

The Dowland Lute-Songs: Studies  
in Hermetic Form

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A Thesis  
in  
The Departments  
of  
English and Music

Presented in Partial Fulfillment of the Requirements  
for the degree of Master of Arts at  
Concordia University  
Montréal, Québec, Canada

June 1983

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ABSTRACT

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This interdisciplinary thesis is an examination of the relationships which exist between the music and poetry of the English lute-song. Its focus is the foremost composer in this form, John Dowland (1563-1625), although frequent comparative references to other English lute-song composers are made. The study is limited to a particular area of Dowland's work, specifically the music and poetry contained in the four books of lute-songs published between 1597 and 1612.

The five chapters which form the bulk of this thesis are arranged in the following manner. Chapter one is a brief introduction which discusses integrative theory and defines the range of the topics to be discussed. Chapter two is an analysis of how prosodic devices are imitated, musically. An example of one of its concerns is the

influence of poetic meter on musical meter. The third chapter has a similar structural orientation, being a discussion of rhetorical figures used in both the music and the poetry of the genre. The final two chapters represent an attempt to analyze formal musical and poetic devices in terms of two distinct musico-poetic modes within which they function. These are the pastoral love lyric and the lament.

As a general concern the thesis posits and explains the particular structural analogues which exist between the music and poetry of the English lute-song. The songs contain parallel uses of technical devices which enhance their affective and aesthetic value. Analysis and explication of these devices are fundamental to an understanding of the lute-song and should generate ancillary insight into the performance practice of these songs.

## ACKNOWLEDGEMENTS

This thesis has benefitted from the advice, support, and wisdom of Dr. Robert K. Martin, Director of Graduate Studies, Department of English, Concordia University and Dr. Judith S. Herz, Professor of English at Concordia University. It is to their quiet confidence in the nature of this interdisciplinary study as well as to their Socratic method that I owe a large debt of gratitude and respect. I would also like to thank Dr. Maria Philmus and Professor Ron Wareham, both of the Concordia Department of English, for their searching reading of the material I presented to them.

Musical mentors have included Dr. Wolfgang Bottenburg, Concordia Department of Music and Dr. Alan Belkin, Faculté de Musique, Université de Montréal, to whom I owe a special acknowledgement as a gifted and inspiring teacher of composition. I am also indebted to Valerie Kinslow and *Musica Secreta*, the performance group in which I have tested many of the ideas discussed in this thesis. Finally, a special encomium to my wife, Deborah, who put up with my various humours — and an assurance that any deficiencies in style

or errors in content are entirely my responsibility.

This work is dedicated to my parents, George and Shirley  
Fischlin.

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BINDING SYMMETRIES AND THEORIES  
OF INTEGRATION: AN INTRODUCTION.

"Singing and thinking are the stems  
neighbour to poetry.

They grow out of Being and reach into  
its truth."<sup>1</sup>

<sup>1</sup>Martin Heidegger, "The Thinker as Poet," from  
*Poetry, Language, Thought*, tr. Albert Hofstadter (New  
York: Harper Colophon Books, 1971), p. 13.

This thesis is the result of a general study of the English lute-song with specific reference to the work of its foremost composer, John Dowland. It examines how rhetoric and prosody function in terms of a unified musico-poetic language, a language that attained its highest degree of expression in the Renaissance airs composed by Dowland.

The topic is examined from two viewpoints. The first describes the general principles of prosodic and rhetorical theory in relation to the Dowland lute-songs. The second examines how these principles operate within the specific contexts of genre or mode, particularly the amorous pastoral lyric and the renaissance lament or elegy. The distribution of chapters reflects this organization: two chapters devoted to analyses of specific rhetorical and prosodic devices are followed by two chapters which undertake an explanation of these rhetorical and prosodic figures in terms of the poetomusical mode in which they are used.

By providing a paradigm or model of analysis for one composer of the lute-song generation, it is hoped that a comparative basis for understanding the complexities of the genre will have been formulated. Most importantly, it is hoped that a careful reading of the analyses will provide future performers of this material with an insight into the compositional techniques of the poets and the composers who contributed to the English air.

The approach taken here has involved considerable structural analysis. The necessity for this became apparent as my original conception of how music relates to poetry was modified. The high degree of integration and the binding symmetries extant between the two sister arts, to which this thesis attests, must be explained in formal structural terms if one is to discuss the larger questions of expression and affect. It should also be understood that my use of the word "hermetic" in the title of this thesis is but a metaphor for the process of discovery by which the formal relationships between music and poetry are exposed. Some of these relationships are not immediately evident and I suggest that an awareness of them can enhance the performance and critical understanding of these songs. ~~The~~ recourse to mention of the influence of the esoteric philosophy of Hermes Trismegistus — a legendary mystic of remote antiquity — on Renaissance thought in general has not been assumed here.<sup>1</sup> For my purposes, I have taken hermeticism to apply to the "esoteric" system of relationships which exists between the music and poetry of the lute-song. Understanding and penetrating the

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<sup>1</sup>To be sure, there was an influence as demonstrated by W. Shumaker in his *The Occult Sciences in the Renaissance*, (Berkeley: University of California Press, 1972) See Chapter 5. However, this thesis is not concerned with the connection.

barriers of an hermetic art form can only lead to an increased sensitivity and awareness of the expressive mode; it is through the artist's sense of how the real and the abstract combine that the representation of sensibility is enacted and given inspiration.

The linking of structure with meaning is, as this thesis will demonstrate, a fundamental Renaissance and pre-twentieth century concept which has been admirably expressed by Alexander Pope in his *An Essay on Criticism*.

True ease in Writing comes from Art, not Chaunce  
 As those move easiest who have learn'd to dance  
 'Tis not enough no Harshness gives Offence,  
 The Sound must seem an echo to the sense.<sup>1</sup>

At the same time I want to make very clear that I do not equate meaning and expressive affect with structure. The two work as adjuncts to each other, a form of synergism, in which the whole becomes greater than the sum of its parts. Pope states quite rightly that "Musick resembles Poetry, in each/ Are nameless Graces which no Methods teach,/ and which a *Master-Hand* alone can reach."<sup>2</sup>

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<sup>1</sup>Alexander Pope, *The Poems of Alexander Pope*, ed. John Butt (New Haven: Yale University Press, 1963), p. 155, lines 362-65.

<sup>2</sup>Ibid.; p. 149, lines 143-45.

Music has, in its own right, a long tradition as the ultimate expressive language of that which can never be fully articulated verbally. Thomas Mace, the English baroque lutenist and theorist expressed this idea in the final lines of his treatise *Musick's Monument* (1676).

And I am subject to Believe, (if in Eternity we shall make use of any Language, or shall not understand One Another, by some More Spiritual Conveyances, or Infusions of Perceptions, than by Verbal Language) That Musick (It Self) may be That Eternal, and Coelestial Language.<sup>1</sup>

Similarly, Charles Ives, in his *Essays Before A Sonata* (1920), written over two hundred years later, expresses doubt as to whether music and poetry can be described in analogous terms.

But we would rather believe that music is beyond any analogy to word language and that the time is coming, but not in our lifetime, when it will develop possibilities unconceivable now, — a language, so translucent, that its heights and depths will be common to all mankind.<sup>2</sup>

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<sup>1</sup>Thomas Mace, *Musick's Moment* (Paris: Editions du Centre National de la Recherche Scientifique, 1977) p. 272.

<sup>2</sup>Charles E. Ives, *Essays Before a Sonata*, from *Three Classics in the Aesthetic of Music* (New York: Dover Publications Inc., 1962) p. 109.

Finally, a passage from the late John Gardner's *October Light* describes music set to a text in terms of the restrictions that poetry imposes upon a pure expression of musical thought: "The setting of poems, even the best poems, was work music. What the music might have done if it followed its own will was prohibited, the music was enslaved."<sup>1</sup> My purpose in briefly referring to such diverse writers as these has been to discourage the view that all marriages between music and poetry are harmonious and non-problematic. Formally, musical expression parallels verbal expression only in generalized technical terms related to meter, pitch and rhetorical principles. However, the aural expectation of each art's respective audience is quite different in terms of final presentation. Lately, particularly in J. A. Winn's otherwise excellent survey of the topic, *Unsuspected Eloquence*, there has been a tendency to give credence to the imitative fallacy in which one art's development is said to result from a conscious parallelism with other arts. This tendency is most evident in the supposed relation between the origins of instrumental and vocal polyphonic music and Biblical and literary allegory and typology, an idea first proposed by the musicologist Alfred Einstein in

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<sup>1</sup>John Gardner, *October Light* (New York: Ballantine Books, 1976) p. 424.

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his essay, "Fictions That Have Shaped Musical History."<sup>1</sup> It is not my intent to argue with the theories advanced by Winn and Einstein but rather to suggest that the niceties of such integrative theories must be coincident with the evidence available to support them.

With respect to John Dowland and others of the English lute-song tradition, very real connections exist between the text and the music. This thesis discusses these so-called binding symmetries within the context of Heidegger's belief that music, poetry, and ultimately thought, "grow out of Being and reach into its truth."<sup>2</sup> As the title of this thesis implies, each of Chapters Two through Five can be read as a separate study of particular structural devices or, of such devices in the context of the pastoral and elegiac modes. Chapter Four, for example, discusses the use of musical allusion in pastoral as well as musical devices which reflect the specific diction common to the pastoral mode. The tendency in recent scholarship has been to an overview of the aesthetic and philosophic ideals which coincided with the development of western music's

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<sup>1</sup>For a more complete discussion of this topic see James Anderson Winn's *Unsuspected Eloquence* (New Haven: Yale University Press, 1981) pp. 87-89.

Also see Alfred Einstein, *Essays on Music* (New York: Norton, 1956).

<sup>2</sup>Heidegger, p. 13.

sophisticated vocal tradition.<sup>1</sup> For example, J. A. Winn's *Unsuspected Eloquence*, the most recent survey of the history of poetic and musical interrelationships, concerns itself with larger patterns of development. Conversely, it has been my purpose in writing this thesis to focus attention on particular details of style and technique. In so doing, it is hoped that a deeper interdisciplinary understanding of complementary techniques, modes and structures will have been achieved.

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<sup>1</sup>See John Hollander's *The Untuning of the Sky* (New York: W. W. Norton and Company, 1970).



II

THE UNITY OF MUSICAL AND PROSODIC  
STRUCTURE

"...the Musician should observe...  
the *nature* of the words, so as to  
suit them with the *same likeness*  
of *conceit* or *humour* from his *Art*.  
There being a very great *affinity*,  
*nearness*, *naturalness* or *sameness*  
betwixt *Language* and *Musick*, although  
not known to many."<sup>1</sup>

<sup>1</sup>Thomas Mace, *Musick's Monument*, p. 3.

Elizabethan lyric poetry is undergoing a long awaited and much needed re-examination. The fact that this re-appraisal coincides with a similar movement in the field of early music is an overt demonstration of what the concerns of this chapter will be, namely, the unity of music and poetry expressed through the medium of the English lute-song.

Although its publishing life-span can be precisely dated (1596-1622)<sup>1</sup>, the lute-song was not an isolated historical phenomenon. It had definite roots in the French *air-de-cour* and *musique mesurée*, a musical form which preceded and extended well into the era of the courtly lute-song. Nor did the lute-song die out altogether. It was replaced in the popular taste by the continuo song, the change having occurred almost completely by 1625.<sup>2</sup> However, common elements of style and instrumentation between the lute-song and continuo-song remained. The continuo songs

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<sup>1</sup>The lute-song had a short publishing lifespan which has been dated from 1596-1622.

<sup>2</sup>Elise Bickford Jorgens, "Let Well-Tun'd Words Amaze" *Attitudes Toward Poetry in English Solo Song from John Dowland to Henry Lawes* (New York: The City University of New York, Doctoral Dissertation, 1975), p. 3.

reflected both musical and textual orientations,<sup>1</sup> the former dance-related and the latter in the style of recitative.<sup>2</sup> The choice of accompanying instruments was more diverse than in the lute-song, in which there was no choice at all, and as the word continuo implies, the accompanist was expected to improvise his accompaniment from a given figured bass. The main point to be extracted from this is that the lute-song, as an artistic entity, never was isolated from the musical developments which occurred before and after its short life.

The element of historical continuity is an important point to understand because of the impact on the lute-song of prosodic theories advanced in continental Europe, particularly in France and Italy. These theories, later to find expression in the group of English poets that formed the *Areopagus*<sup>3</sup> and finally finding their greatest expression in the works of Campion and Dowland, were postulated by two groups of poet-musicians trying to deal with the fundamental problems of setting poetry to music. In France, the humanist

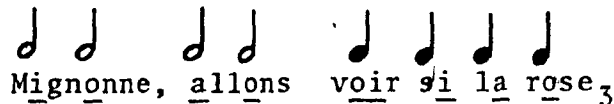
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<sup>1</sup>Ibid., p. 13.

<sup>2</sup>Ibid., p. 13.

<sup>3</sup>According to the *Princeton Encyclopedia of Poetry and Poetics*, ed. Alex Preminger (Princeton: Princeton University Press, 1965) (hereinafter the *Princeton Encyclopedia*), the *Areopagus* was the name "applied by some literary historians to a conjectural literary group or club active in London in the 1580's." p. 50.

movement, in particular the poets of the *Pléiade*,<sup>1</sup> returned to the study of quantitative meter and its application to French verse. One of these poets, Jean-Antoine de Baïf, founded the *Académie de Poésie et Musique* in conjunction with the musician, Thibault de Courville in 1570. De Baïf studied the rules of classical quantitative prosody and applied them to French with mixed results, considering that Latin is an accented language and French is not. All syllables were divided into a series of long and short, depending on the relationship of vowels to consonants, a long being twice the duration of a short.<sup>2</sup> This concept is easily expressed in musical notation by simply doubling the note values assigned to a short syllable when presented with a long syllable.



Thus the French concern, when setting poetry to music, lay in how best to express the perceived poetical meter in

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<sup>1</sup>Jorgens, p. 38.

<sup>2</sup>If followed by one consonant, the vowel is considered short, if followed by two, the syllable is considered long.

<sup>3</sup>From a French air entitled *À Cassandre* by Ronsard.

musical notation. The art of their settings was primarily a function of how well one constrained form was made to fit into another such form. The Italian concern, on the other hand, was not architectonic but meaning-related. In other words, the actual meter was of less concern than the meaning and declamation of the words in the poetry. Again, a group of artists, this time primarily composers, under the patronage of Count Bardi, formed a loosely knit association to puzzle over the problems of musical settings of poetry. The group, known as the *Florentine Camerata*, came into existence in approximately 1580 and, almost immediately, began to have an impact on how vocal music was to be composed and sung. They reacted strongly against the renaissance madrigal, that is, polyphonic settings of poetry that tended to be highly melismatic, thereby obscuring the meaning of the text.

This group based its attack on renaissance music on the handling of the words. They claimed that in contrapuntal music the poetry was literally torn to pieces (*laceramento della poesia*), because the individual voices sang different words simultaneously. Words like "heaven" and "wave" were frequently depicted by high notes and wavy lines. The Camerata scornfully objected to this "pedantry" and insisted that the sense of an entire passage rather than that of a single word should be imitated in music.<sup>1</sup>

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<sup>1</sup>Manfred F. Bukofzer, *Music in the Baroque Era* (New York: W. W. Norton and Company Inc., 1947) p. 5.

The Camerata's influence was largely responsible for creating recitative style and monody, the former, a limited melody designed to highlight vocal speech rhythms and the latter, a melody sung by a soloist supported by a minimum of instrumental accompaniment. Their reaction against heavy-handed word painting was a valiant self-criticism and not so much a call for the abolition of all word painting as for restraint and tasteful understatement.

Hence we see, in the latter half of the sixteenth century, a return to the classical ideals of song by both the French and the Italians, although each emphasized very different aspects of what was then perceived to be the classical image.<sup>1</sup> The French concentrated on the prosodic structure, a borrowed structure they imposed on their own language. The Italians were less concerned with *melos*<sup>2</sup> and concentrated mainly upon the text's meaning. Happily, both these neo-classical impulses were absorbed by the English school of lutenist song writers and exemplified in the work of John Dowland.

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<sup>1</sup>For a short study of a related issue in ancient Greek music and poetry, see Thrasybulos Georgiades' *Greek Music, Verse and Dance* (New York: Da Capo Press, 1973).

<sup>2</sup>Northrop Frye, *Anatomy of Criticism* (Princeton: Princeton University Press, 1957) defines *melos* as "the rhythm, movement and sound of words." p. 366.

Dowland had visited both France — at the age of 17 — and Italy in addition to being the king's lutenist at Elsinore in Denmark. He was a much travelled man given the period in which he lived and thus it is no surprise that so many continental influences can be spotted in his work. His designation as the foremost lute-song composer of his time is not based on personal bias but rather on the fact that his *First Book of Songes or Ayres* (1597), went through more editions than any other Elizabethan music publication... [and] inaugurated a vogue in England which rivalled that of the madrigal and which, before it died out twenty-five years later, resulted in a long succession of English *Ayre* publications."<sup>1</sup>

Coincident with Dowland's development of the lute-song was the development of Elizabethan lyric poetry, that is, poetry which is said to "retain most approximately the elements...which evidence its origins in musical expression — singing, chanting, and recitation to musical accompaniment."<sup>2</sup> Within the genre of lyric poetry are two distinct

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<sup>1</sup>James Gordon Smith, *John Dowland: A Reappraisal of His Ayres* (University of Illinois at Urbana-Champaign, Doctoral Dissertation, 1973), p. 81.

<sup>2</sup>*Princeton Encyclopedia*, p. 460.

categories: the first being true lyric poetry meant to be accompanied by music and the second, lyric poetry that retains through its prosodic form musical devices but is, in effect, purely verbal. Examples of the former include Shakespeare, Campion and Greville while the latter is best represented by Donne and Marvell.<sup>1</sup> Melodic lyric poetry was not highly regarded by succeeding generations, one seventeenth century critic feeling compelled to say that "Nothing is capable of being well set to music that is not nonsense."<sup>2</sup> Northrop Frye has a much more sympathetic understanding of what lyric poetry is, stating that it is "preeminently the utterance that is overheard"<sup>3</sup> and that lyric poetry is primarily a function of "dream or vision, the individual communing with himself."<sup>4</sup>

Thematically, Elizabethan lyric poetry that was set to music had to be fairly limited in its elaboration for the simple reason that elaborate conceits are best understood with the least possible distraction. In general, however, the eighty-eight poems that Dowland chose to set exhibit two unifying themes, one courtly or pastoral love,

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<sup>1</sup>Ibid., p. 461.

<sup>2</sup>Nicolas Slonimsky, *A Thing or Two About Music* (Westport: Greenwood Press Publishers, 1948), p. 3. Attributed to J. Addison.

<sup>3</sup>Frye, p. 249.

<sup>4</sup>Ibid., p. 250.



the other, death. Even the occasional poems such as "His golden locks"<sup>1</sup> written to mark the retirement of Elizabeth's champion, Sir Henry Lee, are filled with images of courtly love and eventual death. This unity of theme is perfectly captured in the first lines from the poem's second stanza.

His helmet now shall make a hive for bees,  
And, lover's sonets turn to holy psalms.<sup>2</sup>

Another underlying element in the Dowland texts is the theme of renewal, either through love or through death, particularly apt considering Dowland was an avowed Catholic and papist until, for political reasons, he was forced to renounce his Catholicism.<sup>3</sup> For example, Dowland's fourth book of songs entitled *A Pilgrimes Solace* (1612), contains a grouping of devotional texts,<sup>4</sup> somewhat anticipating

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<sup>1</sup>Edward O. Doughtie, *Lyrics from English Airs* (1596-1622) (Cambridge, Massachusetts: Harvard University Press, 1970), pp. 80-81.

<sup>2</sup>Ibid., p. 81.

<sup>3</sup>Smith, p. 77.

<sup>4</sup>Songs 12 through 17, not songs 12 through 15 as Anthony Rooley suggests in his notes to a recorded version of *A Pilgrimes Solace* on the L'Oiseau Lyre label.

George Herbert's concern with religious and sacred expression in poetry.<sup>1</sup> In these texts, renewal in the form of religious awakening is a dominant concern.

When the poore Cripple by the Poole did lye,  
Full many yeeres in misery and paine,  
No sooner hee on Christ had set his eye,  
But hee was well, and comfort came againe.<sup>2</sup>

Certainly, there is a sense of thematic unity in the four song books that is paralleled by an increasing harmonic vocabulary, particularly evident in the last book of songs, *A Pilgrimes Solace*. Dowland's changing musical language reflects the new baroque sensibility which was developing throughout Europe. As Mazzaro states:

He [Dowland] takes on a characteristically baroque attitude and, around 1600, with his songs and instrumental works, inaugurates a pronounced English baroque. Nevertheless, by making his work partly the imitation of

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<sup>1</sup>Herbert's dedication to *The Temple* exemplifies the devotional and proselytary rationale behind sacred verse.

Lord, my first fruits present themselves to thee;  
Yet not mine neither; for from thee they came,  
And must return. Accept of them and me,  
And make us strive, who shall sing best they name.  
Turn their eyes hither, who shall make a gain:  
Theirs, who shall hurt themselves or me, refrain.

<sup>2</sup>Doughtie. p. 409.

external models (actions, events, noises, etc.) and partly the expression of an inner agitation (psychic states, emotions), the English composer was obviously moving much earlier than 1600 toward the full-blown Baroque.<sup>1</sup>

Nonetheless, when reading through the texts of the song books, one senses that thematic elaboration has been partially sacrificed so as to fit the poems into the constraints of the medium. In no way does this diminish the artistic impact of the songs, for the reason that the text's meanings are supported musically in the same way that the music is given added expressive depth by the poetry.

The preceding leads us into the topic of how the musical and prosodic structures of the lute-songs were intertwined to achieve their maximum expression. This is but an ancillary approach to the general prosodic concern with "showing the relation of patterned sound and semantic sense in particular poems,"<sup>2</sup> What John Hollander calls "the expressive function of rhythm"<sup>3</sup> suggests a schematic study of how musical rhythm functions in alliance with

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<sup>1</sup>Jerome Mazzaro, *Transformations in the Renaissance English Lyric* (Ithaca: Cornell University Press, 1970), p. 132.

<sup>2</sup>John Hollander, *Vision and Resonance* (New York: Oxford University Press, 1975), p. 188.

<sup>3</sup>*Ibid.*, p. 188.

prosodic rhythm. The composer-poets of the time were well aware of the many lapses which they could incur by unrealistic settings of poetry written by and for the most educated people of their time. This forced them to pay close attention to the prosody of the poems which they set.

In joining of words to harmony there is nothing more offensive to the ear than to place a long syllable with a short note, or a short syllable with a long note, though in the last the vowel often bears it out.<sup>1</sup>

Thomas Campion, because he has left us with a large corpus of work in both music and poetry, is a particularly good example of how the poet-composer thought. His *Observations in the Art of English Poesie*, published in 1602, but probably circulated well before that, in addition to being a polemic against rhyme, was also a detailed attempt to summarize the important elements of renaissance English prosody. His arguments against rhyme were anticipated by Sir Philip Sidney in his treatise *A Defense of Poetry* (1598), and finally demolished by Samuel Daniel's *A Defence of Ryme* (1607).<sup>1</sup> Nonetheless, it is worth examining Campion's

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<sup>1</sup>Thomas Campion, *Campion's Works*, ed. by Percival Vivian (London: Oxford University Press, 1909), p. 35.

arguments, simply for what they reveal to us about his concept of English prosody at the time.

The first argument is that rhymers "confounded" iambic and trochaic feet thus causing confused inequalities in the syllables.

...oftentimes they place instead of an Iambick the foot Pyrrychius, consisting of two short sillables, curtailing their verse; which they supply in reading with a ridiculous and inapt drawing of their speech.<sup>1</sup>

The example Campion uses is "Was it my destiny, or dismall chaunce?" which scans:

. / . / . . . / . /  
Was it my destiny, or dismall chaunce?

Campion objects to the pyrrhic foot, in "destiny" and would probably have preferred the use of a different word such as:

. // . / . // . /  
Was it/my rime, /or dismall chaunce?/

thus producing a line of perfect iambic tetrameter.

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<sup>1</sup>Campion, p. 37.

Campion's second argument is that the Romans and the Greeks avoided rhyming and observed strict "poetical numbers"<sup>1</sup> and therefore, so should we. This attitude was typical of the kind of blinkered humanism prevalent at the time in that classical models were being applied to cultures that had developed beyond their classical heritage. This was particularly true of Campion who wanted to apply standards of quantitative prosody to a poetic language that had evolved along far different lines. The fact that English verse was highly accentual made his historical understanding of the nature of English seem faulty if not anachronistic.

Campion's final argument is that rhymers "extend a short conceit beyond all bounds of arte,"<sup>2</sup> meaning that rhymes were apt to be used in bad taste to create bathetic effects. This was certainly a valid criticism much in the same way that the Florentine Camerata had rebelled at the trivialization of texts caused by the overly ornamented, virtuoso style. My own belief is that Campion's desire was not to rid English of rhyme but to improve the poet's critical use of rhyme. Needless to say, the best argument against Campion is Campion's own example, his entire corpus being riddled with rhyme and so-called confusions of iambic and

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<sup>1</sup>Campion, p. 37.

<sup>2</sup>Ibid., p. 37.

trochaic feet. In fact, the very nature of Elizabethan lyric verse is its irregularity of rhythm and stress. As Fussell states:

In lyric verse the song writers, obliged often to fit words to pre-existing airs, produced free accentual lines, and lyric practitioners like Donne, Crashaw, Herbert and Marvell make of the iambic tetrameter or pentameter line a vehicle for wit, shock, and ecstasy by a bold shifting or addition of stresses.<sup>1</sup>

John Dowland, on the other hand, has left us with no theoretical works on prosody. His theories are, one hopes, permanently embedded in the eighty-eight songs which he wrote. Whereas Campion represents a particular facet of the humanistic approach to lyric verse, Dowland represents many, if not all, of the intellectual currents streaming through Europe at the time. Of the eighty-eight songs, it is impossible (barring new found evidence) to attribute any to Dowland, the greater bulk of poetry in the songs remaining anonymous. The authors of poems who are known range from Breton to Greville, Raleigh, and the Earl of Essex and thus represent a wide range of style and technical, that is, prosodic, ability.

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<sup>1</sup>Paul Fussell, *Poetic Meter and Poetic Form* (New York: Random House, 1965), p. 69.

The best way of understanding Dowland's tremendous grasp of both prosody and musical form is through an analysis of some of the poems which he set. One that immediately comes to mind is "In Darkness Let Me Dwell," published in his son's anthology of diverse songs, *Musically Banquet*, Robert Dowland (1610). It is unusual in comparison with most other Elizabethan lyric verse in that it is a one-stanza poem written in iambic hexameter. It scans as follows:

FEET RHYME	
6 A	In darkness let me dwell, the ground shall sorrow be,
6 A	The roof despair to bar all cheerful light from me,
6 B	The walls of marble black that moisten'd still shall weep.
7 B	My music hellish jarring sounds, to banish friendly sleep.
6 C	Thus wedded to my woes, and bedded to my tomb,
6 C	(/.) O, let me, living, living, die, till death do come.

The author of the poem is unknown, although it could have been written by Dowland or Coprario who also set an altered version of the poem along with a second stanza to music four years earlier.<sup>1</sup>

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<sup>1</sup>John Coprario, *Funeral Teares*, (1606), Song #4. See Doughtie, p. 256.



The prosody of this poem, taken in the context of Elizabethan lyric verse, is truly remarkable. Instead of the usual tetrameter or pentameter, common to lyric verse, we find iambic hexameter grouped together in a sixain. The fact that the poem is in hexameter reveals to us two possible sources of influence. One is the classical Greek heroic hexameter and the other is the French alexandrine. The stress groupings are highly regular, a fact, as we have seen, that is quite unusual given the renaissance penchant for displaced accents. The lines are all acatelectic, containing the exact number of syllables required in each line. The only line which breaks the hexameter pattern is the fourth line in which there is a septenary. There is no enjambment and the use of caesuras is not striking until one reads the last line of the poem in which four caesuras occur.<sup>1</sup> The rhyme scheme is AABCC with the first four lines rhyming exactly and the last two lines ending in a half rhyme (tomb, come). Finally, the poem presents a unity of images and conceits that is usually quite difficult to develop in the limited space of six lines. The final couplet contains a synthesis of

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<sup>1</sup> The use of frequent caesuras in the concluding lines or lyric poetry was a common practice, allowing the composer to create a musically proper sense of closure.

what is expressed in the first two couplets. In fact, the fifth line, by using a successful caesura presents the images of the first two couplets in apposition, the one "my woe," the other "my tomb." This is followed by the melancholic close of the poem which exhorts the listener to let the living poet die "till death do come." The binary set of images developed in the first two couplets is extracted and highlighted in the poem's fifth line by the use of several syntactical devices. One is the medial caesura, the other is the use of internal rhyme ("wedded" and "bedded") which creates more homogeneity in the sound of the line as well as heightening the meaning of the line. The sixth line closes the poem by completing the meaning of the fifth line with another binary image, that of "living death." This much used renaissance oxymoron is a perfect rhetorical device in its context as part of the closing couplet. It unites in one image the duality of expression which has preceded it.

One of the other prosodic devices which heighten the poem's intensity is the placement of the verbs, especially in the first sentence. How different an opening line it would be if it read:

/ . / . / . / . / / .  
 Let me dwell in darkness, the ground shall be sorrowful

By a subtle use of syntax in regard to the verb's placement, the level of rhetoric is raised from straightforward narrative into poetry. Also, the line's iambic rhythm remains undisturbed by placing the verb at the phrase's end. When the verb is placed in its normal syntactic place as we have done above, we create a series of trochees, falling rhythms, which turn the line into a trite, almost comical, passage.

The prosodic climax occurs when the fourth line is extended from hexameter into septenary. The musical climax does not occur at this point, the composer electing, in this case, to couple the musical climax with the climax in the poem's meaning found in the last line. Thus, on the anguished "O" of line six, the singer sings for the first time the highest note in the melody. In addition to this, there is a rhythmical climax with the singer singing a

Figure 1. Musical climax of "In darkness let dwell".

The figure displays two systems of musical notation. The first system consists of a vocal line and a piano accompaniment. The vocal line is marked with a 'climax note' above the first 'O' and a 'rapid eighth-note' above the second 'O'. The lyrics are: 'O. let me, liv - ing, die, O. let me, liv - ing, let me.' The piano accompaniment features a series of chords and moving lines. The second system is a close-up of the vocal line, marked 'Ritardando', showing the lyrics 'liv - ing, liv - ing, die,' with a final note that is the highest in the melody.

succession of rapid eighth notes on "let me living, let me, living, living, die." The contrast of the "O" sung on a high half-note, followed by a rapid succession of eighth notes is a dramatically successful joining of word to music. It is an example of well planned word-painting that is not pedantic, but rather, totally expressive.<sup>1</sup> In addition to this, it is a rare example of extended word-painting in that the music reflects not only the text's prosody, but its meaning.

Interestingly enough, the way in which this line has been set to music makes one question the original scansion of the line as purely iambic hexameter. According to the musical notation, the line would scan:

/ . . / . / . / . / . / . / . /  
O, let me, living, living, die, till death do come.

Thus we are presented with our first irregularity in the flow of iambic hexameter, appropriately enough, coincident with the poem's climax. The trochee or reversed foot at the beginning of this line, is not a trochee that is easily spotted despite the caesura after "O" and, in this case, the musical setting helps to indicate an alternative scansion of the line.

<sup>1</sup>The climax is placed musically on "O" because it is an open vowel and hence easy to prolong in singing, while the short vowel of "let" could hardly be prolonged.

The other line of both musical and prosodic interest is the fourth line in which the extra foot occurs. The phrase "hellish jarring sounds" is preceded by a musical suspension, always a source of dissonance and tension, which is in turn resolved downward chromatically. The tonal language of chromaticism had yet to be accepted as aurally pleasing and this passage would indeed have been found "jarring" if not "hellish" by the sixteenth century ear. Pieces were still written in the old church modes at this point in musical history, the modern key system just beginning to take hold. As a result chromatic alterations *did* occur to make vocal lines more singable.<sup>1</sup> Nonetheless, any more than one chromatic alteration in succession would have been recognized as a musical imitation of the poem's words.<sup>2</sup>

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<sup>1</sup> This was known as *musica ficta*, literally "feigned music." The use of these non-mode tones became necessary, particularly in dealing with harmonic structures such as the cadence and modulation.

<sup>2</sup> It may also be noted that chromaticism and suspensions had long served a traditional function as depicting emotional intensity.

Figure 2. Chromatic motif and dissonance in  
"In darkness let me dwell"



Again this setting is an example of tasteful word-painting, showing Dowland's absorption of the Florentine Camerata's influence. It should be noted that Dowland resorted to very restrained word-painting, particularly in his *First Book of Songes or Ayres*. One of the reasons for this is that as a composer of settings to poems that were mainly strophic, he must have been aware of the difficulty posed by any stanza after the first that was supported by a repeated musical structure. "In darkness let me dwell" is one of

the through-composed<sup>1</sup> poems as well as one of the nine single stanza poems which he set. Because of this he does indulge in some very effective word-painting, something that is not apparent in his early work. As Smith states:

Word painting ... is not at all a feature of Dowland's earliest writing. Repeatedly in *Book 1*, material which invites word painting is not so treated. Ignored are opportunities presented by such words as "mount," "deepe," "paine," "sighes," ... and many others.

2

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<sup>1</sup> By through-composed I mean poems in which every stanza is set to new music.—As Apel states in the *Harvard Dictionary of Music*, ed. Willi Apel (Cambridge, Massachusetts: Harvard University Press, 1972), "This term is widely accepted as a translation of [the] German, *Durchkomponiert*." p. 850. Dowland wrote fifteen through-composed songs of which nine are single stanza poems. The remaining six songs are based on two three-stanza poems. The opposite of through-composition is strophic repetition. See Appendix 1 for a list of Dowland's through-composed songs.

<sup>2</sup>

Smith, p. 154.

Another very effective setting both for its prosody and its music is the song *Go Crystal Tears* from the *First Book of Songs*. Its scansion follows:

A Go crystal tears, like to the morning show'rs,

B And sweetly weep into thy lady's breast.

A And as the dews revive the drooping flow'rs,

B So let your drops of pity be address'd,

C To quicken up the thoughts of my desert,

C Which sleeps too sound whilst I from her depart.

A Haste, restless\* sighs, and let your burning breath

B Dissolve the ice of her indurate heart,

A Whose frozen rigour like forgetful Death,

B Feels never any touch of my desert.

C Yet sighs and tears to her I sacrifice,

C Both from a spotless heart and patient eyes.

\*"hapless" until 1613.



The stanzaic structure of this poem is that of a stave of six, that is, iambic pentameter with a rhyming scheme of ABABCC. As Shapiro and Beum state:

The structure [of the stave of six] is that of a quatrain plus a couplet. Rarely, however, is the couplet used as an aphoristic or interpretive unit: four lines will not normally provide enough space for building up an argument or situation impressive enough to warrant the impressive couplet, and so the last two lines of the stave usually continue the particularity or argument of the first four.

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The structural differences in "In Darkness Let Me Dwell" allow one to see the impact of form on expression. Instead of the terse, more momentous quality of three successive couplets, united by imagery, we are given a poem not as driven by its form to evoke certain feelings. Needless to say, the choice of topic influences the reader's sympathetic response as well.

The text of "Go Crystal Tears" demonstrates the variety of prosodic devices used by the Elizabethans. At the beginning of both stanzas, spondaic substitutions occur, a useful method for attracting the listener's attention.

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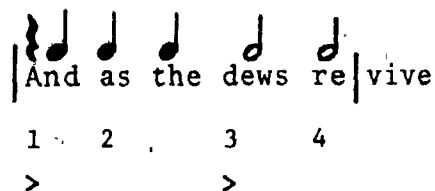
<sup>1</sup> Karl Shapiro and Robert Beum. *A Prosody Handbook*. (New York: Harper and Row Publishers, 1965) p. 119.

Although it has been suggested that the first foot is a trochee rather than a spondee, an examination of the musical underlay demonstrates otherwise. The singer sings the following:

o	d	d	o	
	Go	crystal		tears
	1	2	3	4
	>	>		Musical accents

In a bar of beats, the standard musical placement of accents is on the first beat and on the third, the third beat receiving slightly less of an accent than the first. The example from the setting clearly has "go" on an accented beat as well as "crystal" thus supporting the argument that the line begins with a spondee.

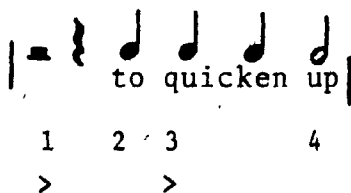
Other rhythmic disruptions in the flow of iambic pentameter occur in conjunction with equivalent goings-on in the music. Line three of the first stanza presents another problem as to its proper scansion. "And as the dews" could simply be a succession of iambs or, in a more subtle reading, an initial pyrrhic followed by an iamb. The music reveals the solution, Dowland having set the words in the following manner:



$\text{♩} = \text{unit of beat}$

The fact that there is an anacrusis at the beginning of the musical setting followed by rhythmically faster values before the next accent on the third beat, demonstrates that Dowland did not perceive any of the first three words in the line to be accented. Thus, once again, the scansion of the line can be improved upon by a study of the musical setting.

Dowland's consistency of prosodic awareness is remarkably demonstrated in the fifth line of the first stanza, "to quicken up the thoughts of my desert." Here again, there is the possibility of an ambiguous scansion, either two iambs or a pyrrhic followed by an iamb. Dowland sets line five in exactly the same way as line three except in one small detail of rhythm. The length of the anacrusis for the setting of line five is longer, thus altering the placement of the musical accent.



As a result, the "quick" in "quicken" receives a musical accent, falling on beat three, thus implying the presence of a prosodic accent as well.

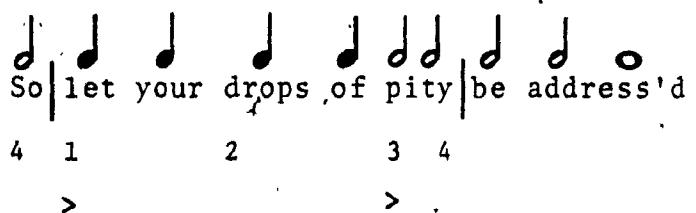
A further example of the coincidence of prosodic and musical accent occurs in line four, "So let your drops of pity be address'd." Again the question of exact placement of prosodic accents is ambiguous. Does one read:

1. So let your drops of pity be address'd,

or

2. So let your drops of pity be address'd?

Dowland has set the line as follows:



It is clear from the above that the second example is indeed the more correct scansion.

What can be concluded from the above discussion is that in the Dowland song books there is a close relationship between the prosodic and musical accents, a relationship of which the composer was well aware. It should be remembered that this relationship will be particularly evident in the setting of the first stanza in a strophic song. This is so because poetic substitutions do not always occur in exactly the same lines or feet in a multi-stanza poem. Of course, there are numerous examples of the musical underlay not coinciding exactly with the accentual pattern of the poem. This occurs because of the inherent difficulties of setting poetry to music, difficulties that even the most gifted composers never quite overcome. Because a composer is dealing in two distinct modes of expression, one will always supersede the other in terms of prominence. Naturally enough, a composer will give the music greater importance than the poetry. It is interesting to note that both de Baif's *Académie de Poésie et Musique* and Bardi's *Florentine Camerata* were aimed at reminding the composer of his obligations toward the spoken word, a reminder that people like Dowland obviously took to heart.

In the poem "Go Crystal Tears", other prosodic devices linked to the music are worth noting. The entire first stanza is end-stopped, with the use only of one medial caesura in the first line after the second foot. The music parallels the punctuation exactly, with rests appearing wherever there is any halt in the forward movement of the lines. Thus, all caesuras, be they medial, initial or terminal, are carefully observed in Dowland's setting of the first stanza, further evidence of Dowland's musical sensitivity to the prosody of the text.

Other secondary prosodic devices such as alliteration and rhyme occur throughout the poem. For example, again in the first stanza, we are presented with the half-rhyme of "desert" and "depart" as well as all sorts of alliteration on the "dr" sound. These devices are inexpressible through musical notation yet they can be highlighted through proper choice of tempo and the use of proper vocal diction; both performance, not compositional, difficulties. It is for this reason that performers, when faced with what seems like an easy tune to sing, quickly change their attitude towards the depth of complexity in the lute-song repertoire. As one well known performer has stated:

... a mannered art is a hermetic art. It covers its tracks, quite literally, and this is why it is so exciting. When it's married with great craftsmanship, you have layer upon layer of meaning cunningly hidden, and you need the key in order to lift off each layer.

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In this case, the key to which he is referring includes an understanding of the ways in which the prosody and music work together. It is worth noting the uniform approach to end-stopping and the use of caesuras and enjambment<sup>2</sup> in the lyric poetry set to music by Dowland. Music had yet to develop the lengthy Wagnerian sense of phrase — except in the possible exception of Gregorian chant — and, musical phrases were quite short and not always regular. The classical technique of periodic phrasing remained to be developed.<sup>3</sup> As a result of these short musical phrases, the lyrical texts tended towards logical units of thought and short, unenjambled lines and stanzas. Enjambment is not

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<sup>1</sup>Jeffrey Gall, "An Interview with Anthony Rooley and Emma Kirkby of the Consort of Musicke," *The American Recorder* 22 (November, 1981), p. 114.

<sup>2</sup>I use enjambment in Hollander's sense of the word as "any lack of alignment between syntax and line structure." John Hollander, *Vision and Resonance*, p. 140.

<sup>3</sup>As Charles Rosen states: "Not until about 1820 did the four-measure phrase gain its stranglehold on rhythmic structure." See Charles Rosen, *The Classical Style* (New York: W. W. Norton and Company, 1972), p. 58.

a dominant feature of lyric poetry, being more suited to the epic style and syntax of a poet such as Milton.

The work done by Sandra Weeks on the lute-song repertoire has shown the songs to possess a tremendous amount of metrical freedom. In her thesis, entitled *Rhythm and Meter in the English Lute Song (1597-1632)*, she states:

The notation, although in many respects quite similar to the "modern" notation of the late eighteenth century, presents many obscurities, e.g. black notation, shifting meters, and awkward rhythms, as well as bar lines employed without their modern metric connotations. Many of the purely notational problems cannot be understood except as carry overs from otherwise archaic Renaissance practices.<sup>1</sup>

In general, the use of syncopations, hemiola<sup>2</sup> rhythms and shifting meters, all suggest a compositional technique in the process of change, acquiring new sophistication in dealing with a novel approach to the problem of how poetic

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<sup>1</sup> Sandra M. Weeks, *Rhythm and Meter in the English Lute Songs (1597-1632)* (Montreal: McGill University Masters Thesis, 1976), p. 1. Weeks' statement regarding notation must be emended. At the time Dowland wrote these songs, notational devices of mensural notation were still common practice; there was nothing "archaic" about them. Rather the opposite: Dowland used some novel devices, like bar lines and shifting meters. However, the use of mensural notation was still accepted as common practice.

<sup>2</sup> Hemiola rhythm: triple meter into duple as in:





and musical expression are best linked. This development, very evident in the Dowland songs, reflects the renaissance composer redevising techniques to make poetry that is sung as close an approximation to conventional speech as possible. However, I would posit that the music in all of the Dowland songs has a very intense and close relationship to the texts.

The question of irregularly placed bar lines seems to be connected with the prosody of the text. The only real function of the bar line is to group rhythmic units, telling the performer precisely where the *ictus* is.<sup>1</sup> As we have seen in the analysis of "Go crystal tears," the bar lines are placed in such a way as to make the musical rhythms coincide with the speech rhythms.<sup>2</sup>

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<sup>1</sup>There exists considerable confusion on this point. Evelyn H. Scholl has suggested that "bars were inserted at intervals for the convenience of the accompanist. They are simply a graphic device, which bears no relation to accent or measure." Evelyn H. Scholl, "English Meter Once More," *PMLA* 63 (1948), p. 297. A quick glance through Dowland's first book of songs will reveal this as an inaccurate statement. Sandra Weeks' assertion that "bar lines are used to make perception of the structure of a piece clear" (p. 14) is useful. However, further study is required on the relationship between bar lines, rhythmic stress and prosodic stress.

<sup>2</sup>See Figure 3. The placement of the bars in this song is regular; they are placed each at a distance of one breve from the other, with the exception of bar seven (a kind of fermata) and the last bar (where the bar line before the last note is omitted). The one exception where musical accent does not coincide with speech accent is in measure 15 ("the thoughts").

Figure 3. Example of regularly placed bar lines.  
 "Go chrystal teares." Dowland. Book 1.  
 Song 9.

IX.

CANTVS.

O chrissall teares, like to the morning showers, &

sweetly weepe in to thy Ladies brest, and as the deawes reuiue the

dropping flowers, so let your drops of pittie be adrest: To quicken vp the thoughts

of my de- sert, which sleeps to sound whilst I from her departe.

B    ΓB    ΓB    B    ΓB

There are definitely exceptions to this rule, again the composer aiming for effects which are musically substantial without being prosodically too upsetting.

In addition to meter as a unifying structure between text and music, word-painting also became a unifying link between the two media. Word-painting, that is, the use of musical — melodic, harmonic or rhythmic — effects to heighten the poetic meaning was a discretely used characteristic<sup>1</sup> of Dowland's compositional technique. Examples of this are faster rhythms for words such as "quicken," dissonances on words such as "hellish" or "jarring" and, modulations to express changes in the tone of the poem as in "revive the drooping flowers." Needless to say, the

<sup>1</sup>See above pp. 28-31, for a brief discussion of Dowland's word-painting technique especially in his early work.

proper presentation of these subtleties is the responsibility of the performer and is indeed one of the most challenging aspects of the performance of this repertoire. The use of limited gesture as related to the affective qualities of word-painting seems to be gaining popularity, in the interpretation of lute-songs, some performers turning to *Chirologia*, a book intended for preachers and orators, published in 1644.<sup>1</sup> However, the early history of renaissance gesture and its relation to vocal music as opposed to dramatic declamation in the theatre has not been documented as accurately as its later history in the baroque French cantatas of composers such as Rameau and Clérambeault.<sup>2</sup>

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<sup>1</sup>Gall, p. 117.

<sup>2</sup>Insufficient scholarship in the area of Renaissance gestural interpretations of musical texts leaves any such practice to the good sense and taste of the performers. Certainly, those who have seen Dene Barnett, the most recognized authority on this subject, declaim Thomas Gray's "Elegy Written in a Country Churchyard," to the accompaniment of a detailed gestural language will not dispute the affective qualities of gesture. Indeed, the subtle rhythmic movements of eyes, hands and body combined with the rhythmic flow of the poetry create a sort of prosodic eurythmy in which meter, meaning and presentation coalesce. For further information see Dene Barnett's series of articles generally titled "The Performance Practice of Acting: The Eighteenth Century," in the periodical *Theatre Research International* VI (Winter 1980/81).

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Some general observations can be made on the relation of musical structure to prosodic structure. First of all, we can be sure that the words of the songs were meant to be audible and understandable to the audience. The general aesthetic and philosophic agreement in support of melodies which do not obscure the text is evidence of this. As a result, the composer was made to contend with the problems of prosody. Thus, the system of musical notation developed small quirks such as shifting rhythms and irregular bar lines the better to express the metrical flow of lyric poetry, a form which is characteristically irregular. As a result, a better understanding of the musical structures of these songs can point to a clearer understanding of their prosodic structures. In the final analysis, the sensitive union of prosodic structure with musical structure created an art form in which subtle expressive qualities are still to be discovered.

III

"WELL TUN'D WORDS:" A STUDY  
OF RHETORICAL USAGE IN THREE  
POEMS BY FULKE GREVILLE AS SET  
TO MUSIC BY JOHN DOWLAND

"Let well tun'd words amaze  
with harmony divine."<sup>1</sup>

<sup>1</sup>Thomas Campion, *Songs and Masques with Observations in the Art of English Poesy*, ed. A. H. Bullen (Folcroft, Pa: Folcroft Library Editions, 1972), p. 47. This excerpt is taken from "Now winter nights," the twelfth song in Campion's *Third Book of Aires* (1613).

Part of the affective beauty of art lies in a carefully controlled manipulation of technical resources. In this consideration of three poems by Fulke Greville, First Lord Brooke (1554-1628), as set to music by John Dowland, the subtle workings of music and poetry are analyzed in terms of rhetorical structures. The reductive nature of any purely formal analysis, as has been argued in Chapter 1, does not diminish the cumulative effect of any work of art, it being seen as more than the sum of its abstracted technical workings. The entelechous quality of an aesthetically pleasing sonnet, symphony or cathedral, that power which extends the formal beyond that which is formalized; is not to be discounted. This chapter presents, within this framework, a critical analysis of the interaction that occurs when music and poetry are combined in song, the specific topic being poetic and musical use of rhetorical figures.

Rhetoric, defined as the art of effective speech, was a systematized discipline taught as part of the *Trivium* in the Renaissance. Its *locus classicus* is the Greek golden age of rhetorical disquisition and the writings of Plato and Aristotle. Both Plato and Aristotle discuss the nature of rhetoric in terms of dialectic, Socrates stating to Phaedrus that "it is because they [certain teachers of rhetoric] are ignorant of dialectic that they are incapable of further



defining rhetoric.<sup>1</sup> Later, Aristotle was to open his rhetorical treatise, the *Art of Rhetoric*, with the words: "Rhetoric is a counterpart of dialectic; for both have to do with matters that are in a manner within the cognizance of all men and not confined to any special science."<sup>2</sup> Theoretically, rhetoric was intended to objectify and describe the processes of discursive speech. The student was expected to learn the traditional components of oratory: *inventio*, *dispositio*, *elocutio*, *memoria* and *pronunciatio*.<sup>3</sup> However, the Renaissance saw the use of rhetoric change from a means of dialectic to a blatantly sophistical tool. Thus, Greville complains in *A Treatie of Humane Learning*:

Rhetorike, to this [Logicke] a sister and a twinne  
 Is growne a siren in the formes of pleading,  
 Captiving reason, with the painted skinne  
 Of many words; with empty sounds misleading  
 Us to false ends, by these false forms abuse,  
 Brings never forth that Truth, whose name they use.<sup>4</sup>

(Stanza 107)

<sup>1</sup>Plato, *The Collected Dialogues*, ed. by E. Hamilton and H. Cairns (Princeton: Princeton University Press, 1961), p. 514.

<sup>2</sup>Aristotle, *Art of Rhetoric*, tr. by J. H. Freese (Cambridge, Massachusetts: Harvard University Press, 1975), p. 3.

<sup>3</sup>Barbara Rosecrance and Edward Murray, "Rhetorical Questions: Some Notes on Words and Music in the English Renaissance." (Ithaca: Cornell University, unpublished paper), p. 3. This paper is a very useful discussion of rhetorical and musical correspondences in the late renaissance and early baroque periods.

<sup>4</sup>Geoffrey Bullough, ed. *Poems and Dramas of Fulke Greville, First Lord Brooke*, Vol. 1 (New York: Oxford University Press, 1945), p. 180.

Greville distinguishes between "Rhetorike" as practiced at the time and "True Eloquence," which he conceives in the Platonic sense of oratorical dialectic serving a persuasive function in the pursuit of wisdom and truth.

For the true Art of Eloquence indeed  
 Is not this craft of words, but formes of speech,  
 Such as from living wisdomes doe proceed;  
 Whose ends are not to flatter, or beseech,  
 Insinuate, or perswade, but to declare  
 What things in Nature good, or evill are.

(Stanza 110)

These passages are significant in that they reveal, in Greville's unmistakable language, the sensitivity and respect of Greville for language and expression. The three poems on which this chapter is based contain ample evidence of Greville's virtuosic ability in the technical manipulations of language towards an artistic end. It is no surprise, given his high ability, that Greville had received an "intensive rhetorical education"<sup>1</sup> at Shrewsbury. It is also interesting to note that by the late sixteenth century, England had an abundance of schools which taught the basics of rhetorical usage.

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<sup>1</sup>Rosecrance and Murray. p. 5.

By 1575 there were about 360 grammar schools [in England] whose major aim was to render students rhetorically fluent in written and spoken Latin.<sup>1</sup>

In the passage of *Humane Learning* to which I have referred, two pairs of sister "arts" are placed in apposition to each other: there are first, Logické and Rhetoricke, then, Poesie and Musicke. That these "twinnes" succeed each other in the scheme of human learning is a renaissance commonplace although Greville, with his characteristic insight, does *not* idealize poetry and music into a higher form of learning than logic and rhetoric.

Let therefore humane Wisedome use both these,  
 As things not pretious in their proper kind;  
 The one a harmony to move, and please;  
 If studied for it selfe, disease of mind:  
 The next (like Nature) doth ideas raise,  
 Teaches, and makes; but hath no power to binde:  
 Both, ornaments to life and other Arts,  
 Whiles they doe serve, and not possesse our hearts.

(Stanza 115)

Greville does not delude himself as to the relative value of rhetoric or what he qualifies as eloquence over the more frivolous arts of poetry and music. For our purposes it is important that we understand Greville's meaning as

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<sup>1</sup>Ibid., p. 5.

regards rhetoric and that we observe the logical movement in Greville's description of the focus of learning as he moves from rhetoric and logic to music and poetry. That is, rhetoric functions in the Platonic sense of the word as a form of dialectic while music and poetry become stylistic expressions of standard rhetorical principles. Thus, the former "raiseth passions which enlarge the mind"<sup>1</sup> and the latter "shows Nature how to fashion/ Her selfe againe, by ballancing of passion."<sup>2</sup>

In concerning itself with the rhetorical devices of poetry, this chapter addresses itself to the standard strategies which enhance a poem's expressive character. That similar devices exist in music, which are directly related to speech or how speech is conceived, is the basic premise of this analysis.

Perhaps a useful antecedent to the discussion of rhetorical devices in the music and poetry of Dowland and Greville is a discussion of biographical resemblances between the two men. Not only will such a discussion broaden our ~~historical~~ understanding of how these two prominent Elizabethans were akin, but it will show also how the

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<sup>1</sup>Bullough, p. 182.

<sup>2</sup>Ibid., p. 182.

two drew upon similar temperaments to express similar statements about the nature of existence.

The last works ascribed to Dowland and Greville reflect a dark, melancholic and pessimistic conception of existence. Dowland's third contribution to his son's florilegium of continental and English song, *A Musicall Banquet* (1610), is entitled "In darkness let me dwell." Its subject is the tortured soul of a man who is bound up in the standard Elizabethan oxymoron of a "living death."

In darknesse let mee dwell, The ground shall sorrow be,  
 The roof despair to bar all cheerful light from mee,  
 The wals of marble blacke that moistned still shall weep  
 My musicke hellish jarring sounds to banish friendly sleepe  
 Thus wedded to my woes, And bedded to my Tombe,  
 O let me living die, till death doe come;  
 In darknesse let mee dwell.

This preoccupation with depair and melancholy is not an isolated phenomenon in Dowland's work;<sup>2</sup> he was also the composer of perhaps the most imitated lament in the Renaissance, *Lachime* or "Flow, my tears." His last collection of songs and instrumental works is entitled *A Pilgrimes Solace* (1612) and *Lachrimae* or *Seven Teares* (1604). The most

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<sup>1</sup>Doughtie, pp. 351-52.

<sup>2</sup>See Chapter 5 for a more complete discussion of this song.

telling evidence about the man who was known by the clever Latin pun on his name, *semper Dowland semper dolens*,<sup>1</sup> is the evidence of the poetry which he set. That some of these poems were not chosen but instead were occasional poems,<sup>2</sup> created and set to commemorate an event, is probable. However, the bulk of the texts must have been chosen by Dowland on the basis of both aesthetic preference and suitability to musical setting. As Dowland's biographer, Diana Poulton, notes, a large number of the poems used in Dowland's eighty-eight songs "are colored with a sense of sin and shame."<sup>3</sup> This distinctive Dowlandesque preoccupation with "sin and shame," is only the first of several parallels between Greville and Dowland.

Greville's tomb stone, significantly altered late in his life from the more ornamental version he had planned in 1615,<sup>4</sup> was inscribed as follows:

Fulke Greville  
 Servant to Queen Elizabeth  
 Councillor to King James  
 And Friend to Sir Philip Sidney  
*Trophaeum Peccati.*

<sup>1</sup>Translated as "Always Dowland always doleful."

<sup>2</sup>For example, "His golden locks," was written by George Peele to mark the retirement of the Queen's champion, Sir Henry Lee.

<sup>3</sup>Diana Poulton, *John Dowland* (London: Faber and Faber, 1982), p. 7.

<sup>4</sup>Ronald Rebholz, *The Life of Fulke Greville, First Lord Brooke* (Oxford: Oxford at the Clarendon Press, 1971), pp. 317-318.

That Greville viewed himself as sin's trophy, a devastating assessment and a brutally, perhaps even excessively honest self-appraisal, demonstrates in part the psychological temper of the man. The self-deprecating rejection of personal spiritual achievement and the rigorous concern with *contemptus mundi*, the sense of the evanescent quality of an individual's life, represent the main philosophical thrust of both Dowland's and Greville's major statements about existence. That both had suffered serious setbacks in their careers may have been one reason for this posture. However, perhaps a more profound reason was a sensibility that brooded over the ultimate nature of life and mortality, a concern echoed in Burton's definition of melancholy as the "character of mortality."<sup>1</sup>

Dowland and Greville, as can be seen from their lifespans, were contemporaries, having lived through the golden age of Elizabeth and well into the period of moral decline that followed during the rule of James I. Greville's last sonnet in *Caelica* reflects his concern with the moral degeneracy of man as well as his strong sense of religious wonder.

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<sup>1</sup>Robert Burton, *The Anatomy of Melancholy*, ed. J.K. Peters. (New York: Frederick Ungar Publishing Company, 1979), p. 36.

Thy powerful laws, thy wonders of creation  
 Thy word incarnate, glorious heaven, dark hell,  
 Lie shadowed under man's degeneration,  
 Thy Christ still crucifi'd for doing well,  
 Impiety, O Lord, sits on thy throne,  
 Which makes thee living light, a God unknown.<sup>1</sup>

Thom Gunn, in the introduction to his edition of *Caelica*, makes a comment that is applicable to Dowland's final works as well:

In the last pages of *Caelica* much of the greatness lies in the clarity and strength of the poignancy he gives to the despair that can be cured only by the end of life. [See Dowland's "In darkness let me dwell" quoted in full above] And in these poems, too, the body cries out in pain at the rejections it is being forced to make, and in the note of the cry, we recognize the very humanity it is a cry against.<sup>2</sup>

Despite these similarities, it must not be assumed that Dowland and Greville speak to their audience with only one voice, the voice of melancholy tinged by an obsession with man's fallen condition. Both are capable of many voices embodied in the different modes and forms of music and poetry. Thus Greville is not incapable of

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<sup>1</sup>Bullough, pp. 138-39.

<sup>2</sup>Thom Gunn, ed., *Selected Poems of Fulke Greville* (London: Faber and Faber, 1968), p. 41.



pastoral, nor is Dowland incapable of galliards or almaines.

For example, Greville's poem in the pastoral mode "Away with these self-loving lads"<sup>1</sup> was set by Dowland to a sprightly melody which accurately reflects the slightly sarcastic nature of the lyric. Thus it is not surprising that Fulke Greville heads the list of known authors who contributed poetry to Dowland's songs, perhaps further evidence of Dowland's spiritual and temperamental affinity for Greville.<sup>2</sup>

A final point of comparison between the two is education. Greville received the benefit of a full rhetorical education at Shrewsbury, but what of Dowland? Dowland's place of birth, in fact his life previous to his seventeenth year, is conjecture, although Poulton suggests that he may have been a citizen of Westminster.<sup>3</sup> If this is so, he may have received his early education at Westminster as did Ben Jonson. In any event, Dowland did receive his Mus. Bac.

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<sup>1</sup>Sonnet 52 in *Caelica*; Song 21 Book 1 in Dowland. Also anthologized in *England's Helicon* which was first published in 1600 and revised in 1614.

<sup>2</sup>Greville contributed three songs, *Campion* one, *Peele* one and *Breton* one; for a more complete discussion of authorship see E.O. Doughtie's doctoral dissertation *Poems from the songbooks of John Dowland* (Cambridge, Massachusetts: Harvard University, 1963), pp. 167-181. Probably the largest gap in scholarly knowledge about Dowland occurs with regard to the approximately eighty poems of anonymous or uncertain authorship which he set.

<sup>3</sup>Poulton, p. 21.

from Christ Church, Oxford in 1588 at the age of twenty-five; he graduated in the same class as Thomas Morley, another seminal figure in English Renaissance music.<sup>1</sup> Dowland must have been well acquainted with the traditional rhetorical knowledge taught in the grammar schools of the time because such a knowledge was used as the basis of any further post-grammar school education. It is also clear from Dowland's skilled translation from Latin into English of Andreas Ornithoparcus' *Micrologus*<sup>2</sup> that he had some rhetorical training, particularly in Latin.

The parallelism in tone that exists between Greville's poetry and Dowland's music is a happy coincidence that places their roughly contemporaneous lives in harmonious perspective as regards this study. That Dowland was very aware of Greville's poetic voice and sympathetic to it as well, is indicated, as we have seen, by his choice of three Greville lyrics to be set to music, a distinction that none of Greville's contemporaries could claim.

The final topic to be considered before the analysis of the songs, concerns the theoretical writings which

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<sup>1</sup>Ibid., p. 28.

<sup>2</sup>First published at Leipzig in 1517.

describe music in rhetorical terms. The idea of musical rhetoric is a natural outgrowth of the universal approach characteristic of renaissance humanism; the understanding that art cannot be isolated from its environment, basic technical concepts or, from other arts. The humanists were well aware, from the writings of Aristotle and others, that epic composition, tragedy, comedy, dithyrambs as well as music were commonly joined through "the media of rhythm, speech and melody."<sup>1</sup> From this statement to Francis Bacon's suggestion in 1627 of an interrelated musical and rhetorical language, there is very little divergence. That is, the general understanding of how music and poetry are related did not greatly change from the ancient Greeks to the renaissance. The following statement by Bacon reflects this.

There be in Musick certain Figures or Tropes, almost agreeing with the Figures of Rhetorike. *The Sliding from the Close or Cadence*, hath an agreement with the Figure in Rhetorike which they call Praeter Expectatum; for there is a Pleasure even in Being deceived. *The Reports and Fuges*, have an Agreement with the Figures in Rhetorike, of Repetition, and Traduction.<sup>2</sup>

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<sup>1</sup>Aristotle, *Poetics*, tr. G. F. Else (Ann Arbor, Michigan: University of Michigan Press, 1970), p. 16.

<sup>2</sup>Quoted by Rosecrance and Murray, pp. 5-22, from Bacon's *Sylva Sylvarum*, 1627.

The early sixteenth century saw the publication of treatises such as Johannes Cochlaeus' *Tetrachordium musices* (1511) and Pietro Aron's *Il Toscanello in musica* (1523). Theorists such as these "increasingly allowed individual musical 'figures' to correspond to rhetorical figures and musical composition to the rhetoric of the texts."<sup>1</sup> Other renaissance theorists such as Vicentino, Morlay and Stomius,<sup>2</sup> expressed the same ideas as Bacon, the fullest explication of the topic being made by Joachim Burmeister (1566-1629), another contemporary of Greville and Dowland. Coincidentally, Burmeister published his three treatises on the topic<sup>3</sup> during Dowland's years of peak creativity that saw his *Second* and *Third Book of Ayres* published in 1600 and 1603 respectively. Dowland's awareness of these treatises is conjecture although as a widely travelled, educated man, it seems likely that he either read or came into contact with the ideas expressed in them. As Rosecrance and Murray

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<sup>1</sup>Mazzaro, p. 111.

<sup>2</sup>Rosecrance and Murray, p. 6.

<sup>3</sup>*Hypomnematum Musicae Poeticae* (1599), *Musica Autodidastike* (1601) and *Musica Poetica* (1606).

state:

Burmeister, whose education typically laid heavy stress on rhetorical training, offers many musical equivalents of literary figures and offers new names as aids towards the clarification and recognition of rhetoric to music. Composers are urged to master these figures and make conscious use of them in composition.<sup>1</sup>

Finally, another significant treatise in which various rhetorical figures are related "to aspects of the other six liberal arts and even to the martial arts"<sup>2</sup> is Henry Peacham the Elder's *The Garden of Eloquence* (1593). Peacham discusses the rhetorical usage in music of such figures as *symploce*, *epizeuxis*, *tradio* and *articulus*. Certainly, the existence of these many treatises in which music and rhetoric are linked suggests that an investigation of vocal music in terms of its rhetorical devices is justifiable. The syncretic tendencies of the Renaissance are demonstrated by the confluence of literary and musical terminology in the poetic and musical treatises of the time.

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<sup>1</sup>Rosecrance and Murray, p. 6.

<sup>2</sup>Gregory G. Butler, "Music and Rhetoric in Early Seventeenth Century English Sources," *Musical Quarterly*, (January, 1980), p. 54.

The analysis which follows is primarily based on the paradigms suggested in Rosecrance's and Murray's paper; it employs a combination of terms that they have devised as well as terms devised by Burmeister. Also used are commonly known rhetorical terms where appropriate. To enhance readability, all rhetorical figures are explained immediately, eliminating the need for constant reference to a glossary.

Certain preliminary observations about the nature of musical rhetoric are necessary. Music uses meaningful musical gestures in the same way that language operates through meaningful verbal gestures. Musical rhetoric is a comprehensive term used to describe the organizing aspects of compositional form which contribute to the expressive power of a piece of music. Thus an upward moving melody is rhetorically different from a downward moving melody in the same way that a dominant-tonic cadence is rhetorically different from a plagal cadence. Similarly, a longer phrase differs from a shorter phrase as do phrases that use different rhythmic and melodic motives. Briefly, musical rhetoric pertains to the elements of form, not to the individual details of counterpoint or harmony.

Musical rhetoric in the lute-song settings does not

necessarily occur where literary rhetorical devices occur;<sup>1</sup> that is, the separate literary and musical devices may appear simultaneously for emphasis, but as a rule, seem to avoid synchrony. It is for this reason that the lute-songs and madrigals work on so many levels. The multiplicity of effect is intensified by simultaneity while also being enhanced by the flow of rhetorical devices from the poetry to the music and back in a skillful play of ornament and meaning. The vitality of this "hermetic" art springs from the force of expression which it contains, a force derived from the poet's primary concern with the poetry and the composer's concern with the music. Each focuses his energy on his medium and from the ensuing dialectic emerges the heterogeneous nature of vocal music. The most expressive lute-songs are those in which this artistic diversity is united in equilibrium — where the dynamism of expression inherent in each medium is harmoniously given perspective by being placed in apposition with its sister art.

The number of rhetorical figures in each song is quite high and therefore only representative devices have been chosen for this analysis. Thus, for example, the

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<sup>1</sup>As opposed to the very frequent concurrence between prosody and musical rhythm.

*chiasmus* or syntactical cross-relation in "Faction that ever dwells" is not discussed nor is the *noema* ("employed in the sense of things which the speaker wishes to be understood though they are not actually said"<sup>1</sup>) in "Who ever thinks or hopes of love."

Of course, a musical or literary rhetorical device is, in and of itself, of little value. Only when placed in a coherent ordering of purposeful expression does it gain worth, a skillful artist using the interplay between device and meaning to heighten the aesthetic impact of his work. A rhetorical figure is understood to be any functional or ornamental technical mechanism that coherently arranges musical or literary patterns, giving these patterns greater expressive power. Thus; in some cases, rhetoric results in standard turns of phrase, much like musical cadences. These standard and recognizable turns of phrase provide the listener or reader with a sense of predictability which would be missing if the verbal landmarks were substantially different.

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<sup>1</sup>Rosecrance and Murray, p. 28.



The three songs to be analyzed are: "Who ever thinks or hopes of love" (Dowland, Book 1, Song 2; *Caelica*, Sonnet 5), "Away with these self-loving lads" (Dowland, Book 1, Song 21; *Caelica*, Sonnet 52.) and, "Faction that ever dwells" (Dowland, Book 2, Song 18; *Caelica*, Sonnet 29.). All versions of the text are those that Dowland used, some differing quite substantially from the final versions printed in the 1633 edition of Greville's works.<sup>1</sup>

In "Who ever thinks or hopes of love," the first obvious rhetorical figure is that of *anaphora*, "the repetition of the same word or phrase at the beginning of successive clauses or verses."<sup>2</sup> The repetition of "who" in "Who ever thinks," "who joys," "who thinks," is an emphatic tool that functions in close connection with the rhetorical figure of *amplificatio* or the use of "augmentation to expand a simple statement."<sup>3</sup> Musical anaphora occurs when there is an imitation in "some voices when all voices are present."<sup>4</sup>

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<sup>1</sup>For a comparison of the Dowland/Greville variants, see Appendix 2.

<sup>2</sup>Rosecrance and Murray, p. 25.

<sup>3</sup>Ibid., p. 30.

<sup>4</sup>Ibid., p. 33.

Thus, in measures one through four, the opening phrase of the song, we see the imitative — if somewhat ornamented — parallel thirds between the cantus and the soprano voice of the lute accompaniment.

Figure 1. Musical Anaphora: imitation between cantus and accompaniment.

The musical score consists of three staves. The top staff is the cantus (soprano voice) with the lyrics: "Who ev - er thinks or hopes of love for love:". The middle staff is the soprano voice of the lute accompaniment, and the bottom staff is the bass voice of the lute accompaniment. Brackets and lines connect the notes in the accompaniment staves to the notes in the cantus staff, illustrating the imitative parallel thirds mentioned in the text.

The musical imitation is strongest and most obvious in this opening phrase in order to attract the attention of the listener to the tone and content of the poem. The other anaphoric repetitions are not characterized by such blatant musical imitations, although imitation does occur, possibly because Dowland has decided that it is the opening phrase

that needs highlighting, not the repetitive inner workings of the stanza. Nonetheless, Dowland does pay attention to Greville's *anaphoras*, setting each repetition in a separate phrase punctuated by musical rests (e.g. see measures 5, 9, 13).

Another rhetorical device that emphasizes the climax of the song is the use of *lamentatio*, the "lamentation over person or people for their misery, or the speaker's own calamity."<sup>1</sup> This is reinforced by Greville's use of *pathopoeia*, moving the reader to compassion or pity and, *diallage*, several arguments seeking one end. Greville's use of identical words such as "love" or "vows" is a subtle form of *paranomasia*<sup>2</sup> or punning; the reader must determine which word functions as a noun and which as a verb, or if both serve identical functions as in the first line of the poem:

Who ever thinks or hopes of love for love

A further example of ambiguous usage occurs in the line "Who by this light god hath not been made sorry." The word

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<sup>1</sup>Ibid., p. 31.

<sup>2</sup>Paranomasia: the forcing of the mind to confront a word's meaning in a novel context.

"light" can function as an adjective or a noun, yet another demonstration of Greville's use of *paranomasia*. Another similar device is *ploche*, which occurs "when the same word is repeated, emphasizing by the repetition a particular aspect of its meaning."<sup>1</sup> Thus, in the line "Who ever thinks or hopes of love for love," the ambiguity in the use of the word "love" is played upon to heighten the reader's sense of the frustration of unrequited love. This is done by a cunning twist in the syntactical logic. When the reader discovers how both "loves" in the first line are clausally related, the tone of the poem is established. The line itself is rhetorically ambiguous: are we to understand the line in terms of chiasmus or in terms of an implied grammatical omission? In other words, should the line be read as: "Who ever thinks of love or hopes for love" or, "Who ever thinks or hopes of love [in return] for love?"

In the lines that follow, the succession of statements leads to the climactic close of the stanza in which the poet's inner state is revealed.

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<sup>1</sup>Rosecrance and Murray, p. 26.

Let him see me eclipsed from my sun,  
 With dark clouds of an earth quite over-run.

Key words are echoed from one line to the next, assuming subtly different guises. These words are: "love," echoed as "beloved" in line two, the verb, "glory," echoed as the verb, "joys" in line three and "vows," echoed by the implication of a vow that has been broken in line four:

Who by this light god hath not been made sorry.

This is a traditional rhetorical arrangement called *incrementum* or *auxesis* in which a climactic statement is prepared by the statements that precede it. Interestingly, the musical climax occurs in the same place as the rhetorical climax, the highest note of the song being a G in the cantus, further emphasized by its extended time value of three beats.

Thus, in the song's first stanza we see several combinations of musical and literary rhetorical effects. The melodic motif of the rising and descending fourth and, the repeated rhythmic motif of the dotted note that precedes the rhetorical climax, work in conjunction with Greville's

Figure 2. Musical and rhetorical climax in the same place.

Let him see me e - clips - ed from my

anticipatory succession of images. The literary *anaphora* is emphasized by musical rests, in themselves a form of punctuation and emphasis, and by the use of musical imitation in the parallel thirds.<sup>1</sup> The musical climax, which Dowland has heightened by its placement at the beginning of the refrain, is also the rhetorical climax in which the

<sup>1</sup>See Figure 1, p. 65.

chain of unresolved statements about love is linked with the poet's dark inner state.

In the next two Greville poems, certain rhetorical devices recur. There is *anaphora* in the first stanza of "Away with these self-loving lads" (e.g. "away," "away") and anaphoric repetition throughout "Faction that ever dwells;" the word "fortune" is repeated at the beginning of each line in each of the five stanzas used by Dowland.<sup>1</sup> Also, these two poems contain similar ambiguous metonymic associations concerning women. Cynthia, metonymically associated with Diana, the goddess of the moon and chastity, was also symbolically associated with the virgin queen, Elizabeth I. Joan, later changed to Myra,<sup>2</sup> is generally accepted as a metonymic representation of the standard peasant girl of pastoral idylls. The rhetorical effect of these metonymic associations is to provide a form of indistinct but deeply affective poetic coloration, a coloration that reverberates within the reader's private world of association and meaning.

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<sup>1</sup>Note that in the final edition of *Caelica*, an extra stanza is added in which, not surprisingly, "fortune" is used to begin a line. See Appendix 2.

<sup>2</sup>See variants, Appendix 1.

Moreover, Greville uses, in the final lines of all three poems, the rhetorical figure of *acclamatio*, a concise statement that summarizes the poem. Thus, when Greville states in "Away with these self-loving lads," "Sweet saint, 'tis true you worthy be/ Yet without love naught worth to me," the connection that he has been making between the relative qualities of worth and love is made clear. Greville is making sure, by his use of *acclamatio*, that the reader understands that worth is enhanced by love. This didactic statement is musically set by Dowland in a rhythmically static manner that best allows the poet's meaning to stand out clearly. Hence, those lines in which the *acclamatio* occurs, are set to a succession of quarter notes, interrupted by only two — metrically correct — dotted notes supported by an accompaniment that is basically homophonic and not contrapuntal.

In the last stanza of "Away with these self-loving lads," one finds the most varied use of rhetorical devices. In its six lines can be found the figures of: *diallage*, "many arguments tend [ing] to one end,"<sup>1</sup> *expositio*,

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<sup>1</sup>Rosecrance and Murray, p. 30.



"dwelling on the same topic" but with different treatments,<sup>1</sup> *incrementum*, a series of statements "each stronger than the last,"<sup>2</sup> *syncope*, otherwise known as elision and, *acclamatio* and *plöche*, both previously explained. Greville, in using at least six<sup>3</sup> interrelated figures of rhetoric, greatly compresses the language of the poem. The accumulation of rhetorical effect makes this stanza a complex expression of Greville's conception of love and virtue. The contemptuous and perhaps even bitter references in previous stanzas to the fools "who hedge the cuckoo in"<sup>4</sup> and the fools who are unaware that "Love likes no laws but his own," coupled with the rhetorical compressions found in the last stanza, reveal this poem as far more than a pastoral elaboration of a standard theme. Skillful use of rhetoric allows Greville to make four gnomic statements: true worth is a function of love; love is a self-generating force (i.e., "... love which is the bow of love") which can supersede

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<sup>1</sup>Ibid., p. 31.

<sup>2</sup>Ibid., p. 31.

<sup>3</sup>One might add, for example, assonance and alliteration.

<sup>4</sup>See Chapter four for a more complete explanation of this line.

the hierarchical structures of society and, that perceived worth is meaningless without the added quality of love.

Central to Greville's entire argument is the philosophical distinction between true and perceived worth.

The musical setting of these poetic complexities is unobtrusive for the simple reason that an excessively ornate accompaniment would distract the listener from the poem's meaning. That is, the clarity of a statement or an idea expressed in poetry can be musically obscured through excessive ornamentation. Hence, the two opening musical phrases are metrically similar using simple rhythmic and melodic patterns.<sup>1</sup>

Figure 3. Similar melodic motives in "Away with these self-loving lads."

The image shows a musical score for the song "Away with these self-loving lads, Whom Cupid's arrow". It consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The vocal line has lyrics: "A - way with these self - lov - ing lads, Whom Cu - pid's ar - row". The piano accompaniment features a simple, rhythmic pattern. The score highlights two melodic motives: the first phrase (measures 1 and 2) and the second phrase (measures 3 and 4). Both phrases start with a dotted quarter note followed by a quarter note, and an opening major third interval.

<sup>1</sup>Note the dotted quarter and quarter notes and the opening major third at the beginning of the first phrase (measure 1) and phrase two (measures 3 and 4).

ne - ver glad. A - way poor souls, that sigh and weep, In

These motivic characteristics combined with the accompaniment's homophonic setting, allow the singer to deliver the poem in a simple, straightforward manner. In effect, Dowland ensures that the singer delivers the song in a fashion that anticipates Monteverdian recitative as well as Schoenberg's use of *sprechgesang* or speech song.<sup>1</sup> He does this

<sup>1</sup>*Sprechstimme* or *sprechgesang* as defined in the *Harvard Dictionary of Music* is "a type of voice production halfway between song and speech. It consists of recitation on higher or lower pitches, which, however, are merely hinted at in a subdued manner." p. 805. Evelyn H. Scholl has commented on this topic stating that "The lutenist song... is like speech with definite pitch," *PMLA* 63 (1948), (p. 295) a generalization that can be applied usefully to all writers in the idiom, including Campion, Dowland, Rosseter and Coprario, famous for his declamatory style. However, a counter-tendency away from the speech-like qualities of the lute-song can be noted in some of the more advanced — tending towards baroque — airs of Dowland and Danyel. Rhythmic imitation of spoken sound was maintained while motivic development in the melodies became more complex.

by restricting the melodic range of each phrase, by writing musical rests where natural speech caesuras would occur, and by using successively repeated notes as in measures six and seven. Hence, the musical rhetoric remains unassuming, the better to allow the literary rhetoric to be heard.

Figure 4. A repeated note and restricted melody that imply speech-song!

Figure 4 consists of two musical examples, labeled 6 and 7, illustrating speech-song. Example 6 shows a vocal line with a repeated note and a restricted melody for the phrase "For Cupid is a". Example 7 shows a vocal line with a repeated note and a restricted melody for the phrase "meadow God, And forceth none to kiss the red". Both examples include piano accompaniment.

⑥

For Cu - pid is a

⑦

mea - dow God, And forc - eth none to kiss the red

At the same time, the tone of the music imitates the tone of the poem: witty, acerbic, sarcastic and forthright. Certainly, this poem could not have been set to the slower, more dignified music of, say, a pavan. That Dowland is able to reinforce the meaning of the poem by a form of musical *mimesis* while at the same time producing a distinctive, musically captivating song, demonstrates not only his skill as a composer but also his deep understanding of Greville's poetry.

The third song, "Faction that ever dwells," reveals similar relationships between the literary and musical rhetoric. This poem, apart from the wonderful example of a concise *acclamatio* in its last line ("Fortune adieu"), uses one outstanding rhetorical figure to make its point. The poem is a comparison between fortune and love and an elaboration of what this comparison implies. Thus, fortune is set against love, court against country, honour against dishonour, urban against pastoral, atheism against belief, artifice against nature, deceit against truth, discord against accord and finally, evil against good. The rhetorical figure for a comparison such as this is *antapodosis* in which "Two things placed clearly side by side"<sup>1</sup> are contrasted.

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<sup>1</sup>Rosecrance and Murray, p. 30.

This study in contrasts is given musical form by an ingenious musical device used by Dowland. Comparison involves some sort of dichotomous or binary thought process as well as an implied separation:

Fortune and love have sworn,  
That they were never born,  
Of one alliance.

What Dowland does is to rigorously separate each line of poetry into a musical phrase or period that requires a responsorial phrase. There are six such phrases, all separated by written or implied rests<sup>1</sup> which create a very perceptible form of musical question and answer. The division of each stanza into two groups of three lines, each expressing a new idea, is reflected in the musical division of verse and refrain, each being exactly three phrases long. This arrangement of the musical phrases allows for the implied rhetorical division that Greville makes as well as providing a perfectly complementary musical setting of the poem's *acclamatio*, "Fortune adieu."

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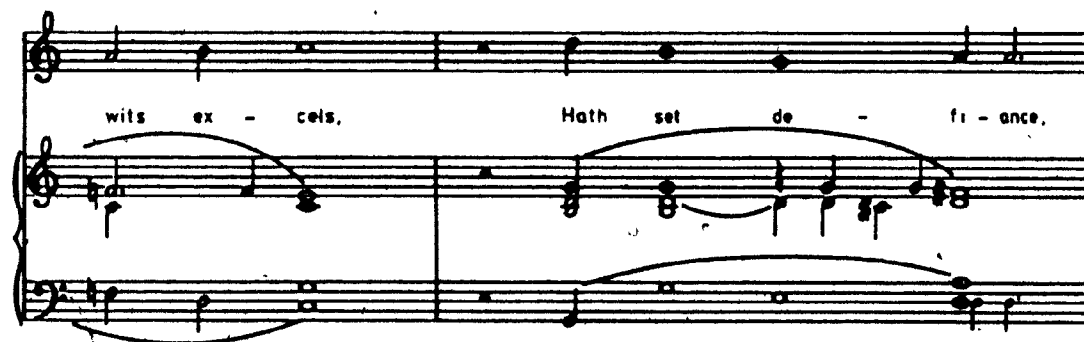
<sup>1</sup>By the implied rest I mean the prosodic and cadential rests which occur between lines 3 and 4 in each stanza.

Figure 5. Responsorial division of phrases in  
"Faction that ever dwells."



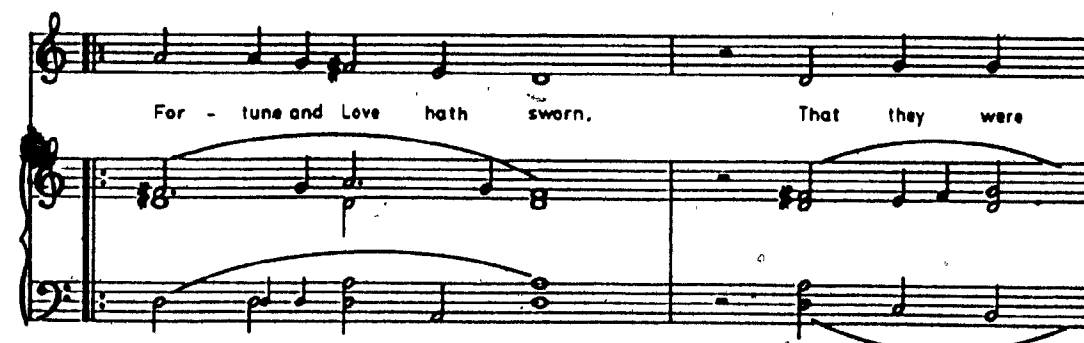
Fac - tion that ev - er dwells. In Court where

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. The lyrics are "Fac - tion that ev - er dwells. In Court where". The piano accompaniment is written in two staves (treble and bass clefs) and features a steady accompaniment with some melodic lines in the right hand.



wits ex - cels, Hath set de - fi - ance,

The second system continues the musical score. The vocal line has the lyrics "wits ex - cels, Hath set de - fi - ance,". The piano accompaniment continues with similar accompaniment patterns.



For - tune and Love hath sworn, That they were

The third system continues the musical score. The vocal line has the lyrics "For - tune and Love hath sworn, That they were". The piano accompaniment continues with similar accompaniment patterns.



ne - ver born, Of one al - li - ance.

The fourth and final system of the musical score. The vocal line has the lyrics "ne - ver born, Of one al - li - ance." and ends with a double bar line. The piano accompaniment concludes with a final chord.

Other musical restrictions which Dowland follows in order to allow the poem to speak in conjunction with the music are the frequent repetitions of notes, particularly the G above middle C which is repeated 13 times out of a possible 34 notes, an astonishingly high ratio that would have many composition teachers call this a poor melody. Dowland also uses a modest intervallic range in each phrase, allowing the singer to concentrate on diction more than on melismatic virtuosity.

This analysis has by no means been intended as an exhaustive elucidation of all the rhetorical devices to be found in the poems and their musical settings, the usefulness of such an analysis being questionable. However, by pointing out key areas in which there is an interplay between the musical and literary devices, I hope to have revealed some of the many ways in which these songs make their rhetorical impact.

Further observations must be made. The first is that exact correspondences between literary and musical figures do not occur regularly; nor can it be said conclusively that when such devices occur simultaneously, it is a deliberate result of the composer's perception of literary techniques. It is, perhaps more accurately, the composer's musical intuition of poetic expression that lies at the



basis of any outstanding musical setting of a poem.

Needless to say, this analysis does not view the flow of words or the flow of counterpoint and harmony as being completely related. That is, the basic tools of each art must necessarily remain separate and subservient to the rules governing their application. The Cartesian plane on which the two art forms meet is the formal, in which a poetic gesture may give rise to a musical gesture or the contrary. Thus, the composer, when faced with the ordering of the poem, will conceive of the music in such a way as to reflect this design, albeit, in a personalized and musical fashion.

Finally, this musical and poetic triptych with the deceptions, frustrations and transcendent value of love as its theme, reflects high technical accomplishment on the part of each artist. Certainly, Bullough's statement that Greville's "sense of verbal music" was "defective"<sup>1</sup> is excessive, and perhaps this chapter has in some way corrected that opinion. Rather than defective, Greville's sense of verbal music was highly developed, characterized by rhythmic vitality and gnomic sincerity. The same may be said of Dowland, who succeeded in weaving the strands of poetry and music together while maintaining Greville's voice as a poet and his own as a composer. Resting on this artifice lies the timeless value of these songs as an intense and moving expression of the concerns of two exceptional Renaissance men,

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<sup>1</sup>Bullough, p. 22.

IV

MUSICAL ALLUSION AND PASTORAL

DICTION: THE LYRICS OF LOVE.

"Tune up my voice, a higher note I yeeld,  
To high conceits the song must needes be high,  
More high then stars, more firm then flintie field  
Are all my thoughts, in which I live or die:  
Sweete soule, to whom I vowed am a slave,  
Let not wild woods so great a treasure have."<sup>1</sup>

<sup>1</sup>From the second poem in the "Lady of May" sequence  
by Sir Philip Sidney, spoken by the shepherd Epsilus.  
*The Poems of Sir Philip Sidney*, ed. William A. Ringler  
(Oxford at the Clarendon Press, 1962), p. 3.

This chapter concerns itself with the topic of musical allusion in pastoral poetry. Under this general rubric, I propose to discuss two related topics. The first is a general discussion of pastoral diction as applied to the Renaissance lyricists. The second is how this special form of poetic diction with its diverse conventions was given musical form by John Dowland. To focus this chapter, I have chosen to use the three poems set to music by Dowland which are to be found in the anthology of English pastoral poetry, *England's Helicon*<sup>1</sup> (1600). One poem, "Away with these self-loving lads," as described in chapter two, was written by Fulke Greville, First Lord Brooke and appears as Sonnet 52 in his collection of poems, *Caelica*. The other two poems, "Come away, come sweet love," and "My thoughts are winged with hopes," are of anonymous authorship although the latter is attributed to George, Earl of Cumberland in the notes to *England's Helicon* and to several other authors including: Shakespeare, Raleigh, Lyly and Greville.<sup>2</sup> This chapter also examines the function of structural devices

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<sup>1</sup>Deriving its name from the Greek mountain, Helicon, the source of poetic inspiration.

<sup>2</sup>For a complete discussion of authorship, see p. 223 of Diana Poulton's biography, *John Dowland*.

in terms of the pastoral mode. It is hoped that such a wide-ranging discussion will provide an insight into how the pastoral mode functions in the Dowland lute-songs.

The association of music with poetry is particularly strong in pastoral, not only because numerous pastoral lyrics were set to music but also, because of the frequent metonymic and allegorical use of musical allusion which is a defining characteristic of pastoral diction. That musical allusion is metonymically associated with the emotional inner state described in pastoral poetry can be seen from the following random examples taken from *England's Helicon*.

Good Muse rock me a sleepe,  
With some sweet Harmonie.<sup>1</sup>

Ring out your belles, let mourning shewes be spread,  
For Love is dead.<sup>2</sup>

While I distrest doo tune my Country Reede  
unto my groanings.<sup>3</sup>

Ring forth faire Nymphs your joyfull Songs  
for gladnes.<sup>4</sup>

The frequency of Apollonian and Venusian imagery, Apollo being the god who is associated in part with the discovery

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<sup>1</sup>*England's Helicon*, ed. Hugh MacDonald (London: Routledge and Kegan Paul Ltd., 1949), p. 35 (Nicholas Breton).

<sup>2</sup>*Ibid.*, p. 7 (Sir Philip Sidney).

<sup>3</sup>*Ibid.*, p. 35 (Robert Greene).

<sup>4</sup>*Ibid.*, p. 138 (Bartholomew Yong).

of the lyre,<sup>1</sup> the frequent entitling of poems as "Shepherd's songs," and the frequent use of musical allusion and imagery, point to a conscious manipulation of musical motifs in pastoral poetry as well as the renaissance poet's clear conception of lyric poetry as musical poetry. The musical imagery in pastoral is closely tied to the musical symbolism of Venus and Cupid, the one, Harmony, the other, the source of Love and thus of lyrical music.

Pastoral love poetry contains many mythological references to Cupid, Venus' son, as the initiator of love situations, and to Venus herself.

Whose drops of blood within your  
leaves consorting,  
Report faire Venus moanes to have no  
end.<sup>2</sup>

Venus is not only the goddess of love but is associated, symbolically, with the idea of concord or harmony through her pacifying influence on the god of war, Mars. A recent

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<sup>1</sup>Conversely, the lyre has always been associated with the cult of Apollo in the same way that the aulos is associated with Dionysus.

<sup>2</sup>England's Helicon, p. 148 (anonymous).

article by Robin Headlam Wells on the iconographic importance of the orpharion, a lute-like instrument named after Orpheus and Arion, confirms the symbolic nature of Venus as being more complicated than the sensuous signifier of erotic love.

Venus is inseparable from the idea of harmony, for it is she, the Goddess of Love, who resolves the discords of the world. Those who are born under her planetary influence are 'such as do greatly delight in Musicke,' and because music is notorious for its ability to arouse the venereal passions, it is frequently found in medieval gardens of love in the shape of a lute, emblem of Venus *Vulgaris*.<sup>1</sup>

Literary juxtapositions of musical emblems such as the lute, with Venus, the divine harmonizer, can be found throughout sixteenth and seventeenth century texts. One such example occurs in Shakespeare's *Love's Labour's Lost*; a play that is set within the park of the King of Navarre, an adaptation of the medieval gardens of courtly love.<sup>2</sup> Shakespeare conflates several symbolic elements in Berowne's impassioned discourse on love. These reveal the complex of interrelationships which exist between musical and pastoral images.

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<sup>1</sup>Robin Headlam Wells. "The Orpharion: Symbol of a Humanist Ideal," *Early Music* (October, 1982), p. 437.

For valor, is not Love a Hercules,  
 Still climbing trees in the Hesperides?  
 Subtle as Sphinx; as sweet and musical  
 As bright Apollo's lute, strung with his hair.  
 And when love speaks, the voice of all the gods  
 Make heaven drowsy with the harmony,  
 Never durst poet touch a pen to write  
 Until his ink were temp' red with Love's sighs;<sup>1</sup>  
 (4.3. 335-42)

Wells' assertion that Venus represents harmony through a subtle iconographical association with the lute, orpharion and lyre, already a symbol of harmony, and, the idealized internal spiritual state of man, is part of the key to understanding the musical symbology that is so much a part of pastoral diction.

The critical problem with pastoral is one of redefinition. How does one redefine what has been defined in its simplest form? That is, critiques of pastoral seem to become a re-complication of the simple. This is so, at least in part, because the language of pastoral is one of efficient, streamlined expression, archetypically and symbolically enriched by its mythological typology. The commentator who attempts to disclose the inner workings of pastoral inevitably seems to run into a sort of critical foreclosure.

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<sup>1</sup>William Shakespeare. *The Complete Works*. ed. A. Harbage. (New York: The Viking Press, 1969),

where critical elaboration, ideally a clarification, becomes redundant. At the same time, it is important to distinguish between pastoral practice and critical theories of pastoral; pastoral simplicity, properly explained, requires an unveiling of the complex philosophic, symbolic and technical foundations of pastoral.

Sidney, in his *A Defence of Poetry*, possibly composed in 1580, recognized the ironic position in which pastoral poetry is placed by its focus on the shepherd and rustic life and its simultaneous concern with fundamental metaphysical and moral problems.

Is it then the Pastoral poem which is disliked?  
 (For perchance where the hedge is lowest they  
 will soonest leap over.) Is the poor pipe dis-  
 dained, which sometimes out of Meliboeus' mouth  
 can show the misery of people under hard lords  
 or ravening soldiers, and again, by Tityrus,  
 what blessedness is derived to them that lie  
 lowest from the goodness of them that sit highest;  
 sometimes under the pretty tales of wolves and  
 sheep, can include the whole considerations of  
 wrong-doing and patience; sometimes show that  
 contentions for trifles can get but a trifling  
 victory:<sup>1</sup>

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<sup>1</sup>Sir Philip Sidney, *A Defense of Poetry* (London: Oxford University Press, 1966), p. 43.



Earlier, Sidney had defined the poet as one who:

...beginneth not with obscure definitions which must blur the margin with interpretations, and load the memory with doubtfulness; but he cometh to you with words set in delightful proportion, either accompanied with, or prepared for, the well enchanting skill of music.<sup>1</sup>

Thus, the aesthetic principle of simplicity, identified with pastoral poetry, as opposed to "obscure definitions," is closely linked with the "enchanting skill of music" in which the poetry is amplified and given greater emotive power by its musical dimensions. These include, not only a direct setting of the poetry to music but also, the musical associations contained within the poetry as well as the prosodic and rhetorical devices used to imitate musical effects.

The concept of music, as used by the educated renaissance man, was rather broad, stemming from the humanist awareness of the unity of poetry and music in Greek drama, the Greek concept of *mousiké*, and the Pythagorean concepts of ratio based on musical divisions within the monochord.

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<sup>1</sup>Ibid., p. 40

Boethius' *De institutione musica*, dating from the early sixth century A.D., was influential in determining medieval and renaissance attitudes toward music. The treatise divides music into three categories: *musica mundana*, the music of the spheres or cosmos, *musica humana*, "that which unites the incorporeal activity of the reason with the body,"<sup>1</sup> and, *musica instrumentalis*, the music "residing in certain instruments"<sup>2</sup> and produced by musicians. These three divisions speak of a comprehensive attitude toward music, an attitude that was shared by renaissance man. When Sidney talks of the "planet-like music of poetry,"<sup>3</sup> the rich metaphoric associations implied are not immediately obvious in this century in which music has suffered several forms of aesthetic dissolution.<sup>4</sup>

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<sup>1</sup>Oliver Strunk, *Source Readings in Music History* (New York: W. W. Norton and Company, 1950), p. 85.

<sup>2</sup>*Ibid.*, p. 85.

<sup>3</sup>Sidney, *A Defense of Poetry*, p. 75.

<sup>4</sup>Virgil Thomson, the opinionated American composer and critic has called this phenomenon, the "hypertrophy of its distribution," "The State of Music," *The New York Review of Books* 28, no. 20 (Dec. 17, 1981), p. 51. Indeed, it is worth noting that the trend towards increasing complexification in classical mainstream music in terms of atonal, aleatoric, electronic and serialist practice has given rise to a counter-trend, especially evident in the younger generation of composers. Known as neo-romanticism, the movement is characterized by a return to tonality and a "steady re-emergence of more passionate 'Dionysian' elements." Tim Page. "The New Romance with Tonality." *The New York Times Magazine*. May 29, 1983. p. 24. Composers writing in this idiom include: David Del Tredici, George Rochberg and David Diamond, to name a few.

However, it is clear that Sidney, as a poet and theorist, considered music a fundamental part of poetic expression. It is in Sidney's *Astrophel and Stella* and *Arcadia*, two superb examples of English pastoral poetry, for example, that one is able to find the concerns of the pastoral poet, expressed in musical imagery and the restrained yet melic language of the English lyricists.

Well was I, while under shade  
 Oten Reedes me musicke made,  
 Striving with my Mates in Song,  
 Mixing mirth our Songs among,  
 Greater was that shepheard's treasure,  
 Then this false, fine, Courtly pleasure.<sup>1</sup>

The use of musical imagery in pastoral is not unique to Sidney and is a defining characteristic of the genre. Thus, any study of pastoral must take into account the use of musical allusion and imagery, if only for the broader archetypal resonances which are associated with music — most specifically, the metaphysical concept of harmony.

The musical titles given to many pastoral poems (i.e., "Song to Cynthia," "The Shepheard's Consort," etc.) indicate a relationship between the musical references in pastoral

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<sup>1</sup>William Ringler, *The Poems of Sir Philip Sidney* (London: Oxford University Press, 1962), p. 263. From "Two Pastoralls, A Dispraise of Courtly Life."

poetry and what Poggioli calls "poetic creation."<sup>1</sup> Poetry and music are inextricably bound together because they originate at the same fount of creative inspiration.<sup>2</sup> Thus, the artist, *homo artifex*, and the common shepherd, are seen as different expressions of a single unity.

Virgil considers music and poetry as a pastoral monopoly. (Ecl. X): "Soli Cantare periti/ Arcades." (Arcadians are the only ones who know how to sing.); and one could say that one of the main tasks of pastoral poetry is to portray either artist as man or man as artist.<sup>3</sup>

Hence pastoral, through its distanced perspective on human nature, one that harks back to the idyllic life of the Golden Age, speaks to its audience through the voice of

<sup>1</sup>Renato Poggioli. *The Oaten Flute* (Cambridge, Massachusetts: Harvard University Press, 1975), p. 190.

<sup>2</sup>This concept is given concise expression by Shakespeare in *Two Gentlemen of Verona* when Proteus states:

For Orpheus' lute was strung with poets' sinews,  
Whose golden touch could soften steel and stones.

(3.2. 77-78)

<sup>3</sup>Poggioli, p. 23.

the poet *cum* shepherd.<sup>1</sup> That music is the natural language of profound expression for the shepherd/poet, a humanist idealization of what must have been the reality, is reflected in the intensely melic quality of pastoral and lyrical verse. Poggioli quotes from Molière's *Bourgeois Gentilhomme*, in which the association of music with the inner passions of the singing shepherd is explained.

Lorsqu'on a des personnes à faire parler en musique, il faut bien que, pour la vraisemblance, on donne dans la bergerie. Le chant a été de tout temps affecté aux bergers; et il n'est guère naturel en dialogue que des princes ou des bourgeois chantent leurs passions.<sup>2</sup>

<sup>1</sup>See Spenser's *Faerie Queene*, Book 6, Canto 9, Stanza 41, in which Spenser/Colin Clout associates himself with the piping shepherd.

They fell to daunce; then all did agree  
That Colin Clout should pipe as one most fit;

Also, see Ludovico Ariosto's *Orlando Furioso*, Canto 1, Stanza 1, in which the epic poet assumes the role of *cantore*, not however under the guise of the Spenserian Colin Clout or the shepherd/singer.

Le donne, i cavallier, l'arme, gli amore,  
Le cortesia, l'audace imprese io canto.

Already, with Ariosto, the use of song to describe poetic inspiration has become figurative — as opposed to the literal humanist ideal of poetry and music as an indivisible unity. Ariosto's use of the verb *cantare* suggests an awareness of both the classical ideals of *mousike* as well as an understanding that poetry can create its own (metaphoric) music. As Hollander states in his *Vision and Resonance*, "Poetry came to internalize music in the sound and textures of its verse." (p. ix)

<sup>2</sup>Poggioli, p. 40.

Although Molière is clearly arguing towards a kind of pastoral decorum, such a decorum necessarily includes the use of musical imagery. Thus, pastoral diction is allegorically and technically bound to musical devices and musical allusion. Just one of these devices is the strophic nature of most lyric poetry, a repeated stanzaic sequence which imitates musical phrase structure with their specific lengths and standard cadences. As Fussell states:

Since strophic structure is associated with music — the codas and repeats of music are analogous to the rhymes and refrains of lyric strophes — we expect the materials which normally find their way into songs likewise to find their way into poetic strophes: we expect moments of celebration or reminiscences to shape themselves into strophes, while we expect social commentary or depiction of social or ethical action to seek stichic form.<sup>1</sup>

Fussell's contention that one would expect social commentary in poems organized according to stichic conventions is not totally accurate. Pastoral poetry, organized strophically, contains many forms of subtle social commentary as well as a wide range of observations on matters not limited to "celebration" and "reminiscences."<sup>2</sup> This position will

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<sup>1</sup>Fussell, p. 110.

<sup>2</sup>See Spenser's *Faerie Queene*, Book 6, Canto 8, p. 110. Serena with the cannibals.

become clear in the following paragraphs.

The conflation of Biblical and pagan or mythological imagery that is a significant part of pastoral's emotive power, as well as the consideration of metaphysical questions is seen in the pastoral poems that Dowland chose to set to music. Thus, in "Now cease, my wandering eyes,"<sup>1</sup> a poem that became a comment on pastoral by its consideration of "Nature," the anonymous poet makes the following religious statement on monogamy and on the dictum that "In change least comfort lies."

One man hath but one soul  
Which Art cannot divide.  
If all one soul must love  
Two loves must be denied.  
One soul, one love,  
By faith and merit united cannot remove.  
Distracted spirits  
Are ever changing and hapless in their delights.<sup>2</sup>

The poem by Fulke Greville, "Away with these self-loving lads," makes use of mythological imagery also to illustrate and reinforce a moral precept, something that Greville does consistently throughout *Caelica*.

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<sup>1</sup>Dowland, *Second Book of Songes*. 1600. Song 13.

<sup>2</sup>Edmund H. Fellowes, *English Madrigal Verse 1588-1632*, Third Edition, revised and enlarged by Frederick W. Sternfeld and David Green (London: Oxford University Press, 1967). p. 472.

Where Honor, Cupid's rival is:  
There miracles are seene of his.<sup>1</sup>

This poem, in its larger context, makes several comments on love as opposed to "honor" and "worth," the final *acclamatio* in the last stanza clearly indicating Greville's position.

Sweet Nymph tis true, you worthy be,  
Yet without love, nought worth to me.<sup>2</sup>

Thus, the strophic conventions of pastoral do not limit the subject matter of the poems to the piping shepherd frolicking amongst the dryads; instead, the strophic repetition allows for reiteration as well as the popular rhetorical device of *incrementum* in which an argument is expanded through the course of several stanzas.

Renaissance pastoral conventions were given a variety of musical forms by the composers of that era. The masque, lute-song and madrigal, all aspects of renaissance secular music, use as their texts hundreds of directly pastoral poems as well as poems which contain some hint of a pastoral

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<sup>1</sup>Hugh MacDonal, ed. *England's Helicon*, p. 165.

<sup>2</sup>*Ibid.*, p. 166.



presence. The anthologies of the so-called silver poets of the English renaissance, contain large amounts of pastoral poetry based on their highly popular continental models derived from Theocritus and Virgil.

Pastoral and lyric poetry have long been critically undervalued,<sup>1</sup> although since Empson's insight that pastoral is "putting the complex into the simple,"<sup>2</sup> criticism has become a trifle more sensitive to the concerns of pastoral. Part of this revival of interest in lyrical and pastoral poetry has been caused by a rediscovery of medieval and renaissance music. This music, from the bawdy airs of the Goliards to the more refined airs-de-cours based on the popular *pastourelles*, found in lyric poetry a form that met the stringent demands of musical setting; the principal demand being that the poetry contain highly compressed language, epic or narrative poetry being too unwieldy for musical setting.<sup>3</sup> Once this criterion had been satisfied,

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<sup>1</sup> See Gosse's comment that "pastoral is cold, unnatural, artificial, and the humblest reviewer is free to cast a stone at its dishonoured grave." *The Princeton Encyclopedia of Poetry and Poetics*, p. 603.

<sup>2</sup> William Empson, *English Pastoral Poetry* (Freeport, New York: Books for Libraries Press), p. 23.

<sup>3</sup> It is useful to recall Campion's remark to this effect: "What Epigrams are in Poetrie, the same are Ayres in musicke, then in their chief 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." See Thomas Campion, "To the Reader," *The Songs from Rosseter's Book of Airs*, 1601.

other criteria, such as phonemic structuring and metrical suitability would have been evaluated before the poem was set.<sup>1</sup>

The three poems set to music by Dowland that are anthologized in *England's Helicon* are useful in that they are representative of a renaissance — as opposed to a twentieth century — choice of good pastoral poetry. The three selections are taken from Dowland's *First Book of Songes or Ayres* published in 1597. If one analyzes the eighty-eight poems which Dowland set to music, at least twenty-five of these songs are set to pastoral texts.<sup>2</sup>

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<sup>1</sup>The use of excessively long words or poems with difficult successions of vowels — diphthongs or triphthongs — and consonants was avoided.

<sup>2</sup>The problem of pastoral definition allows many possible variations on the total number of pastoral poems set to music by Dowland. If one rigidly adheres to the concept of pastoral as descriptive of the rural shepherd's life, particularly his loves, then the total number of pastoral texts set by Dowland declines. I have decided on a broader definition of pastoral because the pastoral convention implies several sub-genres (such as the *pastourelle*, the *aubade* and the *albas*) in which the identity of the speaker is not always manifestly that of the shepherd or shepherdess. Also, in some of the more limited poems dealing with specific aspects of love or society, no clear setting is described despite the fact that these poems maintain distinctive symbolic and implied elements of the pastoral mode. For example, the song "Away with these self-loving lads," (Dowland, Book 1, Song 21) with its Cupid imagery and constant references to natural phenomena (i.e. "For Cupid is a medowe god," "On every tree I write her name," "Fools only hedge the Cuckoo in.") reveals aspects of standard pastoral conventions. The line "Fools only hedge the Cuckoo in," referring to an incident in the sixteenth century jestbook *Merie Tales of Mad Men of Gotam* suggests that the poem is partially an idealization of the pastoral mode. (See Doughtie's *Lyrics from English Airs 1596-1622*, p. 469, for the full explanation of this line.)

There is also a noticeable increase in the choice of pastoral texts from the first book to the last, *A Pilgrimes Solace* (1612). *The Third Book of Songs or Aynes* (1603), contains the highest concentration of pastoral; at least thirteen of its twenty-one songs can be classified as in the pastoral genre. Dowland's increased use of pastoral may represent a growing inner concern with ontological questions in which the ideal is juxtaposed against the real. Moreover, through his choice of poetry, he conveys his aesthetic sensibility. It is through this element of choice that we, the readers or listeners, participate *a posteriori* in a form of collective anamnesis, in which the recollection of past values and concerns is made manifest.

Patrick Cullen has stated, on the subject of Spenser's *Shepherd's Calendar*, that: "The work is not an exposition

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[continued from 97]

This is made even clearer in the following stanza in which country and rural qualities are given equal status: "And love as well the foster [for'ster] can/ As can the mighty Noble-man." Thus, pastoral in my context refers to "any work which envisions a withdrawal from ordinary life to a place apart, close to the elemental rhythms of nature, where a man achieves a new perspective on life in the complex social world." M. H. Abrams, *A Glossary of Literary Terms* (New York: Holt, Rhinehart and Winston, 1981), p. 128. In Appendix 3 there is a list of texts set by Dowland which may be considered as "pastoral." I do not consider this list to be definitive.

of a single pastoral perspective."<sup>1</sup> This is an accurate description of the pastoral poetry contained in Dowland's song books, a group of texts which reflect a wide diversity of perspective. Thus, in the poem "Come away," under the deceptively light texture of pastoral diction we find a play on the difference between "beauty" and "ornament," followed by the adjuration to:

Come away, come sweet love,  
Doo not in vaine adorne  
Beauties grace that should rise  
Like to the naked, morne.<sup>2</sup>

The first stanza of the same poem suggests the ironic nature of beauty; it gives pleasure to the eye but at the same time causes "Love's long pain/ procur'd by beauty's rude disdain."<sup>3</sup> Finally, we are left with the pessimistic thought that "Ornament is Nurse of pride"<sup>4</sup> and, that "flow'rs new blowne/ Desire no beauties but their own."<sup>5</sup> The poem's darker implications are discretely hidden behind the facade and interplay

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<sup>1</sup>Patrick Cullen, *Spenser, Marvell and Renaissance Pastoral* (Cambridge, Massachusetts: Harvard University Press, 1970), p. 26.

<sup>2</sup>Hugh MacDonald, ed. *England's Helicon*. p. 165.

<sup>3</sup>Ibid., p. 165.

<sup>4</sup>Ibid., p. 165.

<sup>5</sup>Ibid., p. 165.

of its distinctive pastoral diction. However, the message is bittersweet:

The musical form that this poem is given by Dowland, allows this "bittersweet" message to be made clear. The homophonic accompaniment and the unornamented melody — each syllable is set to one corresponding note — all suggest that the composer is leaving the text as clear as possible of musical obstructions such as melismas or excessively dense counterpoint. This simple monody heightens the aural experience of the audience, the text being silhouetted against a discrete but effective musical background.

Figure 1. Homophonic accompaniment and unornamented melody in "Come Away."

The musical score consists of three staves. The top staff is the vocal line, written in a treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The melody is simple and unornamented, with each syllable of the text corresponding to a single note. The lyrics are: "Come a - way, come sweet love; The gold - en morn - ing breaks." The middle staff is the right-hand accompaniment, written in a treble clef, featuring a homophonic texture with chords and simple rhythmic patterns. The bottom staff is the left-hand accompaniment, written in a bass clef, also featuring a homophonic texture with chords and simple rhythmic patterns. The entire piece is characterized by its clarity and simplicity, allowing the text to be the central focus.

The answer to the question of musical conventions reflecting poetic conventions must begin with a metrical and prosodic analysis. In most cases, the meter of the poem must be carefully considered and accounted for if the composer is to compose a valid setting of the text. This kind of analysis is productive when applied to a song such as "Come away," because it demonstrates the close conjunction that the composer effects between the music and the poetry. This form of Aristotelian *mimesis* is exemplified in the repeated refrain of "Come away" where the musical meter abruptly shifts, after the first phase, into two beats per bar rather than four. This clever musical shift accurately reflects the poem's irregular meter which shifts from trimeter and hypercatalectic trimeter (line 5, stanza 1) to tetrameter, a shift that is heightened by numerous trochees.

Figure 2. Metrical shift paralleled in musical change of meter ("Come Away").

Teach thine arms then to em-brace, And sweet ro - -  
Eyes were made for beau-ty's grace, View - ing, - rue - -

-sy lips to kiss, And mix our - souls in mu - tual bliss.  
-ing love's long pain Pro - cur'd by - beau - tys rude dis - dain

However, when one begins to look for reflections of poetic meaning expressed by musical devices, the critical path becomes less clear. Undoubtedly, the composer can establish a musical tonality that mirrors the tone of the poem. Thus, in "Come away," we have musical ambiguities which were meant, perhaps, to heighten the poetic affect. Conjecture in this area is possible provided that one accepts musical thought as never being a direct expression of anything other than itself. Similarly, literary or verbal expression cannot be transferred to the medium of music. Formal parallels may exist between the two and one medium may borrow the tools of the other to create specific effects. However, the sound of the accompaniment to a Dowland song will never accurately reflect what is expressed by the text just as the melic sound of a pastoral poem will never fully

reproduce the music to which it is set. In juxtaposition the two media enhance each other; separate them and the comprehensive affect is diminished.

The anomalous and ironic nature of pastoral poetry has been well documented in several excellent studies of this genre.<sup>1</sup> That is, pastoral, through its use of an idealized voice (that of the Arcadian shepherd) to describe the grimness of reality, must resort to ironic strategies which play on the difference between the ideal and the real. At its most sophisticated, the pastoral poem becomes an elaborate metaphysical dialectic, symbolically enriched, on such questions as how Nature and Art are related. As Tayler states:

We have seen that the complex evolution of pastoral could provide the Renaissance poet with, among other things, a kind of theological showcase in which is displayed the true and original relationship of Nature to Art... Spenser's world of pastoral displays the other side of the coin: *natura naturata* still, but now recalling its pristine, prelapsarian state.<sup>2</sup>

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<sup>1</sup>See William Edward Tayler, *Nature and Art in Renaissance Literature* (New York: Columbia University Press, 1966). Also, Helen Cooper's *Pastoral: Medieval into Renaissance* (Totowa, N.J.: Rowan and Littlefield, 1977).

<sup>2</sup>Tayler, p. 112-13.



The Wordsworthian concern with poetic diction, as expressed in the preface to his *Lyrical Ballads*, provides an interesting perspective on the nature of pastoral and lyric diction, so often a point of departure for negative criticism of the genre. Wordsworth's basic premise that "true poetic diction is natural, and that false poetic diction is artificial,"<sup>1</sup> can be applied to Renaissance lyrics. The poems, as has been seen, work on several conscious and sub-conscious levels, the product of a diction that is exceedingly simple when compared with the more complex diction of the metaphysical poets. At the same time, the surface of pastoral simplicity disguises a poetic message that is, more often than not, a complex moral or didactic precept or, a metaphysical problem that requires definition and discussion. Thus, in the anonymous poem "Come away," we are told that "Ornament is Nurse of pride," an ontological statement that comes very close to Wordsworth's on the nature of poetic diction. In the same way, the poem by Fulke Greville, "Away with these self-loving lads," makes a comment on the nature of social ordering and the transcendent qualities of love in relation to this ordering.

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<sup>1</sup>Princeton Encyclopedia, p. 630.

And love as well the Sheepheard can,  
As can the mightie Noble man.<sup>1</sup>

The use of musical allusion, as has been discussed, is yet another sensually affective device that metonymically enhances the value of pastoral poetry. Roland Barthes has asked: "What is significance? It is meaning, *insofar as it is sensually reproduced.*"<sup>2</sup> Certainly, in pastoral, the bucolic imagery, the musical allusions, the implicitly erotic nature of the text, all contribute to the sensuality of the genre and hence to its "significance." Of course, not all pastoral poems set to music have a profound message, nor is pastoral to be seen as a superior genre. It was nonetheless considered an important form as Puttenham's remarks suggest, and it was valued especially for its didactic qualities that allowed the poet allegorically to consider moral and social problems.

...I do not deny that the *Eglogue* should be the first and most important auncient forme of artificiall Poesie, being perswaded that the poet devised the *Eglogue* long after the other *drammatick* poems, not of purpose to counterfait or represent/ the rusticall

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<sup>1</sup>Hugh MacDonald, ed. *England's Helicon*. p. 166. For the variant readings of this poem see Appendix 2.

<sup>2</sup>Roland Barthes, *The Pleasure of the Text*, tr. by Richard Milles, (New York: Hill and Wang, 1975), p. 61.

manner of loves and communication: but under the vaile of homely persons, and in rude speeches to insinuate and glance at greater matters, and such as perchance had not bene safe to have been disclosed in any other sort, which may be perceived by the Eglogues of Virgil, in which are treated by figure matters of greater importance then the loves of Titirus and Corydon. These Eglogues came after to containe and enforme morall discipline, for the amendment of mans behaviour...<sup>1</sup>

Certainly, with Dowland, whose so-called "dark" songs are primarily eschatological statements, one can see other important concerns mirrored in his choice of pastoral poetry. One senses in this choice, the isolation and anomie of courtly (i.e., worldly) existence and the abjuring of this life in favour of pastoral equilibrium and Arcadian morality. Also, despite the idyllic facade, more often than not, the poetry Dowland sets is really a blunt and realistic indictment of human follies. The pastoral irony is that images of light such as the sun and the moon (i.e. "The golden morning breaks," "Mount love unto the moon in clearest night"<sup>2</sup>) are actually objective correlatives of a dark inner state, a state which the poet seeks to express.

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<sup>1</sup>George Puttenham, *The Arte of English Poesie* (Folcroft, PA: The Folcroft Press, 1969), pp. 38-39.

<sup>2</sup>MacDonald, *England's Helicon*, pp. 164-166.

My thoughts are wing'd with hopes, my hopes with love  
Mount Love unto the moon in clearest night  
And say, as she doth in the heavens move,  
In earth so wanes and waxeth my delight:  
And whispers this but softly in her ears  
Hope oft doth hang the head, and Trust shed tears.<sup>1</sup>

To conclude, it is important to recognize that the underlying substance, the hypostasis, of pastoral is not superficial lustre but pointed meaning couched in the language of symbology, metonymy and allegory. Musical allusion is but one aspect of this rich diction and an awareness of how it functions in conjunction with an awareness of how actual musical settings function can contribute to a more sensitively attuned perspective on pastoral poetry.

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<sup>1</sup>MacDonald, *England's Helicon*, p. 166.

THE EXPRESSION OF MELANCHOLY AND  
THE RENAISSANCE LAMENT  
"SONGS OF DARKNESS"

"From silent night, true register of moanes,  
From saddest Soule consumde with deepest sinnes,  
From hart quite rent with sighes and heavie groanes  
My wayling Muse her wofull work beginnes.  
And to the world brings tunes of sad despaire,  
Sounding nought else but sorrow, grieve and care."<sup>1</sup>

<sup>1</sup>The authorship of this poem originally ascribed to Nicholas Breton, is uncertain. More recent scholarship suggests that Robert Devereux, the Earl of Essex penned it. A complete discussion of sources for this poem is given in E. O. Doughtie's *Lyrics From English Airs* (Cambridge, Massachusetts: Harvard University Press, 1970), pp. 613-14. It is set to music by Dowland as Song 10 of *A Pilgrimes Solace* (1612).

A study of the interrelationships between music and poetry with regard to genre or mode is incomplete if it does not refer to the elegy or lament. John Dowland's *oeuvre* contains some of the finest examples of elegy in English music with the exception of the songs and operatic arias of Henry Purcell.<sup>1</sup> Musical and poetic structures evident in the Dowland songs as well as in other airs by the lute-song generation of composers reveal a common language of lamentation. This shared musico-poetic language was strongly influenced by Dowland to the point that certain motivic, rhythmic and harmonic devices used by Dowland in one of his most influential works<sup>2</sup> enjoyed an efflorescence in the compositions of others writing in the same idiom. These standard devices are most evident in the elegiac cycles which seem to have been experimented with by several composers including: Dowland, Coprario, Danyel and Greaves. The song cycle and its development are closely linked with the elegy and the expression of melancholy. The sophisticated formal requirements of song cycles both in terms of text

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<sup>1</sup>See Purcell's soprano duet entitled *Elegy on the Death of Queen Mary, O Dive Custos Auriacae Domus*, published by Henry Playford in 1696 under the title of *Three Elegies upon the Much Lamented Death of our Late Queen Mary*. Also, see the famous lamentation on a ground bass sung by Dido from Purcell's opera *Dido and Aeneas*, "When I am laid in earth."

<sup>2</sup>The *Second Book of Songs or Ayres* (1600), Song 2, "Flow my tears" or *Lachime*.

and music and the lute-song composers' various experiments with the form, reveal how highly developed vocal writing was in England by the beginning of the seventeenth century. Indeed, "the accumulation of... songs into cycles"<sup>1</sup> has been posited as the final stage in the development of song from its primitive origins.<sup>2</sup>

The integration of rhetorical, prosodic and musical figures that is evident in the Dowland lamentations will be analyzed in terms of the elegiac song cycle. Needless to say, comparisons between the various composers who attempted to write cycles will be made with special attention given to the common musico-poetic language that developed.

The expression of sorrow through musical and poetic means was thought, in the Renaissance, to serve a salutary purpose. In Puttenham's discussion of "The forme of Poetical lamentations,"<sup>3</sup> he describes the philosophical commonplace of the curative powers which poetry was said to possess.

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<sup>1</sup>J. A. Winn, *Unsuspected Eloquence*, p. 1.

<sup>2</sup>See Winn, p. 1 and C. M. Bowra's *Primitive Song* (Cleveland: World Publishing, 1962).

<sup>3</sup>G. Puttenham, *The Arte of English Poesie*, pp. 47-49.

Lamenting is altogether contrary to rejoicing, every man saith so, and yet it is a peece of joy to be able to lament with ease, / and freely to poure forth a mans inward sorrowes and the greefes wherewith his mind is surcharged. This was a very necessary devise of the Poet and a fine, besides his poetrie to play also the Phisitian, and not onely by applying a medecine to the ordinary sickness of mankind, but by making the very greefe it selfe (in part) cure of the disease.<sup>1</sup>

Robert Burton's *Anatomy of Melancholy* (1621) devotes an entire subsection to the remedial effects of music—arguing along lines similar to Puttenham: "it [music] is so powerful a thing that it ravisheth the soul, *regina sensuum*, the queen of the senses; by sweet pleasure (which is a happy cure), and corporal tunes pacify our incorporeal soul... besides that excellent power it hath to expel many other diseases, it is a sovereign remedy against despair and melancholy, and will drive away the devil himself."<sup>2</sup> This passage is particularly interesting because it reifies musical abstraction ("corporal tunes"), in terms that concretize its connection with the incorporeal. The musico-poetic lamentation was thought to be a tangible expression of an abstracted emotional state. John Danyel's second cycle of three songs to one poem in his *Songs for the Lute, Viol and*

<sup>1</sup>Ibid., p. 47.

<sup>2</sup>Robert Burton, *The Anatomy of Melancholy*, pp. 116-17. Partition 2, (New York: Vintage Books, 1977).



*Voice* (1606) describes the process by which "dolefull Notes"<sup>1</sup> can "Expresse unmeasur'd griefes."<sup>2</sup> The musical language, especially in the second song of the cycle, is dominated by chromaticism and the poem itself, with its relentless "limping"<sup>3</sup> pentameter framing the melancholic diction creates a dirge-like effect!

Can dolefull Notes to measur'd accents set,  
Expresse unmeasur'd griefes that tyme forget?

No, let Chromatique Tunes harsh without ground,  
Be sullayne Musique for a Tuneless hart:  
Chromaticque Tunes most lyke my passions sound,  
As if combynd to beare their falling part.

Uncertaine certaine turnes, of thoughts forecast,  
Bring back the same, then dye and dying last.<sup>4</sup>

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<sup>1</sup>E. O. Doughtie, *Lyrics from English Airs*, p. 266.

<sup>2</sup>*Ibid.*, p. 266.

<sup>3</sup>G. Puttenham, *The Art of English Poesie*, p. 49.

<sup>4</sup>Doughtie., p. 266.

Figure 1. John Danyel. *Songs for the Lute, Viol and Voice*. Song 14. Chromaticism in which sound imitates sense.

The musical score consists of two systems. The first system features a vocal line at the top and a lute/viol line below. The vocal line begins with the tempo marking 'atempo' and contains the lyrics 'No. let Chro - ma - tic'. The lute/viol line starts with a forte dynamic 'f' and 'atempo', showing a chromatic descending line in the bass register. The second system continues the vocal line with lyrics 'tunes, na, let Chro - ma - tic tunes, Chro -' and the lute/viol line, which maintains the chromatic texture. The notation includes various note values, rests, and dynamic markings.

The reification of grief in elaborate chromaticism and elegiac diction was believed to provide spiritual purgation. It is with this element of spiritual purgation in mind that we turn to a discussion of the elegiac song and song cycle in the English lute airs. The work of Coprario, Bartlet and Danyel, in particular, will be examined in terms of their relation to Dowland's most notable stylistic practices. It is posited that the

renaissance doctrine of "proportion," based on ancient Pythagorean theories and consisting in the "placing of every verse in a staffe or ditty by such reasonable distaunces, as may best serve the eare for delight"<sup>1</sup> reached a pinnacle in the elegies and lamentations of certain composers in the lute-song medium. The search for an accurate depiction or *mimesis* of abstracted emotions culminated in the combined musical and literary form of the elegiac lute-song. These songs came to symbolize, in Coleridge's use of that word "the translucence of the eternal through and in the temporal,"<sup>2</sup> the most profound Renaissance concerns with grief, death, spiritual catharsis and gnosis.

John Coprario's cycle of seven songs, *Funeral Teares* (1606), represents a significant development in the history of the English lute-song. The declamatory style in which these songs were written reflects Coprario's Italianate background and was an outgrowth of Italian humanist concerns with the relationship between poetic and musical rhythm. Coprario, in writing two song cycles — in 1613

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<sup>1</sup>Puttenham, p. 84.

<sup>2</sup>As quoted in René Wellek's and Austin Warren's, *Theory of Literature* (New York: Harcourt Brace Jovanovich, 1977), p. 189.

he published *Songs of Mourning* — was experimenting with the musical and poetic demands of larger interrelated forms. This was, perhaps, a reaction against the limitations of the lute-song as well as an attempt to give substantial structure to a form that was soon to be superseded by the extended instrumental and vocal demands of opera. Another aspect which makes *Funeral Teares* a departure from the norm in the English lute-song tradition is its optional use of the mean voice to accompany the cantus, a rarity in that the lute-song was essentially a soloist's medium.

*Funeral Teares* is a lament on the death of Charles Blount (1563-1606), Earl of Devonshire and eighth Baron Mountjoy. The author of the poetry is unknown but a strong case can be made for Coprario's having written the text: "Oft thou hast with greedy eare,/ Drunke my notes and wordes of pleasure."<sup>1</sup> The Renaissance death lament as opposed to the lament over unrequited love,<sup>2</sup> was intended to assuage sorrow through the therapeutic power of art and panegyric. Coprario, in the dedication to *Funeral Teares* states,

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<sup>1</sup>Doughtie, p. 255.

<sup>2</sup>See Puttenham's distinctions pp. 47-49.

"Sorrow doth in the saddest notes rejoyce,"<sup>1</sup> a conceit which expresses why the renaissance lament was acknowledged to have cathartic powers. John Dowland expresses a similar sentiment in the dedication to his volume of consort music *Lachrimae or Seven Teares* (1604): "And though the title doth promise teares, unfit guests in these joyfull times, yet no doubt pleasant are the teares which Musicke weeps, neither are teares shed always in sorrowe, but some time in joy and gladnesse."<sup>2</sup>

The fact that there are seven songs in the cycle is not accidental and was perhaps based on Dowland's arrangement of pavans describing the seven types of sorrow<sup>3</sup> or, on William Hunnis's often reprinted book *Seven Sobs of a Sorrowful Soule for Sinne* (1583, 1587, 1615). The number seven was a symbol to the educated renaissance man "in accord with the eighth age after judgement, when we shall be with God in eternity after our stay on

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<sup>1</sup>Doughtie, p. 252.

<sup>2</sup>John Dowland, *Lachrimae* (Leeds, England: Boethius Press, 1974), "Dedication". No pagination given in this edition.

<sup>3</sup>These were: *Lachrimae Antiquae*, *Lachrimae Antiquae Novae*, *Lachrimae Gementes*, *Lachrimae Tristes*, *Lachrimae Coactae*, *Lachrimae Amantis* and *Lachrimae Verae* literally translated as Old Tears, New Old Tears, Sighing Tears, Sad Tears, Enforced Tears, Lover's Tears and True Tears. It is understood that the use of the word "tears" is a metonymic substitution for "sorrow."

earth, which is subject to the seven-day week.<sup>1</sup> It also symbolized the Ptolemaic universe and was the "traditional number of tones in the music of the spheres"<sup>2</sup> as well as the "sum of the cardinal and theological virtues."<sup>3</sup>

Structural and hermetic symbologies are not uncommon aspects of Renaissance music and poetry, mannered arts which delight in the cunning use of artifice. *Funeral Teares*, with its many puns on "joy" (e.g. "My joy is dead," "O deare joy too swiftly flying,/ From thy loves enchanted eyes," etc.<sup>4</sup>) and its celebration of man's mutability as well as his constancy, is a witty and moving eulogy with a universal message. The seventh song is a celebration of "true life, which death cannot destroy,"<sup>5</sup> and reconciles the listener's illusions about death, typified by the appearance of Mountjoy's ghost in the sixth song, with the Christian belief in an afterlife and the artist's belief in the everlasting of "merited renowne."<sup>6</sup>

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<sup>1</sup>Paraphrase of Hugh of St. Victor in "Numerological Thought" by Christopher Butler, in *Silent Poetry*, ed. Alastair Fowler (London: Routledge and Kegan Paul, 1970), p. 20.

<sup>2</sup>Winn, p. 110.

<sup>3</sup>Ibid., p. 110.

<sup>4</sup>Doughtie, pp 255-57.

<sup>5</sup>Ibid., p. 257.

<sup>6</sup>Ibid., p. 257.

It is interesting to note that the year 1606 saw the publication of several other shorter song cycles notably by John Bartlet and John Danyel. Previous to 1606 only John Dowland, Thomas Morley and Thomas Greaves had grouped songs together. The most consistent use of groupings is by Greaves in his *Songes of sundrie kindes* (1604) which contains four cycles of two songs each and one cycle of three songs. Already in Dowland's cycle of three songs in 1600<sup>1</sup> and in Greaves' cycle of three songs in 1604,<sup>2</sup> the emphasis is on a more contemplative kind of expression, rooted in religious and eschatological thought. The use of the larger three song form, apart from the obvious trinal symbolic significance, indicates a belief in the formal expressive qualities of extended settings of single poems as well as a certain ennui with the limitations of the air. The elegiac mode seemed to demand more profound treatment by composers; their solution was the song cycle, a form used experimentally by the lute-song generation of composers eventually to culminate in the extended song cycles of Franz Schubert.

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<sup>1</sup>*The Second Book of Songes or Ayres.* Songs six to eight based on one poem.

<sup>2</sup>*Songes of sundrie kindes.* Songs thirteen to fifteen based on one poem.

Throughout its development the cycle maintained a strong bond with elegiac and contemplative lyrics.<sup>1</sup>

John Bartlet's three-song cycle does not serve a directly elegiac purpose as do Coprario's two cycles or Danyel's elegy for Mrs. M. E.. Instead, the intent of Bartlet's cycle is to demonstrate how a "hevy grief oppressed hart"<sup>2</sup> can find comfort in nature and in the singing of birds through a sort of pastoral catharsis.

Surcharged with discontent  
to Silvanes boure I went  
to ease my hevy grief oppressed hart,  
and trie what comfort winged creatures  
could yield unto my inwarde troubled smarte  
by modulating their delightful mesurs,  
mesurs delightful to my eares pleasing ever,  
of straines so sweete sweete birdes deprive us never.<sup>3</sup>

The second song in Bartlet's sequence is a perfect example of a poetic imitation of nature and, a musical imitation of poetry. Fourteen different birds are listed along with onomatopoeitic and musical imitations of their calls:

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<sup>1</sup>See Rey M. Longyear's statement in *Nineteenth Century Romanticism in Music* (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1973), p. 105. "Among Schubert's favorite song types are the hymn-like, often on a topic dealing with Greek antiquity ("Lied eines Schiffers and die Dioskuren," D. 360) or the elegiac (the settings from Goethe's *Wilhelm Meister*)."

<sup>2</sup>Doughtie, p. 248.

<sup>3</sup>Ibid., p. 248.



The little daw ka ka ka ka ka he cride,<sup>1</sup>

little daw                      ka ka ka ka ka he cride                      the

Figure 2. Musical imitation of the cry of the daw from John Bartlett's *A Book of Ayres*, song 20.

The poet rejoices in this avian symphony "Oh might I hear them ever"<sup>2</sup> and returns home renewed, vowing "to love them ever."<sup>3</sup> The transforming power of the birds' "madrigal sonets and elegies"<sup>4</sup> renews the poet, further evidence of the renaissance belief in a musically influenced

<sup>1</sup>Ibid., p. 249.

<sup>2</sup>Ibid., p. 249.

<sup>3</sup>Ibid., p. 249.

Phoenix-like metamorphosis and rebirth.

John Danyel's *Songs for the Lute, Viol and Voice* includes among its twenty airs, two groupings of three songs, each group of three intended for sequential performance. The first such triptych, songs nine through eleven, are inscribed to "Mrs. M. E. her Funerall teares for the death of her husband." These songs parallel Coprario's *Funeral Teares* in title and in elegiac intention while at the same time using musical devices from the common language of the lute-song repertoire. One of these is the ubiquitous *lacrime* motif of the ascending or descending fourth in the cantus derived from Dowland's signature piece, the *Lachrimae Pavan* or "Flow my tears."<sup>1</sup> The emblematic aspect of the ascending or descending fourth<sup>2</sup> as well as its use by Dowland as a "tear" motif, has been described by Anthony Rooley.

The musical interval of a 4th was felt by Pietro Bongo, Sir William Ingpen, Robert Fludd and others to express Man's earthly condition as weak, vacillating and uncertain. In their thinking the 4th contrasted markedly with the 5th, the dominant interval, which symbolized the security and strength received by the devout man of deep wisdom through his awareness of God. Each of the musical intervals

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<sup>1</sup>The *Second Book of Songs or Ayres*, Song 2.

<sup>2</sup>See Dowland's "Dear if you change," Book 1, Song 7. Also, see Danyel's "Grief keep within," from *Songs for the Lute Viol, and Voice*, Song 9.

Figures 3-6. Similar "tear" motifs in the lute-song repertoire.

Figure 3. "Flow my tears," John Dowland.

The image shows a musical score for the lute-song "Flow my tears" by John Dowland. It consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat) and a common time signature (C). A bracket above the first four notes of this staff is labeled "descending fourth". The lyrics are: "Flow my tears fall from your springs. Ex - il'd for ev - er let me mourn: Where Down vain lights shige you no more. No nights are dark e - nough for those That". The middle staff is a vocal line in treble clef, continuing the melody. The bottom staff is a lute accompaniment in bass clef, featuring a "characteristic accompaniment figure" as indicated by a bracket below the first few notes. The music is written in a style characteristic of the English lute-song repertoire.

Figure 4. "O Grief". John Coprario.

*descending fourth*

O Grief, O Grief, how di-vers are thy shapes where-in men lan-  
 O Fate, O Fate, why should'st thou take from Kings their joy, and trea-

*end of phrase*

- quish? The face some-time with tears thou fill'st, Some-time the  
 - sure? Their i-mage, if men should de-face 'Twere death, which

Figure 5. "Grief keep within", John Danyel.

*mf* ascending fourth

characteristic accompaniment figure

Grief, Grief, Grief,

*mf*

descending fourth

Grief, — keep with-in — and scorn to show but tears,

Figure 6. "In Darkness Let me Dwell." John Coprario.

In dark - ness let me dwell;  
 My dain - ties grief shall be.

*descending fourth*

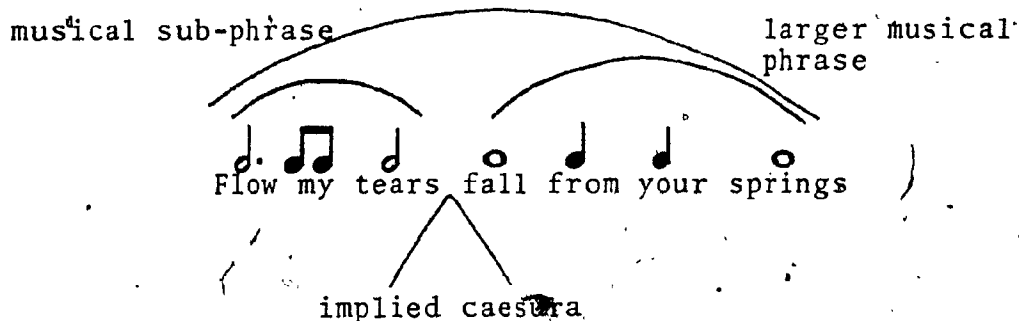
In dark - ness let me dwell;  
 My dain - ties grief shall be.

carried similarly potent correspondences... Dowland was very much concerned with the descending fourth and made it his own interval. It is used as a musical image of the Fall of Man from his pristine high estate to his present woeful condition; the pure spirit trapped in a body of sensual defilement.<sup>1</sup>

The musical examples above demonstrate similar motivic figures, both in the accompaniment and in the cantus; the

<sup>1</sup>Anthony Rooley, "New Light on John Dowland's songs of darkness," *Early Music* 11 no. 1 (January 1983), p. 9.

familiar descending fourth in the cantus being variously transposed and elaborated. At the same time, the syntactic logic of each poem's initial line is maintained and supported by the musical setting. An example of this occurs in the line "Flow my tears fall from your springs" which which has an implied medial caesura after the sibilant in "tears" as well as a complete thought expressed in the opening clause.<sup>1</sup> The implied caesura between the two clauses of this line is expressed musically through a delicate rhythmic setting which punctuates the melodic phrasing exactly where the first clause ends. In effect, the musical phrase is a direct imitation of the sounds of the poetic phrase.



<sup>1</sup>Subject-predicate sequence as in: my tears flow.

By setting "fall" to a whole note, Dowland allows the initial clause to be heard as distinct from the following related clause. The musical phrasing suggests just such a separation while at the same time mirroring the literary mezozeugma<sup>1</sup> on "tears" which yokes the first clause to the second. The larger musical phrase which begins on "flow" and ends on "springs," reflects the syntactic unity of the line while simultaneously echoing its rhythmic subtleties.

The final effect worthy of mention in Dowland's setting of this line is his close attention to the musical overtones produced by certain combinations of vowels.<sup>2</sup> The word "my" with its pronounced descending diphthong — interestingly enough very close in terms of assonance with the Italian lamentation "ahi" or "ohime" — suggests a descending melodic curve. The musical melody is indeed such a curve in which the imitation of the quickly passing

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<sup>1</sup>I use the word zeugma as it is defined in the *Princeton Encyclopedia*: "Later rhetoricians very properly extend the definition to the 'yoking' together of any two parts of speech by means of any other, normally with no break in syntax." p. 905.

<sup>2</sup>For a brief discussion of "vowel music" see J.A. Winn's *Unsuspected Eloquence*, pp. 2-3, 142-43. "The different shaping of the mouth cavity and placement of the tongue necessary to produce different vowels actually give each vowel a distinct overtone which will be present whether the vowel is sung or spoken, whether the speaker is male or female. If you speak this sequence of words — beat, bit, bet, bat, boat, bought — you should hear those overtones descending in pitch..." p. 3.



diphthong is heightened by the use of eighth notes after the longer dotted half-note.

The first song in John Dowland's elegiac triptych to Mrs. M. E. begins with the line "Grief keep within and scorn to show but tears."<sup>1</sup> Philosophically, the tone of this poem is a departure from the simple acceptance implied in "Flow my tears." The reader or listener is admonished not to let her tears fall and to contain her grief. Tears are inadequate to express the most profound sorrows because they can also be shed on joyous occasions.

Greefe keepe within and scorne to shew but teares,  
 Since Joy can weep as well as thou:  
 Disdaine to sigh for so can slender cares,  
 Which but from Idle causes grow.<sup>2</sup>

Death calls for a deeper expression of bereavement, one that only the heart, the intellectual and sensual core of man, is capable of comprehending.<sup>3</sup>

<sup>1</sup>Doughtie, p. 264.

<sup>2</sup>Ibid., p. 264.

<sup>3</sup>The heart in the renaissance is "The mid-point where intellectuality and sensuality are in equal measure....At that point, mind and body are in equilibrium...." S.K. Heninger, Jr. *The Cosmographical Glass* (San Marino: California, The Huntington Library, 1977), p. 145. Heninger's chapter, "The Human Microcosm," is useful for understanding how the human entity — uniting the corporeal with the incorporeal — was viewed in the renaissance.

Then onely thou poor hart that know'st more reason why,  
Pine, Fret, Consume, Swell, Burst, and Die.<sup>1</sup>

The strongly accented monosyllables with their descending vowel music become in this last line yet another example of poetic sound imitating sense.

The third stanza of this poem set to music in the third song contains several ambiguous lines which reveal the poet questioning the ultimate power of music and poetry to give proper expression to sorrow.

Have all our passions certaine proper vents,  
And sorrow none that is her owne?  
But she must borrow others complements,  
To make her inward feelings knowne?  
Are Ioyes delights and deathes compassion showne,  
With one lyke face and one lamenting part?  
Then onely thou poor hart that know'st more reason why,  
Pine, Fret, Consume, Swell, Burst, and Die.<sup>2</sup>

Several credible interpretations of this stanza can be made. Certainly, it is possible that the ambiguous references to "others complements" and "one lamenting part" refer to the external expressions of sorrow made by an elegiac poem or the doleful musical harmonies of a musical lament. That

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<sup>1</sup>Doughtie, p. 265.

<sup>2</sup>Ibid., p. 265.

is, the complements of music and poetry combine to vent "her inward feelings knowne" despite the poet's reluctance to admit that these complements completely express the profound sense of loss and despair.

Danyel's musical language uses the conventional lute-song motivic patterns representative of melancholy as well as characteristic musical elaboration of the text's prosodic patterns. The introductory sequence in "Grief keep within" establishes the minor tonality of D while restating in diminution Dowland's soprano line accompaniment figure from "Flow my tears."<sup>1</sup> The familiar motif of the melancholic fourth is very much in evidence, the word "grief" in the introduction ascending within the compass of a fourth. Also, in the first phrase after the introduction, the first line of the poem is set to a musical phrase whose initial and terminal notes span the interval of a fourth. Danyel takes the liberty of expanding on the prosodic implications of the heavy spondaic accent in the first foot of the line. The repetition of "grief" three times each separated by a musical rest allows the emotional context of the poem to undergo a temporal musical expansion, art thus becoming a

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<sup>1</sup>See Figures 3 and 5.

closer approximation of reality. The same effect can be achieved poetically through a sustained maintenance of tone and consistent diction or, through the more awkward rhetorical device of *epizeuxis*. The psychological weight which is experienced when in a melancholic state — exemplified by the modern sense of the word "depressed"<sup>1</sup> — is portrayed by Danyel in analogous musical terms.

Further confirmation of a common musical and poetic language used in the expression of sorrow is to be found in John Coprario's two song cycles.<sup>2</sup> The first song in the cycle *Songs of Mourning* begins with the line "O Grief, how divers are thy shapes wherein men languish? "Again, the motif of the fourth is evident; it is repeated twice in the first two measures of the song. The so-called temporal expansion which occurs when a composer repeats significant words or phrases of a poetic text also occurs, again on the word "grief." This technique is a direct example of Charles Butler's assertion that "As the Ditti [poem] is distinguished with Points, (Period, Colon, Semi-colon, and Comma;) so is the Harmoni, answering unto it,

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<sup>1</sup>As opposed to the Elizabethan sense of "humbled." See Shakespeare's *Richard 2.* 3. 4. 68. — "depressed he is already."

<sup>2</sup>See above pp. 123 and 125.

with Pauses, and Cadences."<sup>1</sup> Finally, the first phrase which succeeds the introductory measure has initial and terminal notes which frame the first line within the interval of a fourth. Thus, the poetry and music function within a subtle alliance of form expressed in a conventional idiomatic language. The sister arts function in tandem while also producing their own ineffable sense of what the German baroque theorist, A. Werckmeister, has called *Affektenlehre*.<sup>2</sup> Musical and linguistic expression are but allotropic forms of the artist's aesthetic sensibility. Richard C. Engsberg has suggested something akin to this in his "Two by Two: Analogues of Form in Poetry and Music."

It has been observed that music presents *experiences that cannot be described by language*. In this view, because human emotions are subtle and varied, language does not have enough words to describe the many possible experiences that human beings can feel. Music presents largely these subtle, ineffable areas of feeling. Of course, this limitation does not prevent all of these writers [Sidney Lanier, Irwin Edman and Leonard B. Meyer] from proceeding to describe how meaning is suggested by music,

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<sup>1</sup>Charles Butler, *The Principles of Musick in Singing and Setting*. Originally published in 1636, p. 97. Note that I have not reproduced Butler's bizarre orthography. (New York: Da Capo Press, 1970).

<sup>2</sup>Literally, the "doctrine of affects."

because if one is to communicate ideas about music he must use language. But the limitation points out an important concept: description is not a substitute for actually listening to and experiencing the music itself.<sup>1</sup>

Central to Dowland's characteristic expression of melancholy are the implied conventions of performance practice. These conventions have a common link with ancient funerary practices as well as medieval and renaissance theoretical writings on the subject. Boethius (c. 480-524 A.D.), in his *De institutione musica*, suggests a direct relationship between the elegiac mode and mourning customs: "Why do the sorrowing, in their lamentations, express their very grief with musical modulations? This is especially a habit of women, to make the cause of their weeping seem the sweeter with some song."<sup>2</sup> By the late renaissance, the common practice has been fully integrated with the artistic practice and we have many accounts of musical figures to describe their poetic equivalents.

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<sup>1</sup>Richard C. Engsberg, "Two by Two: Analogues of Form in Poetry and Music." (New York: New York University, Doctoral Dissertation, 1969), p. 62.

<sup>2</sup>Oliver Strunk, *Source Readings in Music History* (New York: W. W. Norton and Company, Inc. 1950), p. 83.

Gioseffo Zarlino states in *Le institutioni harmoniche* (1558) that singers should "seek to adjust to the consonances and to sing in accord with the nature of the words of the composition; happy words will be sung happily and at a lively pace whereas sad texts call for the opposite."<sup>1</sup> Within forty years, a more precise technical description of how to portray lamentation musically had been formulated by Thomas Morley in his *A Plain and Easy Introduction to Practical Music* (1597). In the third part of this important treatise, entitled "Treaty of Composing or Setting of Songs," Morley reiterates Zarlino's assertions and expands on them.

You must therefore, if you have a grave matter, apply a grave kind of music to it; if a merry subject you must make your music also merry, for it will be a great absurdity to use a sad harmony to a merry matter or a merry harmony to a sad, lamentable, or tragical ditty.

You must then when you would express any word signifying hardness, cruelty, bitterness, and other such like make the harmony like unto it, that it is somewhat harsh and hard, but yet so that it offend not. Likewise when any of your words shall express complaint, dolour, repentance, sighs, tears, and such like let your harmony be sad and doleful....But when you would express a lamentable passion then must you use motions

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<sup>1</sup>Gioseffo Zarlino, *Le institutione harmoniche*, tr. Guy A. Marco and Claude V. Palisca (New York: W. W. Norton and Company, Inc. 1976), pp. 110-11.

proceeding by half notes, flat thirds and flat sixths, which of their nature are sweet, specially being taken in the true tune and natural air with discretion and judgement.<sup>1</sup>

Finally, with the printing of Charles Butler's *The Principles of Musick in Singing and Setting* (1636), we have the mandatory and by now prosaic repetition of what had become a renaissance commonplace if not a tradition in western music: "Plain and slow Musick is for grave and sad matter: quick notes or Triple time for Mirth and rejoicing."<sup>2</sup>

The fourteen songs in Dowland's work which are "songs of unrelieved, world-weary grief"<sup>3</sup> are representative of what Rooley has called "the cult of melancholy."<sup>4</sup> In fact, they represent a comprehensive statement on English renaissance eschatology, characterized by an overt sense of pessimism. Life on earth is described in oxymoronic terms as a "living death" circumscribed by the evil which pervades the world and causes affliction and suffering.

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<sup>1</sup>Thomas Morley, *A Plain and Easy Introduction to Practical Music* (New York: W. W. Norton and Company, Inc. 1973), p. 290.

<sup>2</sup>Butler, p. 96.

<sup>3</sup>Rooley, p. 6. See this reference for a complete listing of the Dowland laments.

<sup>4</sup>Ibid., p. 12.



Mourne, mourne, day is with darkness fled,  
 What heaven then governs the earth,  
 ô none, but hell in heavens stead,  
 choaks with his mists our mirth.<sup>1</sup>

The doctrine of life becomes, in effect, a doctrine of death, a preparation for the individual's devolution. Man must "in darknesse learne to dwell"<sup>2</sup> and death comes to represent a respite from worldly woes. These eschatological principles are taken to logical extremes by the Elizabethans. Dowland's *Lacrime*, for example, ends with the conceit: "Happie, happie they that in hell/ feele not the worlds despite."<sup>3</sup> As Rooley has correctly pointed out, the philosophic excesses of the elegy and lament came to be parodied: "After about 1594 a play would hardly be complete without a caricature of melancholy."<sup>4</sup> Nonetheless, more restrained verse such as can be found in Danyel's sixteenth song "Eyes looke no more" focuses on the real as opposed to the eschatological unknowable.

But Sorrow, Griefe, Affliction, and Dispaire,  
 These are the things that are sure,  
 And these wee feele not as conceyts in th'ayre,  
 But as the same wee endure.<sup>5</sup>

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<sup>1</sup>Doughtie, p. 102.

<sup>2</sup>Ibid., p. 102.

<sup>3</sup>Ibid., p. 101.

<sup>4</sup>Rooley. p, 12.

<sup>5</sup>Doughtie. p, 267.

It is in this context of "things that are sure" that the reification of the melancholic sensibility derived its artistic and formal significance. The alliance<sup>3</sup> of a controlled harmonic, melodic and rhythmic musical language with a similar poetic language was a substantial achievement of Elizabethan humanism. Its study enhances our knowledge of renaissance values and attitudes and, perhaps most importantly, can generate in the modern reader, a renewed insight into the timeless concerns of death and spiritual renewal.

An understanding of the pastoral and elegiac modes in the lute-song and an appreciation of the structural patterns with which they are intimately connected, becomes fundamental to the overall comprehension of this hermetic art form. The close relationship between poetic and musical rhythm, the use of similar musical and poetic rhetorical devices, and the conventional languages of the pastoral and elegiac modes, all suggest a highly integrated art form. It is hoped that this thesis has clarified some of these subtle relationships while at the same time providing insight into the affective qualities which the Dowland lute-songs possess.

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APPENDIX 1

Through-composed songs by John Dowland.

1. Sorrow stay. Song 3. Book 2.
2. Die not before thy day. Song 4. Book 2.
3. Mourne, day is with darkness fled. Song 5. Book 2.
4. Time's eldest son, old age. First Part. Song 6.  
Book 2.
5. Then sit thee down and say. Second Part. Song 7.  
Book 2.
6. When others sing *venite*. Third Part. Song 8. Book 2.
7. Come when I call. A dialogue. Song 21. Book 3.
8. *Lasso mia vita*. Song 11. Book 4.
9. If that a sinner's sighs. Song 13. Book 4.
10. Thou mighty God. First Part. Song 14. Book 4.
11. When David's Life. Second Part. Song 15. Book 4.
12. When the poor Cripple. Third Part. Song 16. Book 4.
13. Cease these false sports. Song 21. Book 4.
14. Lady if you so spite me. Song 9. *A Musically Banquet*.
15. In darkness let me dwell. Song 10. *A Musically Banquet*.

APPENDIX 2

All of the poems by Fulke Greville set to music by John Dowland contain textual discrepancies with the printed edition of 1633 entitled *Certaine Learned and Elegant Workes of the Right Honourable Fulke Greville Lord Brooke*. From the emendations that appear in the 1633 edition it would seem that the texts Dowland used were in fact early versions of the poems. The two versions of each poem are given below to allow a comparison of the variants. Note that the 1633 text of "Faction That Ever Dwells" contains an extra stanza. Note also that spelling has been modernized for the texts of the songs.

Sonnet 5: *Caelica*, 1633 — "Who trusts for trust"

Who trusts for trust, or hopes of love for love,  
Or who belov'd in Cupid's laws doth glory;  
Who joys in vows, or vows not to remove,  
Who by this light god, hath not been made sorry;  
Let him see me eclipsed from my son,  
With shadows of an earth quite overrun.

Who thinks that sorrows felt, desires hidden,  
Or humble faith with constant honour armed,  
Can keep love from the fruit that is forbidden,  
(Change I do mean by no faith to be charmed,  
Looking on me, let him know, love's delights  
Are treasures hid in caves, but kept with sprites.

Song 2: *The First Book of Songes or Ayres*, 1597 —  
"Who ever thinks or hopes of love"

Who ever thinks or hopes of love for love,  
Or who belov'd in Cupid's laws doth glory,  
Who joys in vows, or vows not to remove,  
Who by this light god hath not been made sorry,  
Let him see me eclipsed from my sun  
With dark clouds of an earth quite overrun.

## Appendix 2

Who thinks that sorrow felt, desires hidden,  
 Or humble faith in constant honour armed  
 Can keep love from the fruit that is forbidden,  
 Who thinks that change is by entreaty charmed,  
 Looking on me let him know love's delights  
 Are treasures hid in caves but kept by sprites.

Sonnet 29: *Caelica*, 1633 — "Faction that  
 ever dwells"

Faction, that ever dwells  
 In courts where wit excels,  
 Hath set defiance:  
 Fortune and love have sworn,  
 That they were never born,  
 Of one alliance.

Cupid, that doth aspire  
 To be god of desire,  
 Swears he gives laws:  
 That where his arrows hit,  
 Some joy, some sorrow it,  
 Fortune no cause.

Fortune swears weakest hearts,  
 The books of Cupid's arts,  
 Turn with her wheel:  
 Senses themselves shall prove,  
 Venture hath place in love,  
 Ask them that feel.

This discord it begot  
 Atheists, that honour not  
 Nature, thought good;  
 Fortune should ever dwell  
 In courts, where wits excel:  
 Love keep the wood.

Thus to the wood went I  
 With love to live and die;  
 Fortune's forlorn:  
 Experience of my youth  
 Thus makes me think the truth  
 In desert born.

## Appendix 2

My saint is dear to me,  
 Myra herself is she,  
 She fair, and true:  
 Myra that knows to move,  
 Passions of love with love:  
 Fortune Adieu.

Song 18: *The Second Book of Songes or Ayres,*  
 1600 — "Faction, that ever dwells"

Faction, that ever dwells  
 In Court where wit excels,  
 Hath set defiance.  
 Fortune and Love hath sworn  
 That they were never born  
 Of one alliance.

Fortune swears weakest hearts  
 The book of Cupid's arts  
 Turn with her wheel.  
 Senses themselves shall prove,  
 Venture her place in love;  
 Ask them that feel.

This discord it begot  
 Atheists, that honour not  
 Nature thought good;  
 Fortune should ever dwell  
 In Court where wits excel,  
 Love keep the wood.

So to the wood went I  
 With love to live and die,  
 Fortune's forlorn.  
 Experience of my youth  
 Made me think humble Truth  
 In desert born.

My saint is dear to me,  
 And Joan herself is she,  
 Joan fair and true;  
 Joan that doth ever move  
 Passions of love with love.  
 Fortune adieu.

## Appendix 2

Sonnet 52: *Caelica*, 1633 — "Away with these self-loving lads"

Away with these self-loving lads,  
Whom Cupid's arrow never glads:  
Away poor souls that sigh and weep,  
In love of those that lie asleep:  
For Cupid is a meadow-god,  
And forceth none to kiss the rod.

Sweet Cupid's shafts like destiny  
Do causeless good or ill decree;  
Desert is born out of his bow,  
Reward upon his ring doth go;  
What fools are they that have not known,  
That love likes no laws but his own.

My songs they be of Cynthia's praise,  
I wear her rings on holy days,  
In every tree I write her name,  
And every day I read the same.  
Where honour Cupid's rival is  
There miracles are seen of his.

If Cynthia crave her ring of me,  
I blot her name out of the tree,  
If doubt do darken things held dear,  
Then well fare nothing once a year  
For many run, but one must win,  
Fools only hedge the cuckoo in.

The worth that worthiness should move,  
Is love, that is the bow of love,  
And love as well the foster can,  
As can the mighty nobleman.  
Sweet saint 'tis true, you worthy be,  
Yet without ~~love~~ nought worth to me.

## Appendix 2

Song 21: *The First Book of Songes or Ayres,*  
1597 — "Away with these self-loving  
lads"

Away with these self-loving lads,  
Whom Cupid's arrow never glads.  
Away poor souls, that sigh and weep  
In love of them that lie and sleep:  
For Cupid is a meadow god,  
And forceth none to kiss the rod.

God Cupid's shaft, like destiny,  
Doth either good or ill decree:  
Desert is born out of his bow,  
Reward upon his foot doth go.  
What fools are they that have not known  
That love likes no laws but his own.

My songs they be of Cynthia's praise,  
I wear her rings on holidays,  
On every tree I write her name,  
And every day I read the same:  
Where Honour, Cupid's rival is,  
There miracles are seen of his.

If Cynthia crave her ring of me,  
I blot her name out of the tree.  
If doubt do darken things held dear,  
Then well fare nothing once a year;  
For many run, but one must win,  
Fools only hedge the cuckoo in.

The worth that worthiness should move  
Is love, which is the bow of love;  
And love as wel the for'ster can  
As can the mighty nobleman:  
Sweet saint, 'tis true you worthy be,  
Yet without love naught worth to me.

APPENDIX 3

List of songs with pastoral texts in Dowland's  
four books of songs.

Book 1: Songs 8, 11, 21.

Book 2: Songs 10, 15, 17, 18, 21.

Book 3: Songs 2, 3, 4, 6, 7, 8, 9, 10, 12,  
15, 17, 18, 19.

Book 4: Songs 4, 6, 8, 12.

