–49
- Willan, Thomas 88
- Williams, Roger 84, 100–102  
Fox's debate with 100–101  
on Narragansett language and  
culture 101–102
- Wingina (Algonquian leader) 47
- Winslow, Edward 106
- witchcraft, in New England 75, 104
- witness, as testimony to colonial  
violence 9–10
- women, prominence as religious  
prophets 90–94
- Wood, William 55–56
- Worrall, Arthur J. 100
- Wyschogrod, Edith 28, 224n.32
- Young, Robert J. C. 21