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Toward a revaluation of the imagery of Thomas Campion in "A Booke of Ayres"

Risinger, Mark Preston, M.A.

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TOWARD A REVALUATION OF THE IMAGERY OF THOMAS CAMPION IN A BOOKE OF AYRES

by

MARK RISINGER

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APPROVED, THESIS COMMITTEE:

Edward Doughtie, Professor of English, Director

William B. Piper, Professor of English

Honey Meconi, Assistant Professor of Music

Houston, Texas

April, 1986
Mark Risinger

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in A Booke of Ayres

Abstract

This thesis is an attempt to redefine the concept of imagery in the ayres of Thomas Campion's first published work, A Booke of Ayres (1601). Though Walter Davis and others have commented on the auditory imagery of Campion's poetry, no one has carried out a systematic analysis of the visual elements which are present. The five groups discussed here are night and darkness, fire, the heart, the eyes, and music. After a survey of the solo ayre in England as Campion knew and understood it, there is a discussion of the verbal connections between ayres which relate them to one another and to the five groups of images already mentioned. Analysis of individual songs within each of these five categories demonstrates that Campion's images are conceptualized more than they are visualized, and musical examples point out places where Campion uses text painting to clarify and highlight these image groups.
Acknowledgements

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Table of Contents

Introduction .................................................. 1
Preliminary Considerations ................................. 4
A Booke of Ayres ............................................. 6
Night and Darkness ........................................... 15
Fire .............................................................. 31
The Heart ...................................................... 39
The Eyes ....................................................... 47
Music ........................................................... 52
Conclusion ...................................................... 58
Notes ............................................................ 60
Bibliography .................................................... 65
Introduction

This past year marked the centennial of the rediscovery of Thomas Campion in 1887 by A.H. Bullen. Two years after his discovery, Bullen printed the first edition of Campion's collected works. Since that time, critical evaluation of Campion as both poet and musician have varied widely, but after one hundred years, his place among the ranks of English poets seems secure. Percival Vivian's edition of Campion's works appeared through the Oxford Press twenty years after Bullen's, but like its predecessor, it concerns itself mostly with the poetry as poetry. Vivian does mention that the music has an important influence on Campion's style, but he provides no musical analysis of any of the songs. Some twenty years after Vivian, Miles Kastendieck published the first analysis which insists on considering the music with the poetry. He stresses that because Campion is something more than a poet, we must regard him as a different kind of creature: "To call him a lyric poet while recognizing only his literary achievement is to present half an artist. He must be considered a lyric poet in the oldest meaning of the word, that is to say, a musical poet." The most recent edition of Campion's complete works is that of Walter Davis. Looking back over the sixty years which had elapsed since the publication of Vivian's edition, Davis comments on the rapid rise and fall which Campion's reputation underwent between his rediscovery and the advent of Modernism. The major reason that Campion's reputation has suffered, he believes, is that T.S. Eliot's revaluation of the metaphysical poets in the 1920's, which brought Donne into great prominence, cast a shadow over those poets whose strength did
not lie in the realm of complex image and metaphysical wit.\textsuperscript{5} Davis goes on to differentiate Campion's poetics in the following manner:

Campion is a poet—perhaps the poet—of the auditory rather than the visual imagination; more fully than any other song writer of his age, he offers us experiences that strike the ear: structures of sound, the implications of words, tones of voice. So little concerned is he with specificity of image, color, or shape that when we encounter an occasional "yellow Frog" or "Grey Snakes" we react with surprise...it is far more typical of him to reach out and convert visual experience into auditory terms....\textsuperscript{6}

Davis then quotes Catherine Ing:

His Corinna's and Lesbias and Bessies may be related to the Delias and Chloes and sweet Kates, but they have their individuality, and it arises partly from the fact that Campion draws attention to qualities in them hardly noticed by other poets. They may have golden wires for hair and pearls for teeth, but he is not particularly interested if they have. Yet if they move or speak or sing, his awareness quickens at once.\textsuperscript{7}

While both Davis and Ing are in essence correct, their comments point up one side of a central issue in Campion studies: the idea of imagery (and the lack thereof) in the poems. There are, as Davis points out, auditory images, but there are also a number of significant objects and associations with those objects which appear frequently enough in the poetry to constitute a substantial body of "Images" which we must not ignore. Many of these objects are conventions or commonplaces of Elizabethan poetry, yet we should careful not to dismiss them as nothing more. As Edward Doughtie points out,
"Conventional" is not usually a favorable adjective, and poetry that is merely conventional is rarely interesting in any circumstances. But the conventions are functional in songs if they provide a familiar, comprehensible base for the listener while he centers his attention on what is novel or artfully expressed.

My aim is a new definition of "image" for Campion's poetry, for while it is true that the startling visual imagery of a poet like Donne is almost entirely absent from Campion's poems, there are nonetheless recurring words, concepts, and phrases which combine with similar words and phrases in other poems to form definite "images" in the reader's mind; these images are different, perhaps, because we tend to conceptualize rather than visualize them. The five image groups from Campion's poems which I wish to examine are night and darkness, fire, the heart, the eyes, and music. These five are prominent in Campion's first published body of songs, A Booke of Ayres (1601). Because the vast majority of Campion's poetic works were set to music, it is appropriate to begin a reassessment of his imagery by analyzing the songs from this book. While examining the verbal connections between songs based on the five groups already mentioned, it will also be helpful to notice how Campion highlights these images and makes them clearer through his musical settings. Primary emphasis will be given to the use of melody as a means of enhancing verbal expression, though Campion uses techniques of harmonic structure, form, and musical texture as well.
Preliminary Considerations

Because I plan to base this revaluation on A Booke of Ayres, it will be helpful at this point to make some observations regarding the nature of the ayre as Campion perceived and created it. The "golden age" of the English air lasted almost exactly twenty-five years, from the publication of John Dowland’s First Booke of Songes or Ayres in 1597 to the publication of John Attey’s First Booke of Ayres in 1622. No other volumes appeared after Attey. Though Thomas Morley used the term "ayre" to describe all secular vocal forms other than the madrigal, the ayres which Dowland, Campion, and others wrote were designed to be sung as solo songs with lute accompaniment. They were frequently scored with parts for other instruments and with other voice parts.¹ A Booke of Ayres is an exception to this trend, for Campion furnishes only the solo vocal line.

The other major form of English secular vocal music contemporary with the solo ayre was the madrigal, a form popular into the seventeenth century. The solo ayres or lute songs differ from the madrigal in one major respect: the audibility of their words. In contrapuntal writing, the text is repeated with greater frequency and is obscured by the thickness of the musical texture as voice is layered on top of voice. Suddenly, however, with the writing of solo ayres, we have a text which can be heard and understood by the both the performer and audience. In terms of texts, the madrigal composers tended to make use of monostrophic poems or even to set two stanzas from the same poem as two separate madrigals.² Solo ayres, however, tend to be strophic; that is, their texts usually include more than one stanza, and the music to which the first stanza is set is
used for all succeeding stanzas as well. Doughtie characterizes those ayres which are truly strophic, containing no thematic progression or development from one stanza to the next, by the term "cumulative" as opposed to "progressive." Dowland often wrote such ayres in which the order of the stanzas is relatively unimportant. By contrast, Campion's ayres tend to be "associative" poems in which the central idea is developed from one stanza to the next. Thus, the order of the stanzas is important.

Within stanzas, words are arranged on two planes of organization which Elise Jorgens refers to as the "formal," consisting of accent and syllable, and the "semantic," the way in which the poet organizes words to convey meaning. The reader of a poem forms an interpretation of that work dependent on the effect which the formal level has on the semantic; the words in a particular order can convey a variety of meanings depending on where one lays the stress or accent within the line. Thus, the phrase "light house keeper" can describe either the warden of a seaside beacon or a diminutive maid. Because of the importance of stress in forming an interpretation, the composer of music for an ayre offers an interpretation of the text by the way in which he organizes the rhythmic structure of the musical line. As listeners, we instinctively feel the importance of words whose corresponding note values give them a rhythmic stress. Doughtie points out that because the composer puts limits on our interpretation of an ayre through his musical setting, we should be especially attentive to the poet's setting of his own poetry. Thus, Campion's ayres are inherently more important to us than settings of Campion's texts by Robert Jones and others, though the settings by other composers can suggest interesting alternative interpretations of the poems.
A Booke of Ayres

As previously stated, I want to examine Campion’s imagery in Rossetter’s Booke of Ayres, which appeared in 1601. In the opening section of A Booke of Ayres, lutenist and publisher Philip Rossetter describes the contents in his dedication to “The Right Vertuous and Worthy Knight, Sir Thomas Mounson” by saying

...the first ranke of songs are of his [Campion’s] owne composition, made at his vacant houre, and privately emparted to his friends, whereby they grew both publicke, and (as coin a crackt in exchange) corrupted: some of them, both words and notes unrespectively, challenged by others. In regard of which wranges, though his selfe neglects these light fruits as superfluous blossomes of his deeper Studies, yet hath it pleased him, upon my entreaty, to grant me the impression of part of them, to which I have added an equal number of mine owne.¹

Rossetter’s description of these ayres as “superfluous blossomes” which Campion had “made at his vacant houre” reflects the proper attitude of “sprezzatura” which all learned men of the Renaissance held toward their own writings. The implied reluctance on Campion’s part to have the ayres published reflects the pose as well, and Campion himself affects something of this attitude by describing the ayres as “eare-pleasing rimes without Arte” in the preface “To the Reader.”² Bruce Pattison points out that we should take neither Rossetter’s nor Campion’s statements too seriously since Campion is the only English composer who developed something like a complete theory of the ayre.³ Campion outlines this theory in the aforementioned “Preface,” a document which has become so
central to the study of Campion's ayres that it bears repeating in full:

What Epigrams are in Poetrie, the same are Ayres in musicke, then in their chiefe perfection when they are short and well seasoned. But to clogg a light song with a long Praeludium, is to corrupt the nature of it. Manie rests in Musicke were invented either for necessitie of the fuge, or granted as a harmonick licence in songs of many parts: but in Ayres I find no use they have, unlesse it be to make a vulgar and trivial modulation seeme to the ignorant strange, and to the judiciaall tedious. A naked Ayre without guide, or prop, or colour but his owne, is easily censured of everie eare, and requires so much the more invention to make it please. And as Martiiall speaks in defence of his short Epigrams, so may I say in th' apologie of Ayres, that where there is a full volume, there can be no imputation of shortnes. The Lyrick Poets among the Greekes and Latines were first inventers of Ayres, tying themselves strictly to the number and value of their sillables, of which sort, you shall find here onely one song in Saphick vsere; the rest are after the fashion of the time, earie-pleasing rimes without Arte. The subject of them is for the most part amorous, and why not amorous songs, as well as amorous attires? Or why not new Ayres, as well as new fascions? For the Note and Tableture, if they satisfie the most, we have our desire; let expert masters please themselves with better. And if anie light error hath escaped us, the skilfull may easily correct it, the unskilfull will hardly perceive it. But there are some, who to appeare the more deepe and singular in their judgement, will admit no Musicke but that which is long, intricate, bated with fuge, chained with sincipation, and where the nature of everie word is precisely exprest in the Note, like the old exploded action in Comedies, when if they did pronounce 'Memini,' they would point to the hinder part of their heads, if 'Video,' put their finger in their eye. But such childish observing of words is altogether ridiculous, and we ought to mainaine as well in Notes, as in action, a manly carriage, gracing no word, but that which is eminent, and emphaticall. Nevertheless, as in Poesie we give preheminence to the Heroicall Poeme, so in Musicke we yeeld the chiefe place to the grave and
well invented Motet, but not to every harsh and dull confused Fantasie, where in multitude of points the Harmonie is quite drowned. Ayres have both their Art and pleasure, and I will conclude of them, as the Poet did in his censure of Catullus the Lyricke, and Vergil Heroicke writer:

Tantum magna suo debet Verona Catullo:
Quantum parva suo Mantua Vergilio.4

Perhaps the most frequently mentioned characteristic of the Campion ayre is its analogy to the epigram, an analogy which Campion himself draws in the opening statement of this preface. Like the epigram, his poems have a logical structure throughout; they are short and compact with any sense of closure withheld until the end of the poem. When closure does come, it is delivered quickly, with a sense of surprise. Davis notes that the result of this delivery is that the structure highlights the discovery at the end which is central to the ayre’s appeal.5 The classic example of this technique can be found in the last two lines of “When Thou Must Home” (A Booke of Ayres, hereafter “B.A.”, XX): after describing all the pleasures that await his mistress on her arrival in the Underworld, the speaker concludes with “When thou hast told these honours done to thee,/ Then tell, O tell, how thou didst murther me.”6 The ending forces the listener to re-evaluate his whole understanding of the poet’s speech up to that point.

Another observation generated by the “Preface” regards Campion’s apparent distaste for “text pointing” (“the nature of everie word is precisely exprest in the Note”). Although it is true that Campion’s statements are inconsistent with his practice regarding musical
illustration of the text in poems such as “When to Her Lute,” it seems likely that his major concern in the “Preface” is the tasteless, overt use of the technique which he had seen in the works of other composers. Thomas Morley had given advice to madrigalists in his 1597 book, A Pleine and Easie Introduction to Practicall Music:

Moreover you must have a care that when your matter signifieth “ascending,” “high,” “heaven,” and such like you must make your music ascend; and by the contrary where your ditty speaketh of “descending,” “lowness,” “depth,” “hell,” and others such you must make your music descend.

Although Campion’s practice may not square completely with his theory, the ayres before us will show that, unlike some of his contemporaries, Campion’s attitude causes him to use text painting in a way that tends to be sophisticated and subtle, even elegant.

The twenty-one poems which constitute the second half of A Booke of Ayres are the subject of much conjecture. The confusion as to their authorship arises primarily from an ambiguous statement in Rosseter’s dedication of the work to Sir Thomas Monson:

...though his selfe [Campion] neglects these light fruits as superfluous blossomes of his deeper Studies, yet hath it pleased him, upon my entreaty, to grant me the impression of part of them, to which I have added an equal number of mine owne.

Uncertainty rests, then, on whether Rosseter actually wrote both words and music of the second half or the music only. While Peter Warlock asserts that Campion “almost indubitably supplied the words of the
remaining twenty-one songs which were set to music by Philip Rosseter;¹⁰ both Vivian and Kastendieck express doubt as to whether Campion wrote the words to these ayres.¹¹ Vivian is inclined to assign them tentatively to Campion "on considerations of style," but Kastendieck believes that Rosseter wrote them because of the inferior quality of the verse. Though no indisputable external evidence has appeared to disprove Campion's authorship, Ralph W. Berringer has spoken what will probably be the final word based on internal evidence, attributing the lyrics of the second half to Rosseter or someone other than Campion.¹² Most, if not all, modern critics have accepted his conclusions, and Davis includes the second half of A Booke of Ayres under the heading of "Doubtful Poems" in his edition of the complete works.¹³ In light of these facts, it seems unnecessary to include them in this discussion.

Kastendieck assesses the importance of A Booke of Ayres by saying

The significance of the publication of the Rosseter-Campion Booke of Ayres cannot be over-emphasized. In the first place, it is important for definitely establishing the ayre as Dowland conceived it in its pure form of a solo ayre with lute accompaniment. Secondly, it marks the ascendency of the light lyric to the highest point in Elizabethan lyric poetry. And finally, it announces the appearance of Thomas Campion as a musical poet.¹⁴

The general nature of the criticism generated in the fifty years since Kastendieck has been to place the Booke of Ayres within the context of other works in the period and to use various isolated examples from it to illustrate Campion's skill in one way or another. So far, no one has attempted a systematic examination of the work as a whole in order to
evaluate the poems on their own merit and in relation to one another. The nearest anyone has come thus far to producing such an analysis is David Lindley in his recent book, *Thomas Campion*. Lindley considers only the verbal or thematic repetitions between adjacent lyrics, however, and ignores the connections between poems in other parts of the book. He notices, for instance, that poems 14-16 are linked by references to Cupid and images of heat and cold. Lindley's final assessment, however, is representative and probably explains why no one has tried to connect the poems to one another: he concludes that while "similarities between poems invite the reader to construct a context enabling them to be taken together," they nonetheless do not form a coherent whole, largely because their most obvious connections (such as the Cupid poems or the idea of sexual conquest) are very common. There are other connections, however, which appear common on the surface but receive such varied treatment from Campion that we should look more closely to see why they keep recurring. Though much has been said of a general nature regarding *A Booke of Ayres* and its place among the ayres of other Renaissance composers, there is room to do a closer and more comprehensive analysis of the ayres under one cover than has been done thus far. Thus, this paper is a beginning point, an attempt to lay the foundation for a complete treatment of *A Booke of Ayres*, a work whose wide variety of subject and style is much mentioned but seldom described. Through this preliminary to a systematic discussion of the work as a whole, I hope to offer some reconsiderations of what constitutes an "image" in Campion's poetry and to see how the ayres in this particular work are interrelated through verbal and thematic repetition. At the same time, I will attempt to illustrate
how Campion's use of music serves to highlight these images.

John Irwin has developed a concept which is related to my approach in his article on the "Musical Emblem," an attempt to find more in Campion’s poetry than the frequently noted classical virtues of grace, strength, purity of diction, and energetic syntax. He wants to find "forms of meaningful complexity" other than the metaphysical and thus prove that Campion can compete on "the highest poetic level."\(^{17}\) His emphasis is not on the music itself as much as it is on musically-related elements of a poem. He takes for his case study "Now Winter Nights Enlarge" (Third Booke of Ayres, XIII) and considers such elements as phonemic patterns, thematic structure, and recurring symbols. He defines the creation of the "musical emblem" as "a process of writing poetry according to the kinds of musical structures which make the poetry good for setting to music."\(^{18}\) The basic difference between Irwin’s method and the present study is that the "musical emblem" refers to a concept of the work as a whole, the synthesis of music and poetry into some form different from either of its constituent parts. My object, on the other hand, is to analyze the various images and associations which exist between ayres and connect them to one another. The end result of this survey should reveal an idea of Campion’s imagery as something neither entirely nor exclusively visual, but related to the way in which the ayres produce images and interpret themes in the mind of the reader and listener.

Before proceeding to the analyses of individual ayres, we should mention one other recent study on a Campion ayre; interestingly enough, it analyzes the same ayre as Irwin’s article, "Now Winter Nights Enlarge." It is Stephen Ratcliffe’s book, Campion: On Song. The major contribution of
this work is Ratcliffe's concept of "rhyme," a property of Campion's ayres which he explains as

...the relationship of identities unified by a strong but strongly imperfect likeness; while maintaining and even emphasizing the separation between the parts, it forces them together, binds them, makes them cohere...what we like about a Campion song is its multiplicity of relationships among parts and patterns whose simultaneous likeness and unlikeness pulls them simultaneously together and apart.19

Ratcliffe operates under the assumption that all art possesses this concept of rhyme to some degree and that there are "patterns of coherence" which are always at work, even if the listener/reader/viewer is not always aware of them. I would argue that the same principle can function between the individual parts of a whole such as A Booke of Ayres. To make this statement is not to say that Campion deliberately constructed each image of night or darkness in these ayres with each of the others in mind; rather, I would assert that we can appreciate the complexity of Campion's art much better by examining them in relation to one another in order to notice how they pull against one another in their "simultaneous likeness and unlikeness."

Campion's ostensible "theme" in nearly all the lyrics in A Booke of Ayres is love, as Campion himself makes clear in his preface "To the Reader": "The subject of them is for the most part amorous, and why not amorous songs, as well as amorous attires?"20 Beyond this surface connection, however, there are a number of images, objects, and associations in the poems which seem at first glance to be nothing more than commonplaces of courtly poetry. The five most evident and important
of these image groups which I have already mentioned are night and
darkness, fire, the heart, the eyes (seeing), and music. On closer
examination, however, we find that these same images receive a wide
variety of treatments, both poetically and musically, from Campion.

Though no one to this point has analyzed Campion’s imagery in this
fashion, I believe it is worth examining the places where these images and
ideas occur to see what effects they have (or the effects for which
Campion uses them) and to discuss matters of tonal complexity, both
poetic and musical, which surround them. By taking the five common
categories of “images” already mentioned and relating each occurrence of
that image to the others in A Booke of Ayres, we can discuss nineteen of
the twenty-one poems in the first half of the book in some detail. The two
which I will omit are “I Care not For These Ladies” (B.A., III) and “Thou art
not Faire.” (B.A., XII) While both of these may be omitted at this time
because of the lack of verbal connections to the other poems, the omission
of “I Care not For These Ladies” also avoids a needless repetition since
Mark Booth devotes a whole chapter to it in his book The Experience of
Songs. 21
Night and Darkness

The first song in A Booke of Ayres is "My Sweetest Lesbia," the first stanza of which is Campion's translation of Catullus' poem "Vivamus, mea Lesbia." Campion omits the remaining stanzas of Catullus and adds two of his own:

My sweetest Lesbia, let us live and love,
And though the sager sort our deedes reprove,
Let us not way them: heav'ns great lampes doe dive
Into their west, and strait againe revive,
But, soone as once set is our little light,
Then must we sleepe one ever-during night.

If all would lead their lives in love like mee,
Then bloudie swords and armour should not be,
No drum nor trumpet peaceful sleepees should move,
Unles elar'me came from the campe of love:
But foole do live, and wast their little light,
And seeke with paine their ever-during night.

When timely death my life and fortune ends,
Let not my hearse be vext with mourning friends,
But let all lovers, rich in triumph, come,
And with sweet pastimes grace my happie tombe;
And, Lesbia, close up thou my little light,
And crowne with love my ever-during night.

The image of darkness and of night which pervades this ayre does not create the kind of melancholy we might expect since it has as its primary theme the triumph of love over death. The G-major tonality also prevents it from affecting us with a feeling of sadness. Notice that in the last two lines of each stanza, Campion establishes a contrast between
"light" and "night," two elements which pull against one another as opposites and yet are somehow connected. The night, of course, represents death. But there is a strong connection between death and love in this poem, particularly because of melodic echoes between "let us live and love" in line 1 and "ever-during night" in line six:

Example 1

There is also an implied image of darkness represented by the disappearance of light in lines 3–4 as the poet describes the setting of the "lampes" of heaven. The musical figure here begins with an octave leap to D on the word "heav'n's" which then descends and comes to rest on the tonic G on the word "dive;" a similar figure follows on the next phrase, "Into their west":

Example 2

One of the great challenges of writing a strophic ayre is the achieving of a balance of important words within individual stanzas which will complement the same musical figure each time it is repeated. Wilfrid Mellers suggests that because the music must reflect the text, the poet may have composed the words and music of the first stanza
simultaneously; thus, the music is conditioned by the poetry in the first stanza. In the subsequent stanzas, however, since the music is now set, the poetry must be conditioned by the music.\textsuperscript{4} In "My Sweetest Lesbia," the musical figure which fit so well with "heav'ns great lampes doe dive" must interpret the phrases "peaceful sleepes should move" and "rich in triumph come" in stanzas two and three. These phrases derive no real benefit from this melodic configuration, but, assuming that Mellers is correct, the language is by necessity consistent with the rhythmic pattern, a sign that the poetry is indeed conditioned by the music.

The strong sense of closure which we feel at the end of each stanza comes from the repetition of the melody in the initial phrase from C down to A; the ending phrase which echoes this melody is slow and emphatic as it comes to rest on the tonic G on the word "night." (Example 1) The end of each stanza provides us with another instance of simultaneous likeness and unlikeness, for the phrase "ever-during night" is repeated in all three, yet the scope changes with each stanza. In the first, the reference is to the deaths of both Lesbia and the speaker; in the second, to the deaths of those who fight wars. The final image is of the speaker's own death, crowned with love by Lesbia. David Richardson says of this final stanza that it "resolves conflict and synthesizes disparate elements in a mature and complex vision of life's rich triumphs over death through love."\textsuperscript{5}

"Followe thy faire sunne" (B.A., IV) is a striking poem because of its highly developed antithesis between darkness or shadow and the sun, a metaphor which represents the relationship of two lovers. Whereas in "My Sweetest Lesbia" the night represents death as opposed to the "little light" of life, this "shadow" is the black shade of night which follows the brightness of the sun around the earth without ceasing:
Followe thy faire sunne, unhappy shaddowe:
Though thou be blacke as night,
And she made all of light,
Yet follow thy faire sunne, unhappie shaddowe.

Follow her whose light thy light depriveth:
Though here thou liv'st disgrac't,
And she in heaven is plac't,
Yet follow her whose light the world reviveth.

Follow those pure beames whose beautie burneth,
That so have scorched thee,
As thou still blacke must bee,
Til her kind beames thy black to brightnes turneth.

Follow her while yet her glorie shineth:
There comes a luckles night,
That will dim all her light;
And this the black unhappie shade devineth.

Follow still since so thy fates ordained:
The Sunne must have his shade,
Til both at once doe fade,
The Sun still prov'd, the shadow still disdain'd.

The poem never makes clear whether the address is actually to the lover himself, symbolized by the word "shadow," or to the shadow which the speaker uses metaphorically to represent the lover. Wilfrid Mellers believes that the speaker is comparing the woman to the sun and that her lover is "black" or melancholy because she is indifferent toward him. The blackness of the lover also makes him representative of sin while the lady is beyond moral judgment; her "kind beames" (line 12) have the potential to transform his present state to one of brightness, like a piece of coal changed into diamond. The poetry expresses a rather tender sentiment
about the man's need for the woman which reveals the nature of light and shadow: they are inseparable, and when one ceases to exist, the other will cease as well. Without light, there is no referent by which to define darkness. (line 19)

In addition to the image of the shadow, there is another image of darkness which represents death (line 14) as in the preceding poem. In both cases, the speaker describes the dimming of the light of life. In "Follow thy Faire Sunne," however, the word "lackles" creates a much more pessimistic view of this night than that of "My Sweetest Lesbia" since the speaker in the latter poem envisions the triumph of love over the darkness. In the former, the speaker states that the night "will dim all her light," leaving no room for the continuation of love. The music of this ayre intensifies the feeling of pessimism present in the words.

Kastendieck suggests that the intimate relationship between music and poetry during the Renaissance finds its expression in three ways: through rhythm, which is suggested by the flow of the words and gives the ayre life; through melody, which is derived from the inflection of spoken words; and through mood, which communicates the emotional meaning behind the words.⁶ If he is correct, then this ayre, regarded as one of Campion's finest, should demonstrate all three elements to us. Unlike most other ayres, "Follow thy Faire Sunne" has an accompaniment which is prominent and essential to the development of its musical "image." The almost constant pulse and rhythmic imitation in measure five between melody and accompaniment in this ayre suggest the gently padding footfalls of night as it follows the day.
Example 3

The word "shadow" in the first phrase is ephemeral, evaporating quickly on one strong beat, while the same word at the end of the first stanza is stretched through four beats instead of one. These extended note values perhaps suggest the lengthening of shadows toward the end of day as the sun sets. Hallett Smith characterizes the difference between the two by calling the first "trivial," the final "pathetic." Another rhythmic feature of which we may not be aware on first hearing is the stanzacic rhythm resulting from the repetition of the word "Follow" at the beginning of each stanza. This repetition causes the word "Follow" to enact itself as each stanza follows the one before.

Melodically, this ayre demonstrates Campion’s use of text painting throughout by ascending on phrases which describe light and descending on phrases which describe darkness; in the first stanza, the stanza descends on line two from D, reaching its lowest point on the word “black.” The chromatic ascent which follows describes the lady, reaching its highest point on the word “light.”
Example 4

The single exception to this pattern is in stanza three in which the words "As thou still blacke must bee" correspond to the rising chromatic line. While it does prepare us for the line which describes the shadow's transformation, it nonetheless is one of the less successful moments in the song. The minor tonality of this ayre emphasizes the shadow's unhappiness. His is a world of unrelenting melancholy, for he will never be able to achieve union with his beloved since he is earthbound and she is placed in the heavens. The pessimistic atmosphere of the ayre is undercut, however, by the resolution in the music from a G-minor tonality to a G-major one on the last chord. Though most songs of this period resolve to the major third in the final cadence, the resolution from minor to major in this case is another example of Ratcliffe's concept of "rhyme," for the tonic remains the same while the raised third creates a whole new color. The "simultaneous likeness and unlikeness" which we sense in these two tonalities provides the listener with a pleasurable experience as each stanza comes to a close, and they leave us with the feeling that perhaps there is more hope than the words of the poem might suggest.

The speaker in "The Sypres Curten of the Night" (B.A., IX) relates his grief through a specific metaphor for darkness in the first stanza:

The Sypres curten of the night is spread,  
And over all a silent dewe is cast.  
The weaker cares by sleepe are conquer'd;  
But I alone, with hidious griefe agast,
In spite of Morpheus charmes a watch doe keepe
Over mine eies, to banish carelesse sleepe.\textsuperscript{11}

Davis notes that "Sypres," in this context, is a thin material like crape which was often dyed black and used for mourning.\textsuperscript{12} In the first two poems discussed, the word "night" is used to represent something far off: the approach of death. In this poem, however, the speaker is actually speaking at night; surrounded by darkness, he relates to no one in particular his experience as it happens. Nonetheless, he connects this night to the idea of death by describing it as a "Sypres curten" since cypress is a material used for mourning. The reference to Morpheus serves the same purpose; the god of dreams coming from the underworld carries with him connotations of death's darkness. The word "sleepe" also intensifies the association with death, not only because of the popular notion of sleep as "death's second self,"\textsuperscript{13} but also because the speaker uses sleep as a metaphor for death in "My Sweetest Lesbia" ("Then must we sleepe one ever-during night.")

The final image of darkness in this poem lapses into the grotesque as the speaker begins to address his words to a particular object for the first time:

\begin{verbatim}
Griefe, cease my soule, for that will still endure
When my cres'd bodie is consum'd and gone;
Beare it to thy blacke denne, there keepe it sure,
Where thou ten thousand soules doest tyre upon:
Yet all doe not afford such foode to thee
As this poore one, the worser part of mee.\textsuperscript{14}
\end{verbatim}

The location of this "blacke denne" is uncertain, but the idea of Grief
preying upon ten thousand captive souls makes the darkness of this poem complete. There is absolutely no light in this poem; whereas in the others there is a contrast between light and darkness, we progress in this poem from an opening image of darkness which covers the external world to one which completely consumes the internal world as well.

The musical setting of this ayre is not one of Campion's most successful. Its predominant tonality is, as we would expect, G minor, yet it comes to rest on a G major chord at the end of lines two and four (the music for lines 1 and 2 being repeated for lines 3 and 4), on the word "charmes" in line 5, and on the word "sleepe" at the end. This continual resolution to the major tonality diminishes the effect of the melancholy atmosphere in the text. There is little melodic movement; no note moves more than a third away from the first pitch until the end of line two.

Example 5

Walter Davis suggests that this slow, hovering melody emphasizes the fear and grief which the speaker describes. The only noticeable melodic parallel between this and the other melodies is the final phrase in which a slow descent comes to rest on the final word "sleepe," much like the final word "night" in "My Sweetest Lesbia":

\[\text{Example 5}\]

\[\text{The express our tain of the night is}\]

\[\text{spread, And o'er all a silent dew is}\]

\[\text{over by sleep are conquer ed, But alone with hideous grief a}\]
A radical transformation of the nighttime imagery occurs in "Harke, all You Ladies" (B.A., KIX). This ayre uses the cover of night to promote amorous pleasures among ladies and their lovers:

Harke, al you ladies that do sleep:  
the feyre queen Proserpina  
Bids you awake and pitie them that weep;  
you may doe in the darke  
What the day doth forbid:  
feare not the dogs that harke,  
Night will have all hid.16

In this first stanza and the five that follow, "night" becomes a protector, a sort of curtain as in "The Sypres Curten of the Night," but this curtain serves a very different purpose: it seeks to hide the amorous adventures to which the whole poem is an invitation. Night becomes, in this instance, a happy, carefree time completely different from that of "The Sypres Curten." The second line of each stanza is the same, making the image of Proserpina a kind of refrain. As Davis points out, the "fairy queen" idea assimilates her to Spenser, but because she is a figure from the underworld by name, we associate her more readily with darkness. He
further notes that the whole poem acts as a ceremony, an invitation to its audience to enter into the action by outlining what that action might be.  

In Myrtle Arbours on the downes,  
the Fairie Queene Proserpina,  
This night by moone-shine leading merrie rounds,  
holds a watch with sweet love;  
Downe the daie, up the hill,  
no plaints or groanes may move  
Their holy vigill.  

All you that will hold watch with love,  
the Fairie Queene Proserpina  
Will make you fairer then Diones dove;  
Roses are red, Lillies white,  
And the clear damaske hue,  
shall on your cheekes alight:  
Love will adorn you.  

"Sleep" in this ayre does not carry with it the kind of connotations of death which we have seen in other ayres; instead, David Lindley believes, it becomes a metaphor for the woman's heartless neglect of her lover.  

Backing this assertion, we have the last lines which foretell the fate of those women who continue to abstain from the delights of love: "she vowes that they shall lead/ Apes in Avernus." (lines 34-5)  

The sprightly setting of this ayre suggests a courtly atmosphere; it begins on a rest, placing the first word, "Harke," on an upbeat and laying the stress of the third beat on the word "al." The ascending melodic line in the first phrase suggests a clarion call to all of the ladies whom the speaker addresses:
Example 7

The ending of this stanza promises the protection of night to all who participate; it lays the rhythmic stress on the important words “night” and “all,” but it prevents a strong sense of closure because the melody never returns to the tonic G, remaining instead on the third of the chord:

Example 8

The image of night in this ayre is almost completely a positive, though rather mischievous, one except for the last line with its reference to the virgins who will lead apes in “Avernus” or hell. This proverbial phrase serves to intensify our associations of Proserpine with the underworld and to undercut the otherwise carefree nature of the ayre.

The ayre “When Thou Must Home” (B.A., XX) contains no explicit references to darkness or to night, but the phrase “Shades of underground” conveys the same impression from the beginning of the poem:

When thou must home to shades of under ground,
And there arriv’d, a newe admired guest,
The beauteous spirits do ingirt thee round,
White lope, blith Hellen, and the rest,
To heare the stories of thy finisht love,
From that smoothe toong whose musicke hell can move:
Then wilt thou speake of banqueting delights,
Of masks and revels which sweete youth did make,
Of Turnes and great challenges of knights,
And all these triumphes for thy beauties sake: 10
When thou hast told these honours done to thee,
Then tell, 0 tell, how thou didst murther me.21

This ayre recalls to us the associations between death and love in "My Sweetest Lesbia," but the associations become radically different in the last two lines. After encountering images of the underworld in "The Sypres Curten" and "Harke, Al You Ladies," we have built up a sort of raw image pertaining to the underworld; when we see the words "shades of under ground" in line 1, it recalls those images and begins to re-shape them. The comforting sound of the word "home" should make the new image which we are forming a positive one. As the poem progresses, our initial impression is shaped and refined by the introduction of "White lope, blith Hellen, and the rest" so that by the end of stanza one, we believe that this journey to the underworld is a good thing. The speaker seems to be praising the woman throughout stanza two until we reach the last two lines. At this point, the "When/Then" structure established by the beginnings of the stanzas is compressed into a microcosm of the whole poem, and, as Walter Davis says, "the last two lines reveal the sarcasm beneath the praise, cutting beneath the Romantic imagery to assimilate the classical Hades with the Christian Hell reserved for sinners."22 We suddenly realize that our understanding of the speaker's relationship with this woman has been all wrong and that he desires the same kind of revenge on her that the speaker in "Harke All You Ladies" wanted on unresponsive maidens.
Kastendieck states that the musical setting of "When Thou Must Home" possesses "no pictorial phrasings, no rhythmically emphatic places; it is a meditative movement which casts its spell through music in a minor mode." Though it does not give the kind of illustration to "darkness" that we find in "My Sweetest Lesbia" or "Follow thy Faire Sunne," the minor mode which Kastendieck mentions creates an atmosphere which prepares us somewhat for the negative conclusion of the poem, for it emphasizes that the underworld, even when inhabited by "blith Hellen" and others, is still a dark and uncertain place.

The song which concludes the first half of A Booke of Ayres is "Come Let Us Sound with Melodie." One of Campion's odd experiments in writing English poetry in classical meters, "Come Let Us Sound" is the ayre to which Campion refers in his preface "To the Reader" when he says "you shall find here onely one song in Saphicke verse...." Campion wrote it in the style associated with Beif's French Academie de Musique et Poesie, and he set it to music in which the note values correspond to theoretical vowel length rather than the natural accents of the words. Though he argued the case for writing poetry in the quantitative meters of antiquity in his Observations in the Art of English Poesie the year following the publication of A Booke of Ayres, he did not repeat his experiment with setting such poetry to music.

In the last half of this poem, the speaker uses the term "darknes" as a metaphor for sin, the first such usage which occurs in the collection:

Rescue, O rescue me from earthly darknes,
Banish hence all these elementall objects,
Guide my soule that thirsts to the lively Fountaine
Of thy devinenes.
Cleanse my soul, O God, thy bespotted Image,
Altered with sin so that heavily purenes
Cannot acknowledge me but in thy mercies,
O Father of grace.

But when once thy beames do remove my darknes,
O then I'lle shine forth as an Angell of light,
And record, with more than an earthly voice, thy
Infinite honours.

The fourth stanza equates "darknes" with sin; it is an earthly entity, just
as it is in "Follow thy Faire Sunne." Again, in stanza six there is an image
of "darknes" as sin, and a remarkable parallel with "Follow thy Faire
Sunne" occurs here as well: the promise that God's bright "beames" will
dispel his darkness is exactly like line 12 of "Follow thy Faire Sunne": "Til
her kind beames thy black to brightnes turneth."

Within the musical setting, we find a parallel in the treatment of
the word "darknes" in stanzas four and six of "Come Let Us Sound" and the
word "black" in line two of "Follow thy Faire Sunne":

Example 9

(IV) Though thou, though thou be black as night And

(XXI) earth-ly dark-ness Ban

It is interesting to note that Campion used the music of "Follow thy Faire
Sunne" as a setting for the poem "Seeke the Lord" (First Booke of Ayres).
XVIII). If we try to explain what caused Campion to use this music for a religious lyric, it is possible that he chose it because of the strong parallels between "Come Let Us Sound" and his first ayre which utilizes that melody.

The variety of uses which Campion finds for "night" and "darkness" in these ayres should suggest that there is more at work than the "merely conventional" and certainly more than "auditory imagery," yet we would be hard pressed to illustrate on paper exactly what these poems show us. The remaining categories should show a continuation of this trend and further illustrate the need for a special understanding of what "imagery" is in a Campion song.
Fire

Though not as varied as the images of night and darkness, the ayres of this first half contain several images of flame and fire which demonstrate various aspects of its use in the Renaissance.

The poem "Though you are Young" (B.A., II) is difficult because the "you" of the title is never identified by the speaker. David Lindley asserts that the old man who is the speaker is addressing a young woman, and yet there is no clear indication of such in the text.

Though you are yong and I am olde, 5
Though your veins hot and my bloud colde,
Though youth is moist and age is drie,
Yet embers live when flames doe die.

The tender graft is easely broke,
But who shall shake the sturdie Oke?
You are more fresh and faire then I,
Yet stubs doe live, when flowers doe die.

Thou that thy youth doest vainely boast, 10
Know buds are soonest nipt with frost;
Thinke that thy fortune still doth crie,
Thou foole, tomorrow thou must die.

The last line echoes the conclusion of the parable of the Covetous Man in the gospel of Luke in which God speaks to a man, and the nature of this poem lends itself readily to the idea of an old man lecturing a younger one. On Lindley's side, however, are the words "fresh" and "faire," terms typically used for describing feminine beauty. If we take this ayre in the context of the other "amorous songs" in the collection, the likelihood is
that this ayre is addressed to a woman. The fire imagery appears in the
fourth line, and the speaker uses it to distinguish between old age and
youth; "embers" represent old age while "flames" represent youth. This
fourth line, however, reverses the order in which these two antithesis are
presented in the first three lines in order to show the superiority of old
age. Fire is a symbol of life here; the flames and embers represent two
different forms of the same element. In contrast to the fire, there is also
the reference to "frost" in line 9 which becomes a symbol for death. Thus,
the positive associations with fire in this poem contradict our notions
that it is a destructive force. As long as there is fire, there is life.

The dance rhythm of this ayre is an unusual example of musical
irony, according to Lindley; he maintains that the "youthful" rhythm
undercuts the old man's contempt for youth and reveals to us his true
motive as envy rather than moral instruction. Rather than envy, however,
I think the rhythm reflects the fact that the inward qualities of the old
man are not necessarily affected by his outward condition. He is still
"young at heart," so to speak. Melodically, we find both the words "yoong"
and "olde" on the same A and having the same duration:

Example 10

\[\text{Example 10}\]

This equivalence is further enhanced by the last line in which the melody
ascends to the word "live" and descends to the word "die":
Example 11

A more conventional use of fire as an image in Renaissance poetry occurs in the last line of stanza one of "Faire if You Expect Admiring" (B.A., XI):

Faire, if you expect admiring,
Sweet, if you provoke desiring,
Grace deere love with kinde requiting.
Fond, but if thy sight be blindnes,
False, if thou affect unkindnes,
Fli both love and loves delighting.
Then when hope is lost and love is scorned,
Ile bury my desires, and quench the fires that ever yet in vaine have burned.\(^5\)

The last line exemplifies the popular Renaissance notion of the flaming lover, but Campion prevents this image from being merely conventional by turning it around and talking about extinguishing the flames rather than fueling them. Having given up on his love, the speaker says he will extinguish his passion. In his later poem, "Fire, Fire!," (Third Booke of Ayres, XX) he develops this image even further by addressing three rivers and begging them to relieve his anguish:

Fire, fire, fire, fire!
Loe here I burne in such desire
That all the teares that I can straine
Out of mine idle empty braine
Cannot allay my scorching paine.
Come Trent, and Humber, and fayre Thames,
Dread Ocean, haste with all thy streames:
And, if you cannot quench my fire,
O drowne both mee and my desire.6

In "Faire, if You Expect Admiring," however, he seems confident that his own tears will bring him relief.

The music to this ayre is quick and lively, with the music to lines 1-3 being repeated for lines 4-6. At line 7, however, the music changes mood in anticipation of the word "lost"; this word is held for three beats, and the rest of the phrase pauses briefly at the word "scorned." After this conditional phrase, the concluding line is delivered with rapidity of motion that almost gives it the effect of a "punch line":

Example 12

\[\text{lost and love is scorn ed I'll bury my desires And}\]

\[\text{quench the fires That ever yet in vain have burn ed.}\]

While "Faire if you Expect Admiring" makes a conventional use of fire, "When the God of Merrie Love" contains a highly unusual image that allows Campion to make a sort of joke.

When the God of merrie love
As yet in his cradle lay,
Thus his wither'd nurse did say:
Thou a wanton boy wilt prove
To deceive the powers above;
For by thy continuall smiling
I see thy power of beguilling.

Therewith she the babe did kisse,
When a sodeine fire out came
From those burning lips of his,
That did her with love enflame;
But none would regard the same,
So that, to her daie of dying,
The old wretch liv'd ever crying.

As in "Faire if You Expect," this fire represents the fires of passion, but these flames come from Cupid's lips to consume the old nurse with love. We see fire here in a paradoxical relationship to the way it is used in "Though You are Yoong," for in that ayre it is a symbol of life. Here, it becomes a consuming agent that torments the soul of the "wither'd nurse." Campion's idea seems to be that fire can be both good and bad; it can provide heat, light, and life, but it can also consume and destroy. His musical treatment of the image in this ayre illustrates the sudden burst of flame which results from the kiss. The primary tonality is G-minor, but on the phrase "When a sudden fire out came," the melody ascends up the scale beginning on F and outlines the dominant tonality of the relative major, ending on tonic B-flat on the word "came":

Example 13

When a sudden fire out came
This climax of the poem is concurrent with the climax of the phrase. In other respects, this setting is not very successful; the last line forces the word “the” to be sung on the highest note of the phrase, a D, and on a strong beat. This arrangement sounds awkward, but it is probably unavoidable.

Campion makes use of Cupid’s fire again in the next poem, “Mistris Since you So Much Desire” (B.A., XVI). In this ayre, however, he makes the fire unusual not by its activity but by its location:

Mistris, since you so much desire
To know the place of Cupid’s fire,
In your faire shrine that flame doth rest,
Yet never harbourd in your brest;
It bides not in your lips so sweete,
Nor where the rose and lillies meete,
But a little higher, but a little higher:
There, there, O there lies Cupids fire.

Even in those starry pearcing eyes,
There Cupids sacred fire lyes;
For they have power to destroy;
Nor woe I for a smile, or kisse,
So meanely triumph’s not my blisse;
But a little higher, but a little higher,
I climbe to crowne my chast desire.8

This use of fire constitutes a conventional notion “artfully expressed,” for Campion subverts our expectation by placing the fire in the woman’s eyes rather than her breast. This noble idea is later parodied in “Beauty, Since You So Much Desire,” (Fourth Booke of Ayres, XXII):

Beauty, since you so much desire
To know the place of Cupids fire:
About you somewhere doth it rest,
Yet never harbour'd in your brest,
Nor gout-tie in your heele or toe;
What foolie would seeke Loves flamme so low?
But a little higher, but a little higher,
There, there, O there lies Cupids fire.9

The wit of this parody lies in Campion's use of the same refrain as
"Mistris, Since You So Much Desire" while making an obscene joke rather
than paying the lady a compliment. Before he can use this refrain line, of
course, he has to drop down to her toe, a gesture which mirrors his
movement in the original poem.

As we might expect, the most interesting musical feature in this
ayre comes in the next to last line which Campion uses as a sort of refrain
in both stanzas:

Example 14

But a lit-tle higher, but a lit-tle higher, but a lit-tle higher,

but a lit-tle higher, There, there, O there lies Cupids fire.

The repetition and ascension of the phrase "but a little higher" constitutes
about as explicit an example of text painting as one can find in Campion,
and the final measures give the singer long, declamatory notes on which to
deliver the last line of stanza one. These notes become more effective
with the text of stanza two since the climbing "a little higher" finally
reaches the high D as he says "I climb to crown my chaste desire," the
major rhythmic and melodic interest being on the word "crown."

There remains one other poem which makes use of fire in relation to passion, "Your Faire Lookes Enflame" (B.A., XVII). In this ayre, the image occurs in the first two lines and is not repeated: "Your faire lookes enflame my desire: / Quench it againe with love." As in "Faire if you Expect Admiring," there is mention of quenching the flames as opposed to fueling the lover's passion, but whereas in the previous poem he spoke of extinguishing them himself, he asks the woman to do it in this case. The implication of the lines is that by agreeing to consummate their love, the mistress will satisfy her lover's passion. The musical line which accompanies these words illustrates the second line but not the first:

Example 15

Your faire lookes enflame my desire. Quench it againe with love.
Stay, O strive not still to restore. Do not in-hu-man prove.

The descending line on "inflame my desire" seems strange, but Campion probably chose to use it in order to create a larger leap to the succeeding phrase in which melodic motion parallels the text quite closely.

The fire imagery seems to be of three distinct types: in "Though You Are Yoong," it symbolizes life; in "Faire if You Expect" and "Youre Faire Lookes Enflame," it symbolizes the speaker's personal passion for his beloved; and in "When the God of Merrie Love" and "Mistris, Since You so Much Desire," it symbolizes the influence of Cupid on those who would be loved. These uses find further development in the ayres which deal with the hearts of those in love.
The Heart

In songs of an amorous nature such as these, we should not be surprised to find references to hearts in various stages of love affairs; as with the other images which we have considered, it is Campion's variety of uses for this single convention which makes it worth considering in the context of the ayres.

Only one song in A Booke of Ayres is explicitly spoken by a female voice; it is "My Love Hath Vowd" (B.A., V). In the first stanza, she says

My love hath vowd hee will forsake mee,
And I am already sped.
For other promise he did make me
When he had my maidenhead.
If such danger be in playing, 5
And sport must to earnest turne,
I will go no more a-maying.¹

This lover's complaint is related to the convention of the "chanson d'aventure" in which the poet finds a lamenting girl who proceeds to tell her story to him. In this case, we learn that the woman's lover has wronged her by using her for his own desires and then forsaking her. The first line is somewhat surprising since the pause which we feel after "vowd" makes us expect a conventional pledge of love rather than what actually follows. The music accentuates this feeling because the melody returns to the tonic G on the word "vowd," thus placing a strong beat and a solid tonality on the pivotal word of the line.
Example 16

My love hath vow'd he will for - 
Far o - ther pro - mise he did - 
-sake me, And I am al - rea - dy sped.
make me, When he had my ma - den - head.

In the fourth stanza, the woman concludes by saying

That harte is neerest to misfortune
That will trust a faineed toong;
When flattring men our loves importurne,
They entend us deepest wrong;
If this shame of loves betraying
But this once I cleanly shun,
I will go no more a-maying. 2

In this instance, the heart is regarded as the seat of emotion and love.
Although we do not visualize an actual heart, we understand that she means the part of the self which lovers give to one another. The reference which the woman makes is in the context of a kind of moral or proverbial expression regarding love, and she intends it as a warning to other maids who may suffer similar wrongs.

The ayre which follows "My Love Hath Vow'd" is perhaps the best-known of the collection, "When to Her Lute" (B.A., VI).

When to her lute Corrina sings,
Her voice revives the leaden stringes,
And doth in highest noates appeare
As any challeng'd eccho cleere;
But when she doth of mourning speake, Ev'n with her sighes the strings do breake.

And, as her lute doth live or die, Led by her passion, so must I:
For when of pleasure she doth sing, My thoughts enjoy o sodaine spring;
But if she doth of sorrow speake, Ev'n from my hart the strings doe breake.

Walter Davis cites this ayre as a classic example of Campion’s poetry as epigram: it is concise, carefully constructed, and it holds back any sense of closure until the last line. When closure is reached, it comes quickly with a sense of surprise, but its close seems inevitable to the reader on further reflection. Even if we grant him these assertions, Davis makes an unfortunate error as he discusses the extension of the lute in line 6 as a metaphor for the poet’s heart in line 12. Corrina’s sighs of sorrow can cause the strings to break from both her lute and from the heart of her lover, but Davis assumes the word “strings” in line twelve must mean literal veins and arteries. Instead, we should read this line and its implied term “heart-strings” with the older definition of this word in mind. Anatomists of Campion’s day believed “heart-strings” to be a set of tendons or nerves which braced the heart, holding it in place and sustaining it.

What distinguishes this image of the heart from that of “My Love Hath Vowd” and others which will be discussed is that this image does not reflect the heart as the seat of something—emotion or love—but rather we see it surrounded by something; the focus is external rather than internal. And even though it is external in focus, it still does not call to
mind the image of a vital, beating heart; instead, the heart is assimilated to the lute so that we conceptualize them together. This assimilation is another reason why we should reject Davis' idea of literal veins and arteries as a part of the image. Reading the line with the older conception of "heart-strings," we find an illuminating comment on the text within the music as we begin to study it.

The music which Campion wrote for the last two lines of both stanzas brings the accompaniment to greater prominence than in almost any other ayre. There is an interaction and imitation here between the vocal line and the accompaniment on the phrases "her sighs" and "my heart" which rises to a climax from which a significant fall can and does occur.

Example 17

\[ \text{But when she doth of mourning speak, Ev'n with her sighs, her sighs,} \]

\[ \text{her sighs the strings do break, the strings do break.} \]
In both stanzas, on the words "The stringes doe breake," the vocal line falls down the notes of the dominant triad, providing in the second stanza a musical image of a heart falling out of place when the strings which brace it have broken away. As the vocal line reaches the bottom of the triad, the accompaniment picks up on the root of the chord and extends the fall even further.

Returning to the heart as an image of internal love, "Turne Backe, You Wanton Flyer," (B.A., VII) is addressed to a fleeing mistress with whom the speaker is trying to enjoy some amorous play:

Turne backe, you wanton flyer,
   And answere my desire
With mutuall greeting;
Yet bende a little neerer,
   True beauty stil shines cleerer
In closer meeting.
Harts with harts delighted
Should strive to be united,
Either others armes with armes entwining:
   Harts with a thought, rosie lips
With a kisse still entertaining.

As the first three lines make clear, the goal of this ayre is union with his mistress, both physical and spiritual. By the end of this first stanza, he is attempting an entwining of hearts, lips, and arms. "Harts," in this case, are the seat of thought, and they strive to be united upon finding mutual delight. As in both of the other poems, the hearts mentioned here actually represent a larger concept than the physical organ; in this ayre, they represent the lovers themselves in their attempt to find mutual gratification of desire. The musical setting of this ayre places the
beginnings of lines 7 and 10 on strong beats with the word "hearts," and the rhythmic configurations have a similar feel though the vocal lines run in opposite directions. The freedom of movement in this setting reflects the carefree nature of the poetry as the lover makes his bid for affection.

Perhaps the most imaginative poem involving the image of the heart is "Blame not My Cheeks" (B.A., XIV). In this ayre, the heart is literally the seat of love, the place in which Cupid makes his home:

Blame not my cheeks, though pale with love they be;
The kindly heate unto my heart is flowne,
To cherish it that is dismeid by thee,
Who art so cruell and unsteadfast grown:
For nature, cald for by distressed harts,
Neglects and quite forsakes the outward partes. 5

But they whose cheekes with careles blood are stain'd
Nurse not one sparke of love within their harts,
And, when they woe, they speake with passion fain'd,
For their fat love lyes in their outward parts: 10
But in their brests, where love his court should hold,
Poore Cupid sits and blowes his nails for cold.8

The heart is definitely the seat of love in this ayre, at least the seat where love should be. The second stanza is devoted to satirizing those who feign love in their "outward parts" and thus leave Cupid sitting in the cold. Campion's cleverness is paramount here as the speaker inverts the logical connection between passion and the blood by claiming his paleness as a sign of genuine love. Then, by claiming that those who show love outwardly have no real passion in their hearts, he reduces the image of Cupid from that of the god of love holding court to a cold little boy trying to keep warm. He leaves us with a final impression of Cupid which is
quite different from the Cupid of "When the God of Merrie Love" or "Mistris Since You So Much Desire." The music of this ayre, one of only two settings in a D-minor tonality, reflects the spirit of complaint which the words express, but we find no special attention given to the image of the heart from a musical standpoint.

Another image of the heart which we should notice appears in the third stanza of "Your Faire Lookes Enflame," (B.A., XVII) a poem previously mentioned in the section on fire images. This ayre is the most explicitly sexual of the first twenty one ayres:

Your faire lookes enflame my desire:
Quench it againe with love.
Stay, O strive not still to retire,
Doe not inhumane prove.
If love my perswade,
Loves pleasures, deare, denie not;
Heere is a silent grovie shade:
O terrie then, and flie not.

Have I seaz'd my heavenly delight
in this unhaunted grove?
Time shall now her furie requite
With the revenge of love.
Then come, sweetest, come,
My lips with kisses gracing:
Here let us harbour all alone,
Die, die in sweete embracing.

Will you now so timely depart,
And not returne againe?
Your sight lends such life to my hart
That to depart is paine.
Feare yeelds no delay,
Securense helpeth pleasure:
Then, till the time gives safer stay,
O farewell, my lives treasure!
Davis notes the expression "Die, die" in line 16 as the "famous Elizabethan die pun" meaning 'to reach consummation.' We should also notice the space between the second and third stanzas during which they apparently have made love. As he expresses his regret that they cannot tarry, the speaker reveals that his heart is sustained by the sight of this mistress. Here, the heart is both the seat of love and of life itself.

The ayre which follows "Your Faire Lookes Enflame" is a six-stanza religious lyric entitled "The Man of Life Upright" (B.A., XVIII). The first three stanzas of this song make up one complete thought:

The man of life upright,
Whose guiltlesse hart is free
From all dishonest deeds,
Or thought of vanitie,

The man whose silent dayes
In harmeles joyes are spent,
Whome hopes cannot delude,
Nor sorrow discontent,

That man needes neither towers
Nor armour for defence,
Nor secret vautes to flixe
From thunders violence.

Line three reflects that in this ayre, as in "Turne Backe You Wanton Flyer," the heart is the seat of thought; in this song, however, the emphasis is on purity of the heart rather than on thoughts of love and sex. This image of the heart is the only one which we find in the ayres that is not related in some way to issues of love and/or sex, but the musical setting is rather generic since there are so many stanzas which must be set to the same
melody. Therefore, we find no particular musical treatment which distinguishes this image from the others.

**The Eyes**

Our eyes enable us to see the world around us, and our minds form pictures or "images" based on what they have allowed us to perceive. References to eyes or to seeing something within a poem are also important because of what they allow the speaker to perceive and to relate to the reader. Although, as Davis points out, Campion seems to hear more than he sees in his poems, there are nonetheless several key references to the eyes and to seeing things in these ayres which we should discuss.

Within this collection of "amorous songs," we find only one ballad-type ayre: "It Fell on a Sommers Day" (B.A., VIII). In this poem, Bessie lies sleeping as her lover, Jamy, comes in and steals a kiss and then makes love to her as she continues to feign sleep. In the first stanza, the narrator says:

```
It fell on a sommers day,
While sweete Bessie sleeping laie
In her bowre, on her bed,
Light with curtaines shadowed;
Jamy came, shee him spies,
Opning halfe her heavy eies.  
```

Davis and others would argue that there is nothing especially pictorial about this stanza, and yet the act of seeing is all-important for both Bessie and the reader. In the first four lines, we "see" her asleep on
her bed; then Jomy comes sneaking in through the curtains, and she sees him. It is the word "spies" in line five that brings us into the immediate realm of action—all verbs up to this point have been past-tense. The sense of immediacy which the word "spies" conveys is important because it makes us more attentive, more anxious for the remainder of the action to unfold than we would be had this verb been past-tense as well. Musically, this line places the word "spies" on the strong third beat because it is the last word in the line; Campion handles all but one of the other ending words in the same manner:

Example 16

\[ \text{She him spies, Op'ning half her heavy eyes.} \]

This stress gives "spies" an important sound, but other words handled in a similar fashion diminish its prominence.

We have already mentioned "The Sypres Curten of the Night," the poem which follows "It Fell on a Sommers Day," in discussing images of darkness, but the eyes become another central focus in stanza two of that poem:

Yet oft my trembling eyes through faintnes close,
And then the Mappe of hell before me stands,
Which Ghosts doe see, and I am one of those
Ordain'd to pine in sorrowes endles bands,
Since from my wretched soule all hopes are reft
And now no cause of life to me is left.\(^2\)

The eyes of the speaker in this poem seem the exact opposite of Bessie's:
her "heavy eies" are half closed with sleep while the speaker's eyes in this poem are trembling in an attempt to fight off sleep. When Bessie opens her eyes, they admit the sight of her lover; this man, on the other hand, sees visions when he closes his, and they are visions of a terrifying kind: the "Mappe of hell" and ghosts. Like Hamlet, he is afraid of what he will see in sleep when his eyes are closed, so he devotes his energy to keeping them open.

Another poem which brings the reader immediately into the action is "See Where She Flies," (B.A., XIII). As is evident in the title, the speaker delivers imperatives to the reader to look and see what is happening:

See where she flies enrag'd from me,
View her when she intends despite:
The winde is not more swift then shee,
Her furie mov'd such terror makes
As, to a fearfull guilty sprite,
The voice of heav'n's huge thunder cracks.
But, when her appeased minde yeelds to delight,
All her thoughts are made of joyes,
Millions of delights inventing:
Other pleasures are but toies
To her beauties sweete contenting.

The beginnings of the first two lines function in the same way as the word "spies" in "It Fell on a Summers Day." After pulling the reader into the action, the speaker goes on to describe this woman, concluding that seeing her beauty brings him great contentment. This contentment is antithetical to the horror which the speaker in "The Sypres Curten" feels as he sees ghastly visions of hell.

The opening of the musical setting places identical stress on "See"
and "View" through repetition of the rhythm figure:

Example 19

\[\text{\[See where she flies\] en-rag'd from me. \text{View her when}\]}

Thus the listener is engaged both poetically and musically to "see" the woman the speaker describes. He relates another interesting feature about her in the beginning of stanza two: "My fortune hangs upon her brow,/ For, as she smiles or frowns on mee,/ So must my blowne affections bow" (lines 12-4). In these lines, the act of seeing becomes analogous to the act of hearing in "When to Her Lute": "And, as her lute doth live or die,/ Led by her passion, so must I" (lines 8-9). Both the sight and the sound of a lover can determine his fortunes and well-being.

Yet another set of looks can destroy the mistress' lover: the opening of the second stanza of "Mistris, Since you So Much Desire" says "Even in those starrie pearcing eyes,/ There Cupids sacred fire lyes;/ Those eyes I strive not to enjoy,/ For they have power to destroy" (lines 9-12). In these eyes we find the seat of Cupids fire, analogous to the heart in "Blame Not My Cheeks" (B.A., XIV). They are also vividly described as the speaker uses two adjectives to characterize them. The melody does nothing in particular to highlight their mention, though the general nature and mood of the music defines this song as a carefree, courtly lyric.

The last image of eyes and their function which we find is in "The Man of Life Upright" (B.A., XVIII). Stanza four of this poem reveals that the man's ability to see is dependent on his heart: "Hee onely can behold/ With
unafrighted eyes/ The horrors of the deepe,/ And terrors of the Skies."
(lines 13-6) If the man has a pure heart, then he is able to see things
which other men cannot see without objecf fear; "horrours of the deepe"
and "terrors of the Skies" seem to be earthly indices of the supernatural
element which strikes fear in the speaker of "The Sypres Curten."

Even in the poetry of "auditory imagery," the eyes and their activity
are important: they reveal to us the character of the speaker at times, and
at others, they pull the reader into the world of the poem by making the
act of seeing a primary concern.
Music

It stands to reason that in the union of poetry and music we should find references in the text to the other art. In four of the poems in the first half of *A Booke of Ayres*, music becomes a means of describing not only the art itself but also of describing larger concerns through musical metaphor.

"When to Her Lute," like music itself, is about hearing and response. The speaker makes clear that he has deep feelings for his love, but it is the sound of her voice rather than the beauty of her appearance which captures his heart and gives him life. And notice the effect of her voice on the lute: there is never any mention of the use of her hands. Rather, it is her voice which either gives life to the lute or causes it to die. Davis notes that this song may have been suggested by Propertius where he assimilates a woman playing the lyre for her lover to the Boetian poetess Corinna:

All the more, when she sings to the Aeolian harp, she equals the lyre of Aganippe in her skill of playing, and with her verse she rivals the writings of ancient Corinna, and does not deem Erinna's songs the equals of her own.¹

But in Campion's poem, the lute songs of Corinna are more than an aphrodisiac: they have the power of life and death. This reality becomes evident in the second stanza of the poem where the speaker extends the metaphor of the lute to describe himself: "And, as her lute doth live or die,/ Led by her passion, so must I:" (lines 7-8).
David Lindley observes about this ayre that it goes against Campion’s position, stated in the “Preface,” against text painting because it gives nearly every line an illustrative musical treatment. His conjecture about this treatment, which is probably correct, is that the lyric’s concern with music itself as an image or object prompted Campion to handle it differently. In stanza one, for instance, there is a shimmering rhythmic figure on the word “revives” which enacts the thought it expresses:

Example 20

The phrase which follows begins on the same D as the word “stringes” and then makes an octave leap to the word “highest.” (Example 20) The second stanza follows the same emotional contours as the first as the speaker describes himself, and the beauty with which the same melody illustrates both stanzas makes this ayre undoubtedly one of Campion’s finest.

The speaker in “Follow Your Saint” (B.A., X) makes his own music for the benefit of his mistress, and the lyric itself is addressed to the music rather than to her.

Follow your Saint, follow with accents sweet,  
Haste you, sad noates, fall at her flying feet;  
There, wrapt in cloud of sorrowe, pitie move,  
And tell the ravisher of my soule I perish for her love.
But if she scorns my never-ceasing paine,
Then burst with sighing in her sight, and nere returne againe.

All that I soong still to her praise did tend,
Still she was first, still she my songs did end.
Yet she my love and Musicke both doeth flie,
The Musicke that her Eccho is, and beauties sympathie;
Then let my Noates pursue her scornefull flight:
It shall suffice that they were breath'd, and dyed, for her delight.3

This lyric embodies the concept of "notes" as the object of a poem. They become an image in themselves, seeming to have some sort of substance and even animation as the speaker commands them to speak to his mistress. Line 6 suggests a substance similar to soap bubbles (burst with sighing). The speaker also describes "Musicke" in line 10 as the echo of his love and a sympathetic element to her beauty. Thus, this ayre embodies the same kind of concern for music as an object and image as "When to Her Lute," but this mistress is a kind of music herself rather than a performer of music.

Kastendieck notes this ayre as a perfect example of the close union between words and notes in Campion; by avoiding sixteenth and thirty-second notes, he reflects the sadness and dolor of the words.4 Both the G-minor tonality and melodic contours illustrate the text. The first two lines are sung to a repeated musical phrase:

Example 21

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Follow your Saint, follow with accents sweet;
Haste you and notes, fall at her flying feet.
The two phrases in the first line beginning with the word “Follow” are set to identical rhythmic figures, providing a demonstration of “following”; the descending line on “Haste you, sad notes” emphasizes the feeling of sadness, and the following phrase “falls” melodically to illustrate the text. In the second stanza, the phrases “music both doth fly” (line 9) and “pursue her scornful flight” (line 11) are set to the same descending melodic figure, beginning on high F:

Example 22

\[ \text{mus - ic both doth fly} \]
\[ \text{pur - sue her scorn - ful flight} \]

The sadness of the music in this ayre and melodic treatment of the text do indeed form a close union between music and words which is simultaneously gratifying and sorrowful to the listener.

The speaker in “When Thou Must Home” (B.A., XX) refers in the first stanza to the “smooth toong” of his mistress whose music, he says, can move hell. As we have already seen, the last two lines of this poem force us to re-interpret everything which the speaker has said about this woman up to that point, and if we re-examine the phrase “smothe toong,” we find that it is more negative than positive. There is an implication of deceitfulness, of treachery which has caused the downfall of the speaker; thus, the “music” of this woman holds a bitter connotation for the speaker that is completely different from that in “When to Her Lute.” The musical phrase to which these words are set places the words “that smothe toong” on long, sustained notes whose pitches are closely related, thus creating a lyrical, smooth phrase to describe the text:
Example 23

From that smooth tongue, whose music hell can move.

The second stanza of the poem goes on to describe the "music" which the woman will make in hell as she tells her story. Hers is a story in direct contrast to that of the musician Orpheus; while he charmed hell to rescue Eurydice from death, this woman will charm hell by singing of how she murdered her love.\(^5\)

The last ayre to describe music is also the last one in the first half of *A Booke of Ayres*, "Come Let Us Sound with Melody." Because Campion wrote the poetry in quantitative meters, he set it to music in which the note values correspond to the length of the vowels. Bruce Pattison complains that this song suffers from "drabness of melody" because the effort of setting the meter exactly exhausted Campion's gift for melodic invention.\(^6\) Though the musical setting itself may not be one of Campion's masterpieces, the text elevates the image of music to a new high point.

The first stanza reads

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Come, let us sound with melody the praises
Of the kings king, th'omnipotent creator,
Author of number, that hath all the world in
    Harmonie framed.
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And the last:

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But when once thy beames do remove my darknes, 21
O then I'le shine forth as an Angell of light,
And record, with more than an earthly voice, thy
    Infinite honours.\(^7\)
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In the first stanza, music serves two purposes: it is a means by which the speaker can offer praise to God, and it is a metaphor for the organization of the universe. The spiritual nature of its use is quite different from the purpose it serves in a poem like "Follow Your Saint," for it has no amorous associations here. As an organizational model, it becomes a monumental principle, an idea which may reflect the status which Campion gave the second of his two loves. In the final stanza, we see the final image of music which transcends the earthly realm and any other reference to music which has come before; he cannot describe the voice with which he will sing except to say that it will be "more than earthly." Thus Campion creates an ayre in which the universe is framed in "Harmonie," and he makes his song a microcosm of the macrocosm by framing it, in the first and last stanzas, with references to musical harmony as well.

Campion's imaginative use of music as an "image" in his songs ranges from the amorous to the eternal, but each instance shares the common trait of being "artfully expressed." This careful musical treatment reveals that Campion was more sensitive to the idea of music as an image than he was to more conventional images such as fire or the lover's heart; it also tells us that he regarded the union of words about music and music as a little realm of his own in which he could hardly be surpassed. As he states in the preface to First and Second Bookes of Ayres, "In these English Ayres, I have chiefly aymed to couple my Words and Notes lovingly together, which will be much for him to doe that hath not power over both." 8 Clearly, Thomas Campion had power over both.
Conclusion

While it would be difficult, if not impossible, to do graphic illustrations for any of Campion's ayres, we have seen nonetheless that there is a visual element to these songs which is cumulative and significant. Through the use of subtle text painting and other musical devices, Campion illustrates and differentiates similar images according to their purposes within individual ayres. One would agree with Davis and others that there is a great deal of beauty to the work of the "auditory imagination," yet the songs leave us with a sense of having "seen" something which we can vividly conceptualize, if not visualize.

Imagery in general calls the reader to identify something in his own experience and assimilate it to the world of the poem; in these ayres we find categories of "images" which are general enough to call to mind something in the experience of almost everyone. Even in their generality, however, Campion gives them imaginative musical and visual associations which make them spring to life in memorable fashion. One cannot quite picture Corrina in the mind, yet the impression left by that ayre seems indelible.

Thus, much of the variety which many have recognized in this first half of *A Booke of Ayres* derives from the various levels at which Campion calls us to recognize basic elements of his poetic "vision" and imagination. The five categories to which I have called attention are striking because of the accumulation of their various occurrences throughout the songs; though we may not find any intentional thematic links between songs, we still recognize that Campion's ayres are infused with a richness which
comes in part from the simultaneous "likeness and unlikeness" of their constituent parts in the world of visual experience.
Notes

Introduction

1 A. H. Bullen, ed. The Works of Dr. Thomas Campion (The Chiswick Press, privately printed, 1889).


5 Davis Works, xiii.

6 Davis Works, xiv.

7 Davis Works, xiv.


Preliminary Considerations


3 Doughtie, Lyrics, 37.


5 Jorgens, 241.

A Booke of Ayres

1 Davis Works, 14.
2 Davis Works, 15.
4 Martial, Epigramm XIV. cxxv: "Great Verona owes as much to her Catullus as tiny Mantua owes to her Virgil." Davis Works, 15-6.
6 Davis Works, 46.
9 Davis Works, 14.
11 See Kastendieck, 68 and Vivian, III-III.
13 Davis Works, 447-61.
14 Kastendieck, 63.
16 Lindley, 17.
18 Irwin, 124.
20 Davis Works, 15.

**Night and Darkness**


2 *Davis Works*, 18.


6 *Davis Works*, 24.

7 Mellers, 76.

8 Kastendieck, 146.

9 Kastendieck, 131.


11 *Davis Works*, 32.

12 *Davis Works*, 32. Also see OED, definition 3: 1c.

13 William Shakespeare, Sonnet 73, line 8.

14 *Davis Works*, 32.


16 *Davis Works*, 44.
17 Davis Campion, 42.
18 Davis Works, 44.
19 Lindley, 44.
21 Davis Works, 46.
22 Davis Campion, 26.
23 Kastendieck, 144.
25 Davis Works, 48.

Fire
1 Lindley, 140.
2 Davis Works, 20.
4 Lindley, 140.
5 Davis Works, 33.
6 Davis Works, 156.
7 Davis Works, 40.
8 Davis Works, 41.
9 Davis Works, 190.

The Heart
1 Davis Works, 27.
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3 Davis Works, 28.
5. Davis *Campion*, 25.
6. OED definition 1.
10. Davis *Works*, 42.
11. Davis *Works*, 43.

**The Eyes**

2. Davis *Works*, 32.

**Music**

2. Lindley, 73.
3. Davis *Works*, 32.
6. Pettison, 131.
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