AN EXAMINATION OF THOMAS CAMPION'S POETIC THEORY AND PRACTICE

Ann Fahrnbruch Daniel

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CONTENTS

I

CAMPION'S CRITICAL TREATISE AND ITS RELATIONSHIP TO OTHER CRITICAL WORKS OF THE TIME

In 1602 Thomas Campion, an esteemed physician who was also a noted poet and composer, published Observations in the Art of English Poesie, a brief treatise in which he proposed guidelines for writing English quantitative verse. The publication of such a treatise was not unusual at this time, but was only one in a long line of critical works by poets and critics who were interested in improving the state of English poetry during the latter sixteenth and early seventeenth centuries. At this time cultured people were losing respect for poets because many poor versifiers claimed the title. A man needed only to write rhymed stanzas to gain the designation, much to the debasement of poetry's reputation. The work of such rhymers, as critics referred to these men, was encouraged by middle class readers who were dazzled by anyone's ability to rhyme. As a result, talented and socially ranking poets declined to become involved in the art, fearing an assumed connection with the rhymers.[1] Out of this poor condition of poetry came the critics' desire to defend and elevate poetry to its rightly deserved place of honor.

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[1]Guy Andrew Thompson, Elizabethan Criticism of Poetry (Menasha. Wisconsin, 1924), pp. 64-65.

The many treatises written on poetry at this time can be grouped into two major categories: those works defending poetry against the attacks by the Puritans and others hostile to poetry and those works codifying existing rules or proposing new systems of rules for the writing of English verse.

Sir Philip Sidney's Apologie for Poetrie (1583) is the best example of the first group. It is believed Sidney wrote this treatise in response to a violent attack on poetry and plays by Stephen Gosson, a former playwright turned Puritan preacher. Gosson, in his School of Abuse (1579) which he boldly dedicated to Sidney, heaps invective upon invective on both classical and contemporary works and on playgoers. Sidney, in his moving document organized in the form of the classical oration, defends poetry, which he defines as any imaginative work, on the bases of its antiquity, the high esteem in which it was held by the ancients, its ability to perfect nature, its superiority in both teaching and delighting over philosophy and history, the individual virtues of the various genres, and its ability to move one towards virtue and away from vice. And he points out that misuse of anything, even poetry, does not justify its being discarded. Sidney also reveals his own critical appreciation of English poetry and his faith in his art. The treatise is today as convincing for the student of poetry as it was in Sidney's time. This is undoubtedly the result of Sidney's personal tone and his attempts to hold his readers' interest. Other important defenses are Thomas Lodge's Defence of Poetry, Music and Stage Plays (1579), also written in reply to Gosson, and William Webbe's

A Discourse of English Poetry (1586).

Campion's treatise, however, falls into the second category, those works giving rules for English poetry. Within this category there were two schools of thought: on the one side that of the poets and critics who accepted English poetry as it was and who hoped to improve its existing form, and on the other that of the poets and critics who wished English poets to adopt classical measures.

The existing form of English poetry was that of accentual verse. Accentual verse, commonly used in English poetry today, is composed of any one of a number of possible patterns of accented or stressed and unaccented or unstressed syllables. The basis of classical measures, on the other hand, is the duration or length of the sound of a line of poetry. The length of time needed to pronounce a line of this quantitative verse was consistent for each line, or sometimes every other line, in a poem. Again there are several different patterns which offer variety to the composer of quantitative verse.

George Gascoigne is one of the best representatives of the school which accepts English accentual verse. His Certayne Notes of Instruction Concerning the Making of Verse or Ryme in English (1575) is written in the form of a letter to a friend in which he modestly answers a request for instructions in writing English poetry. Among many other suggestions he gives in his sixteen rules, Gascoigne advises the beginner to keep the measure consistent throughout the poem, to use the standard pronunciation or accent of words, and to use as many monosyllables as possible because they can be adapted to verse

form more easily and because they are more "English" than are polysyllables. Gascoigne also touches on another aspect of English accentual verse: rhyme. While approving of rhyme, he cautions his reader to avoid choosing words for a poem just because they rhyme and not because they are essential to the meaning of the poem.

The accepted use of rhyme by accentual verse poets was one of the favorite targets of those favoring quantitative verse. The classification of rhymed, accentual verse as poetry was a sore point. Anyone, so they insisted over and over, could write such verse and thus could easily degrade the name of sweet Poesy. In order to guard against such a slur, the quantitists proposed a return to classical measures or at least to classical principles. An illustrious predecessor of Campion's in this classical school is Roger Ascham, who inveighed against "rude beggerly ryming" in The Scholemaster (1570):

> But now, when men know the difference, and haue the examples, both of the best and of the worst, surelie to follow rather the Gothes in Ryming than the Greekes in trew versifiying were euen to eate ackornes with swyne, when we may freely eate wheate bread emonges men.[2]

Another forerunner was Edmund Spenser who experimented with a quantitative system devised by Thomas Drant, one of the originators of the quantitative movement.[3] So it was with highly respectable precedent that Campion set out to develop classical measures suited to the

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[2]English Literary Criticism: The Renaissance, ed. O.B. Hardison, Jr. (New York, 1963), p. 71.

[3]Hardison, pp. 9-10.

English language.

In the first portion of his treatise, the introduction and first three chapters, Campion attempts to establish the importance of quantitative measures for English verse. He uses musical principles to explain quantitative verse to his reader. As each line of music is determined by a certain length of time, not simply by a certain number of notes, so a verse of poetry should be determined not by the number of syllables or accents, but by a certain length of time which it takes to recite the line. The Greeks and Romans, who used quantitative verse, are cited as authorities.

In the tradition set by those classicists before him, Campion also attacks rhyme in this first section, as well as in his dedication. One of his primary accusations against rhyme is that the use of rhyme in poetry makes it too easy for men to call themselves poets: "the facilitie & popularitie of Rime creates as many Poets, as a hot sommer flies."[4] Such men were so incapable as to confound iambic and trochaic feet, which, says Campion, are opposed by nature. But the greatest danger to gentle Poesy was not the mere fact that there were bad poets (these could be ignored), but that the abundance of these rhymers "hath, I know, deter'd many excellent wits from the exercise of English Poesy."[5] Sidney too, in his Apologie, recognized the fact that

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[4] Campion's Works, ed. S. Percival Vivian (Oxford, 1909), p. 36.

[5] Vivian, p. 33.

there were in abundance many men who styled themselves poets just because they included the external trappings of poetry in their works:

> verse being but an ornament and no cause to Poetry, sith there haue beene many most excellent Poets that neuer versified, and now swarme many versifiers that neede neuer aunswere to the name of Poets.[6]

The final and probably most important of Campion's arguments against rhyme is that it can be used to cover up an inequality of syllables in the lines. If the writer has used end words which rhyme, he thinks his work qualifies as poetry even though he has neglected the proper rhythm, the most important aspect of poetry to Campion. To add authority to his statements, Campion points to the Greeks and Romans whose quantitative verse was unrhymed and to contemporary sermons and orations which also were unrimed.

As a preparation for his next major point, Campion describes the three major poetic feet, the dactyl, the trochee, and the iamb, and the three secondary feet, the spondee, the tribrach, and the anapest. After rejecting the dactyl as unfit for the English language because of the relatively small number of polysyllables in the language and the rare occurrence of the dactyl in the few existing polysyllables, Campion concludes that the iambic and trochaic feet are the best for the English language.

In the next chapters, four through nine, the author launches into the second major division of the treatise: the proposal and explanation

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[6]Hardison, p. 107.

of eight quantitative verse forms which, he feels, are proper for the English language.[7] He illustrates each verse form with one or more original examples to demonstrate the feasibility of his proposals.

The third major portion of the treatise is covered in the final chapter in which the poet proposes rules for determining the length or quantity of English syllables.[8] These rules are meant as a guide for the quantitative poet in helping him determine the length of the syllables he wishes to use in following the outlined verse forms. The rules are not proposed as absolutes, but only as the first tentative step toward the formation of an accurate system of rules for quantitative poets.

Critics generally have reacted to the Observations in one of three major ways. Some have merely attempted to summarize the treatise and comment on its relationship to other critical works of the time. Others have accused Campion of confusing accent and quantity. The third group responds to the challenge of the second with a defense of the clarity and sensibleness of Campion's proposals. Among those accusing the poet of confusing accent and quantity is Percival Vivian, the editor of Campion's Works. In the introduction to this collection, Vivian states that by "long" and "short" Campion meant

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[7]For an explanation of these forms see Appendix A.

[8]The rules have been placed in a chart to be found in Appendix B.

"accented" and "unaccented." By placing accented syllables with long notes and unaccented syllables with short notes, Campion turned spoken accentual verse into sung quantitative verse. Vivian attributes this error of Campion's not to an incompetence, but to the fact that Campion wrote verse almost entirely for, or in combination with, music so that "he was unable to regard his words apart from their musical setting."[9] To support his opinion, Vivian cites Tennyson's experiment with strict classical measures in English verse as the only way quantitative English verse can be written. Tennyson's experiment did "violence to the natural structure of the language and its current literary pronunciation . . ."[10] As a consequence the project was abandoned by Tennyson. If Campion had really understood classical measures and had applied them correctly, he would have quickly seen, as Tennyson did, that classical measures only destroy the beauty of English verse.

Miles Kastendieck, however, along with Douglas Bush, points out that Campion was not attempting to impose classical rules of quantity on English poetry as Tennyson was, but that he was attempting to adapt classical measures to English poetry. "His interest was in English numbers—numbers that could be fashioned out of the English language and be perfect in themselves without rime as an addtional

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[9]Vivian, p. lxi.

[10]Vivian, p. lxi.

ornament."[11] Bush calls Campion a moderate in the native verse versus classical verse controversy. Campion, says Bush, wanted a "more exact handling of iambic and trochaic feet and various substitutions."[12] R. W. Short also concurs in this opinion. He says Campion "regarded quantity not as a factor of classical superiority to be substituted for accent, but as a neutral condition of well-written accentual verse and as an important element in all English measures."[13]

By giving accent the chief place in determining quantity, Campion reveals his recognition of the importance of stress to the English language and in writing English poetry. He also reveals his knowledge of the fact that accenting a syllable lengthens it. This is a specific instance of his adapting classical principles to English poetry, of combining quatity and accent.

Both Bush and Kastendieck believe Campion's desire to combine accent and quantity are the result of his role as both poet and muscian. According to Bush, Campion

> wrote his treatise rather as a musician than as a neo-classicist and was moved less by classical authority than by a technician's desire to achieve a flexible and fruitful

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[11]Miles M. Kastendieck, England's Musical Poet: Thomas Campion (New York, 1938), p. 71.

[12]Douglas Bush, English Literature in the Earlier Seventeenth Century 1600-1660, in Oxford History of English Literature ed. F. P. Wilson and Bonamy Dobrée (Oxford, 1945), p. 98.

[13]R. W. Short, "The Metrical Theory and Practice of Thomas Campion," PMLA, LIX (1944), 1006.

> compromise between quantitative discipline and the accentual genius of the English language.[14]

Kastendieck, noting Campion's frequent use of music in the Observations to illuminate poetic principles, believes this appeal to music to be the key to his attitude toward quantitative verse.

> Campion must have recognized that musical rhythms may be the same as verse rhythms (since the same was true of the ancients) when the length of notes or syllables govern the rhythm of either or both. Especially was this true for Elizabethan music where there was no definite accent and the rhythm was free.[15]

As mentioned above, Vivian also realized that Campion was influenced by his musical background, but, unfortunately, saw this as a hindrance rather than the great help it actually was to Campion's theory. This musical background made Campion's ear especially sensitive to the quantitative exactness of poetry as well as music, and he wanted to help other poets to reach this perfection of rhythm he envisioned for English poetry.

The most important contribution of the Observations is its drawing attention to the importance of the poet's control over the time element in verse. Campion wanted to lead his contemporaries away from preoccupation with rhyme and syllable counting to a concentration on the finer subtleties of time equality. He did not intend for this refinement to be limited to lyrics written for music; he meant it for all types of poetry.

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[14]Bush, pp. 98-99.

[15]Kastendieck, p. 89.

Other elements of the Observations praised by the critics are Campion's perceiving that some of the classical measures, such as the hexameter, would not fit English speech habits, as well as his pointing out the irregular orthography of the time.[16] In addition he is credited with realizing that some sounds take longer than others to pronounce, that English poetry will not take long lines, that the tribrach (⏑ ⏑ ⏑) was suitable for English poetry and that poetry of some sort can be written without rhyme.[17] Up to this time these ideas, which seem so basic to us today, had gone unnoticed in critical writings.

The best known critical comment on the Observations was Samuel Daniel's Defense of Ryme, published in 1603. Feeling keenly the effect of an attack on rhyme by a man of Campion's stature, Daniel states near the beginning of his treatise, "I must either stand out to defend, or else be forced to forsake my selfe and giue ouer all."[18] The Defense, however, is not a reply to the entire Observations as can be deduced from its title. Daniel takes Campion's brief remarks on rhyme, which were not novel, but followed a tradition already established, and uses them as an excuse for expressing his own philosophy

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[16]G. D. Willcock, "Passing Pitefull Hexameters," Modern Language Review, XXIX (1934), 15 and Vivian, p. lxiii.

[17]Vivian, p. lxiii.

[18]Samuel Daniel, A Defence of Ryme and Thomas Campion, Observations in the Art of English Poesie, ed. G. B. Harrison (New York, 1925), p. 4.

of authority, nature, custom, and art. He does, however, refer several times to Campion's treatise, criticizing his suggested quantitative verse forms as well as his forsaking rhyme. Daniel's eloquent defense of rhyme is based on two primary considerations: its customary use by English poets and its natural relationship to the English language. Also laudable to his Elizabethan mind which desired order in all things are the closes created by rhyme at the ends of the lines. He cnncludes with two lesser, but still noteworthy, reasons for retaining rhyme: its value as an aid to memory and the grace and delight it brings to the ear.

Daniel cnncedes that many men of the day abuse rhyme; but rather than being causes for abolishing rhyme, such abuses merely prove that good rhyming is difficult. In this particular instance Sidney had provided support for Daniel by contending that the abuse of a thing does not discredit its proper use. Daniel continues, since successful mastery of anything difficult leads to a superior achievement, successful handling of rhyme will lead to superior poetry. This is a fitting answer to Campion's claim that rhyming was too easy. Good rhyming, according to Daniel, was indeed difficult.

As for the verse forms suggested by Campion, Daniel points out that the forms differ from the forms currently in use by English poets only because of the omission of rhyme. Although earlier in the treatise Daniel metnions the difference between quantitative and accentual verse, he here overlooks that difference. An iambic foot in Campion's system consists of a syllable short in sound followed by a

syllable long in sound. In accentual verse an iambic foot contains an unstressed syllable followed by a stressed syllable, which is possibly but not necessarily the same as the quantitative iambic foot. Campion's forms are similar to the forms quite familiar to English poets, but they are quantitative forms, not accentual. Daniel's reply to Campion in this case, while being effective to the casual reader, is not in reality valid. Daniel does present several good insights on rhyme, but not all of his points against Campion are successful and his treatise, as a whole, rather than being a reply to Campion, is mainly a vehicle for his own philosophy and criticism.

Probably the best conclusion to the quantitative verse versus accentual verse controversy is suggested by Sidney in his Apologie:

> Now, of versifying ther are two sorts, the one Auncient, the other Moderne: the Auncient marked the quantitie of each silable, and according to that framed his verse; the Moderne obseruing onely number (with some regarde of the accent), the chiefe life of it standeth in that lyke sounding of the words, which wee call Ryme. Whether of these be the most excellent, would beare many speeches. The Auncient (no doubt) more fit for Musick, both words and tune obseruing quantity, and more fit liuely to expresse diuers passions, by the low and lofty sounde of the well-weyed silable. The latter likewise, with hys Rymo, striketh a certaine musick to the eare: and, in fine, sith it dooth delight, though by another way, it obtaines the same purpose: there beeing in eythor sweetnes, and wanting in neither maiestie. Truely the English, before any other vulgar language I know, is fit for both sorts. . .[19]

English, then, is adaptable to both types. Through the centuries

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[19]Hardison, p. 144.

accentual verse has been the most popular, but Campion's contributions, through the example of his quantitative verse, have helped refine the rhythms of accentual verse. Just how he put his theories into practice will be the subject of the next chapter.

II

CAMPION'S THEORY AS APPLIED IN HIS POETRY

The most important point of the Observations was Campion's attempt to convert English poets from accentual to quantitative verse. So the first point to be considered in examining his poetry is his use of quantitative verse. But before proceeding, it will be profitable to examine the type of poem which held Campion's principal interest and in which resides what little fame posterity accords to him: the air. During his lifetime he published four and one half books of airs.[20] The air, unlike the polyphonic madrigal, had a single melody and was to be sung by one voice, usually accompanied by the lute. Occasionally the bass viol or other voices took the lute part.[21] Since the lute was the most popular household solo instrument of this time, Campion's lyrics were probably widely known.[22] Campion's own comments on the air are enlightening. In his note to the reader prefacing The Fourth Booke of Ayres he presents a metaphor:

> The Apthecaries haue Bookes of Gold, whose leaves
> being opened are so light as that they are subiect

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[20]The half book was published in 1601 together with a half book from his friend and fellow songwriter, Philip Rosseter.

[21]Bush, p. 100.

[22]Donald Jay Grout, A History of Western Music (New York, 1960), p. 201.

> to be shaken with the least breath, yet rightly handled, they serue both for ornament and vse; such are light Ayres.[23]

In another such note prefacing Two Bookes of Ayres he compares the air with another favorite of his, the epigram:

> Short Ayres, if they be skilfully framed, and naturally exprest, are like quicke and good Epigrammes in Poesie, many of them shewing as much artifice, and breeding as great difficultie as a larger Poeme.[24]

Walter R. Davis, in an excellent article on the music and lyrics of Campion's airs, agrees with this comparison of Campion's. The air indeed resembles the epigram, says Davis, in its "limited range of thought and emotion, its polish, and its brevity."[25] Other similarities between the two types which Davis points out are the terseness, the logical structure, the climax in the final line and the surprise ending which, although it is a surprise, has been logically prepared for. Ralph W. Berringer also notes that the epigrammatic quality of Campion's airs contributes to their strong sense of unity.[26]

An examination of Campion's airs reveals that he does indeed put his quantitative theory into practice. As mentioned above Campion wanted each verse or line of a particular poem to occupy a

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[23] Vivian, p. 175.

[24] Vivian, p. 114.

[25] Walter R. Davis, "Melodic and Poetic Structure: The Examples of Campion and Dowland," Criticism, IV (1961), 99.

[26] Ralph W. Berringer, "Thomas Campion's Share in A Booke of Ayres," PMLA, LVIII (1943), 940.

certain, set length of time, just as each line of music is determined not by the number of notes but by a predetermined amount of time.[27]

A lyric which is beloved and admired by critics familiar with Campion's works is "When to Her Lute Corrina Sings,"[28] found in A Booke of Ayres, published in conjunction with Philip Rosseter. Using Campion's rules as given in the chart in Appendix B, the syllables would be marked as follows:

When to her lute Corrina sings,	4–4 ⏑
Her voice reuiues the leaden stringes,	4–4 ⏑
And doth in highest noates appeare,	3–5 ⏑
As any challeng'd ecchō cleere;	5–3 ⏑
But when she doth of mourning speake,	4–4 ⏑
Eu'n with her sighes the strings do breake.	4–4 ⏑
And as her lute doth liue or die,	4–4 ⏑
Led by her passion, so must I,	4–4 ⏑
For when of pleasure she doth sing,	3–5 ⏑
My thoughts enioy a sodaine spring,	5–3 ⏑
But if she doth of sorrow speake,	4–4 ⏑
Eu'n from my hart the strings doe breake.	4–4 ⏑

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[27]The obvious exception to this occurs when lines of different lengths make up a poem. For example, a four line stanza might have alternating pentameter and tetrameter lines.

[28]Vivian, p. 9.

Although the quantities in this poem have been marked by one with a less "iudiciall eare" than Campion's, they show a remarkable equality. The number of long and short syllables corresponds line for line between the two stanzas. Even the lengthened rest in stanza one, line four is matched by the extra comma in stanza two, line two.

A post-Observations example profitable to examine is "There is a Garden in Her Face," a lyric often found in anthologies of Elizabethan verse.[29]

There is a Garden in her face,	5—3
Where Roses and white Lillies grow;	4—4
A heau'nly paradice is that place,	5—3
Wherein all pleasant fruits doe flow.	6—2
There Cherries grow, which none may buy	6—2
Till Cherry ripe themselues doe cry.	5—3
Those Cherries fayrely doe enclose	5—3
Of Orient Pearle a double row;	4—4
Which when her louely laughter showes,	5—3
They look like Rose-buds fill'd with snow.	6—2
Yet them nor Peere nor Prince can buy,	6—2
Till Cherry ripe themselues doe cry.	5—3

[29] Vivian, p. 178.

Her Eyes like Angels watch them still; 5-3
Her Browes like bended bowes doe stand, 4-4
Threatning with piercing frownes to kill 5-3
All that attempt with eye or hand 6-2
Those sacred Cherries to come nigh, 6-2
Till Cherry ripe themselues doe cry. 5-3

Again it is apparent that the time span covered in each stanza is identical. It is obvious from these lyrics that Campion put his theory into practice.

Anyone who wishes to scan these poems accentually will benefit from the following comment by Kastendieck:

> His verse may often be read accentually for it is not at all uncommon to find long syllables stressed. It is not, however, regular accentual verse but quantitative verse filled with an infinite variety of gradations of sound values.[30]

The two preceding poems by Campion are good examples to illustrate the following comment made by Short:

> . . . far from making for rigidity or monotony of cadence and emphasis, the quantitative principle permits greater freedom within the line. That is, greater liberties may be taken without destroying rhythm. If the larger pattern is adhered to, interruptions in the basic pattern, that based upon the foot, do not affect the continuous, over-all rhythm of the poem.[31]

In other words Campion's poems do not have a monotonous, regular rhythm, but have the gracefulness brought about by careful handling

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[30]Kastendieck, pp. 101-102.

[31]Short, p. 1011.

of quantities. The quantitative system affords this freedom to the poet, a freedom similar to that found in the music of the day, which was not bound by bar lines and accents as is the music of later centuries.

In Elizabethan music a regularly recurring accent was found only in the dance. The flow of time in all other music was constant. Each type of note (whole note, half note, quarter note) had an exact amount of time assigned to it. In acappella singing, the participants had to have a good sense of time since there was no regular beat to keep them together. Such a strict observance of time brought a rhythm which was free from restrictions of accent. This rhythm was "the life of Elizabethan music."[32]

This concept of rhythm is different from that generally held today. Kastendieck defines Elizabethan rhythm in music, poetry and art as "A certain order and proportion in space and time." Poets and musicians, he says, may see rhythm as a "sense of motion leading toward a climax. . ." He also calls it a "natural pulsation in a steady streaming motion." Meter on the other hand means measure, "a regularly recurring beat," a confinement within certain bounds. Rhythm "exists in nature while meter is a convention for measuring time."[33]

Besides fitting the freedom of quantitative verse to the freedome of Elizabethan music, Campion also successfully attempted to fit

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[32]Kastendieck, pp. 120-122.

[33]Kastendieck, pp. 124-126.

his music to his words. That he worked carefully at fitting words and music together is apparent from this note to the reader prefacing Two Bookes of Ayres: "In these English Ayres, I haue chiefly aymed to couple my Words and Notes louingly together, which will be much for him to doe that hath not power ouer both."[34]

Before examining Campion's music, however, we need to look at English Renaissance music in general and the air in particular. In sixteenth century England an educated person was expected to be able either to sing or to play an instrument, so popular was music as a form of entertainment. The popularity of singing can be seen in the great number of collections of airs and madrigals in circulation. A collection of English translations of Italian madrigals published in 1588 marks the beginning of the publishing of secular songs, but before this time many such songs undoubtedly circulated in manuscript form. The next thirty years saw the publicatinn of more madrigal collections as well as collections of airs, the first of which was John Dowland's First Book of Songs or Ayres (1597).[35]

In describing the air and its music, Kastendieck calls it a form in which lyrics are so closely related to music that words and notes are spontaneously created. He contrasts it with the more artificial art song, such as the type written by Schubert, which is

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[34]Vivian, p. 115.

[35]Grout, pp. 223-226.

beautiful but definitely contrived. Poet-composers at this time were aware of the musical inflections of poetry, probably because poetry was largely vocal, and composed the music to reflect the sound of the lyrics. Kastendieck also suggests that the air originated in the folk song and got its characteristic of improvisation from this source.[36] Donald J. Grout's comments on the air reveal another musician's viewpoint:

> These songs [airs] are fully equal in artistic quality to madrigals; the poetry, in fact, is usually considered better, and the composers' perception of the rhythms of the text is just as sensitive. However, the ayres have none of the madrigalesque pictorial touches, and their mood is uniformly lyrical. The accompaniments are completely subordinated to the voice, with no independent contrapuntal interest.[37]

The music of Campion's airs is nearly as important as his lyrics and underscores the meaning of the lyrics.[38] Walter R. Davis points out several examples of this underscoring. A simple but good example which he gives is the first stanza of "Though You are Yoong and I am Olde" from A Booke of Ayres.

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

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[36]Kastendieck, pp. 21-37.

[37]Grout, p. 227.

[38]The music of the air was that melody to which the words were sung as distinguished from the accompaniment which included the chords played on the lute or other accompanying instrument.

The first three lines present a contrast between the vigor of youth and the weakness of age. In the fourth line this contrast is reversed: age is enduring, youth, fleeting. Campion wrote the music to intensify this effect by setting the first half of each line to three half notes and one whole note, and the second half of each line to two half notes and two whole notes. The effect of this setting is to slow down the second half of each line, in keeping with the slowness usually associated with age. The notes change, but the rhythm of each half line remains the same throughout the first three lines, reemphasizing the contrast between youth and age. With the reversal of order in the last line, the rhythm remains the same, giving age the rhythm until now associated with vigorous youth, again reinforcing the thought expressed by the words.[39]

A refrain was an important part of many airs. Madrigals had many refrains because their polyphonic character required repeated phrases. The refrain carried over into the air because it gave the poet an effective way of emphasizing a particular phrase. Unfortunately the refrains in Campion's poetry are not often printed today. But several of them are known because of the music which exists. As can be seen in the following example, the omission of refrains denies the proper recognition to a part of the air deemed important by the poet.

Kastendieck provides the musical information on "There Is a Garden in Her Face," found in its entirety on page eighteen. The

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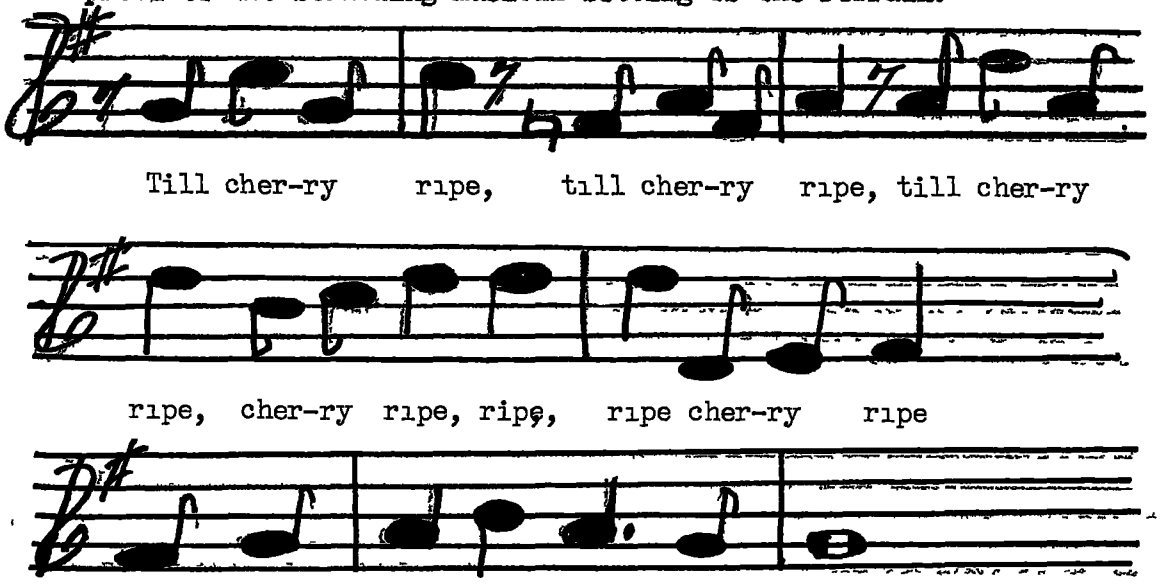
[39]Davis, pp. 93-94.

musical setting is especially effective in the final line of each stanza: "Till Cherry ripe themselues doe cry." Kastendieck suggests that Campion has reproduced in the musical setting a London street cry:

> The clever arrangement of the words might not in itself prove this, but the change in the tonality of the first repetition, contrasted with the first phrase, again with the second phrase, is ample evidence. Furthermore the accompaniment is confined to chords before each cry, throwing it into relief in the manner suggestive of recitative.[40]

He provides the following musical setting of the refrain:[41]



The refrain of "When to Her Lute Corinna Sings," the entire text of which is found on page seventeen, reflects Corinna's sighs with rests between the repeated phrases of the first stanza: "Eu'n with her sighes (rest), her sighes (rest), her sighes (rest), the strings do breake (rest), the strings do breake."[42]

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[40]Kastendieck, p. 155.

[41]Kastendieck, p. 155.

[42]Kastendieck, pp. 140-141.

Another example suggested by Kastendieck is found in the following lyric from A Booke of Ayres:

> Follow thy faire sun, vnhappie shadowe
> Though thou be blacke as night,
> And she made all of light,
> Yet follow thy faire sun, vnhappie shadowe.

The melody ascends in small phrases which resemble steps and reaches its peak on vnhappie. This musical ascending suggests the ascending path to the sun to be taken by the shadow. The highest notes come on the word vnhappie, according to Kastendieck, because of the emphasis the poet wishes to place on the word.[43]

As can be seen in the preceding examples, Campion was successful in coupling his words and notes lovingly together. But of course, not every lyric is a perfect example of what Campion was attempting to do. Kastendieck attributes this failure to reach perfection in all his works to the common Elizabethan trait of becoming impatient with the construction of a work once a plan had been conceived.[44] This could be a just evaluation of Campion's seeming disregard for perfection. But perhaps it might be attributed to the fact that lyric writing was only his hobby, or that the spirit of the lyric, not the letter of perfection was important to him. In any case his imperfections do not prevent us from enjoying his successful creations.

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[43]Kastendieck, p. 136.

[44]Kastendieck, p. 147.

Even though, as demonstrated above, Campion's airs were written to be sung, there is at least one critic who believes the melodies merely conceal the lyrics rather than emphasizing them. R. W. Short believes Campion's poems "mean more, as poems, when silently read than when sung or intoned. For this reason, whoever aims at justly appreciating his poetry had best forget his music."[45]

Campion himself refuted this idea in the preface "To The Reader" before A Booke of Ayres: "A naked Ayre without guide, or prop or colour but his owne, is easily censured of euerie eare, and requires so much the more inuention to make it please."[46] This comment, along with an examination of the words and music of Campion's airs, reveals that words alone only give us half of the total effect intended in the air. But Short does have a point; the words alone do have a beauty which the listener may not notice when hearing them sung. Much as the music in the preceding section expressed or underlined ideas through sound, Campion's words are also capable of expressing ideas and moods through their sounds and through the sound of the lines into which they are placed, as well as through their meanings. The following selections of Campion express two different ideas not only through their words, but also through the sounds of their words.

Now let her change and spare not:
Since she proues strange I care not:
Fain'd loue charm'd so my delight

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[45]Short, p. 1004.

[46]Vivian, p. 4.

That still I doted on her sight.
But she is gone, new ioies imbracing
And my desires disgracing.

When did I erre in blindnesse?
Or vexe her with vnkindnesse?
If my cares seru'd her alone,
Why is shee thus untimely gone?
True loue abides to th' houre of dying:
False loue is euer flying.

False, then farewell for euer:
Once false proues faithfull neuer:
Hee that boasts now of thy loue,
Shall soone my present fortunes proue.
Were he as faire as brigh Adonis,
Faith is not had, where none is.[47]

My sweetest Lesbia let vs liue and loue,
And though the sager sort our deedes reproue,
Let vs not way them: heau'ns great lampes doe diue
Into their west, and strait againe reuiue,
But soone as once set is our little light,
Then must we sleepe one euer-during night.

If all would lead their liues in loue like mee,
Then bloudie swords and armour should not be,
No drum nor trumpet peaceful sleepes should moue,
Vnless alar'me came from the campe of loue:
But fooles do liue, and wast their little light,
And seeke with paine their euer-during night.

When timely death my life and fortune ends,
Let not my hearse be vest with mourning friends,
But let all louers rich in triumph come,
And with sweet pastimes grace my happie tombe;
And Lesbia close vp thou my little light,
And crowne with loue my euer-during night.[48]

The first lyric expresses in word and sound a flippancy, a disrespect, and the death of any affection for the faithless woman. The

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[47]Vivian, p. 161.

[48]Vivian, p. 6.

words express this idea easily. The sounds emphasize this idea with the shortness of the lines, suggesting a desire to be done with the whole matter, and with the use of feminine rhyme, traditionally associated with humor, which suggests a light attitude, a lack of any further personal involvement with the former lover. In the second lyric the ideas are completely changed. Here the poet is trying to convince a woman of the need for love. The long lines, which slow down the reading of the lyric and thus suggest an attitude of careful persuading on the part of the man, and the exclusive use of masculine rhyme suggest his serious attitude--an attitude common to a man trying to persuade a woman. Gone is all the lightness of the preceding selection, for such lightness would only detract from his purpose. The words of these two lyrics do indeed give some suggestions in sound of the type of music to be written for them.

Even though he denounced the use of rhyme in his critical treatise, it is evident from the foregoing examples that Campion used rhyme in his own lyrics. These are not isolated examples, but typical lyrics. Even a superficial glance at his works reveals that he often used rhyme, both before and after the publication of the Observations.

The most familiar type of rhyme, and the one used most extensively by Campion, is end rhyme. In "My Sweetest Lesbia," one of his most popular lyrics, we saw his use of such conventional masculine rhymes as "light" and "night," "me" and "be," and "ends" and "friends." Other conventional masculine combinations Campion used in other works include "thine" and "shine," "kneel" and "feel," "fade" and "made,"

"trust" and "dust," "day" and "way," "sing" and "spring," "can" and "man," "cold" and "old," and "see" and "be," to name only a few.

As illustrated by the selection "Now Let Her Change and Spare Not" he also uses feminine rhyme, labeled "fittest for Ditties" by Daniel,[49] who thus implied its subordinate position in relation to masculine rhyme. The first of the three verse stanzas of Air III in Two Bookes of Ayres employs "enchayning," "fayning" and "remayning;" the following lyric contains "sounded," "grounded" and "confounded," and "relying," "flying" and "descrying." "Tune Thy Musicke to Thy Heart" has "sorrow" and "borrow" and "appeasing" and "pleasing." All of these are found in the first book of Two Bookes of Ayres. The advertisement for this book reads as follows: "Contayning Diuine and Morall Songs,"[50] hardly the type of light songs which could be classed as "ditties." Other examples of feminine rhyme can be pointed out in other moral songs as well as in lighter love songs.

There are also numberous examples of slant rhyme or assonance used in Campion's lyrics. "Love" is coupled with both "reprove" and "move," "come" with "tomb," "boast" with "frost," "kiss" with "is," "swear" with "dear," and "tongue" with "wrong," again to mention only a few. These instances of slant rhyme seem to be true slant rhyme, not the result of changing pronunciation.

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[49]Harrison, p. 43.

[50]Vivian, p. 111.

In addition to this abundance of end rhyme, there are also instances of internal rhyme to be noted in Campion's poetry. In The Fourth Booke of Ayres, Air V has instances of internal rhyme in verses five, six, nine and ten. Internal rhyme is also found in the Ayres Sung and Playd at Brougham Castle.

It is evident from this brief glance that Campion was interested in and experimented with several variations of rhyme. The extreme position on rhyme which had been imputed to him by Daniel and which has been associated with his name throughout the following centuries does not seem justified after a look at his poetry. Even Daniel makes note of Campion's use of rhyme in his Defense: ". . . this detractor (whose commendable Rymes albeit how himselfe an enemy to ryme, haue giuen heretofore to the world the best notice of this worth). . ."[51] Perhaps Campion's silence after the publication of Daniel's Defense should be seen not as a sign of defeat, as it most often is, but rather as a recognition of Daniel's attempt to attract attention to his own opinion by involvement in a dispute with a man of Campion's high reputation and a refusal on Campion's part to become involved in a dispute over something so unimportant to him. Short's opinion supports this theory. He believes Campion's remarks on rhyming to be only hastily uttered remarks made with no thought of causing undue suffering to anyone except the vulgar "rhymers" who were only writing rhymes which they attempted to pass off as poems. Short calls attention

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[51]Harrison, p. 5.

to the fact that Campion's remarks on rhyme are quite incidental and subsidiary to the primary purpose of the treatise which was to attempt to clarify for the poet the nature and art of English numbers.[52] Since the greatest portion of the Observations was spent on the explanation and proposal of English quantitative verse, Short's opinion, backed by the examination of Campion's poetic practice, seems to be valid. As shown in the above examination of "My Sweetest Lesbia" and "Now Let Her Change and Spare Not" Campion's rhymes were purposeful and contributed to the meaning of the poems. The fact that Campion used rhyme often and successfully probably gave him more authority in pointing out its weaknesses. No one listens to the unsuccessful poet who denounces trends in poetry, but the successful poet's criticisms are generally highly regarded. Perhaps for this reason Campion hoped to be able to improve the state of poetry through his influence. But even though in this instance the poet's practice does not follow his theory, in all other cases he does practice his own precepts. He uses quantitative verse, he links his music closely with his words, and he even uses the sounds of his words to suggest their meaning and thus also the music of the lyric.

These theories were held by Campion because he was a composer of airs; they were dictated by the form in which he chose to express himself. How his role as a writer of airs made his works differ from those of two of his more famous contemporaries will be examined in the next chapter.

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[52] Short, pp. 1004-1005.

III

A COMPARISON BETWEEN SELECTIONS OF CAMPION AND TWO OF HIS CONTEMPORARIES

Although, as emphasized in Chapter Two, the wedding of music and poetry was quite common during the English Renaissance, the Elizabethan poets best known today are not the song writers. Better known toaday are the poets interested in idea and image, such as Samuel Daniel, the author of the Defense of Ryme. His Sonnet IX from Delia[53] can be profitably compared and contrasted with Campion's "Follow Your Saint" which is similar in theme.

Sonnet IX

If this be love, to draw a weary breath,
Pain on floods till the shore cry to the air,
With downward looks still reading on the earth
The sad memorials of my love's despaire;
If this be love, to war against my soul,
Lie down to wail, rise up to sigh and grieve me,
The never-resting stone of care to roll,
Still to complain my griefs, and none relieve me;
If this be love, to clothe me with dark thoughts,
Haunting untrodden paths to wail apart,
My pleasures, horror; music, tragic notes,
Tears in my eyes and sorrow at my heart;
If this be love, to live a living death—
Oh then love I, and draw this weary breath.

Follow your Saint, follow with accents sweet;
Haste you, sad noates, fall at her flying feete:

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[53] The Golden Hind, ed. Roy Lamson and Hallett Smith (New York, 1956), p. 646.

There, wrapt in cloud of sorrowe pitie moue,
And tell the rauisher of my soule I perish for her loue.
But if she scorns my neuer-ceasing paine,
Then burst with sighing in her sight and nere returne againe.

All that I soong still to her praise did tend,
Still she was first; still she my songs did end.
Yet she my loue and Musicke both doeth flie,
The Musicke that her Eccho is and beauties simpathie;
Then let my Noates pursue her scornfull flight:
It shall suffice that they were breath'd and dyed for her delight.[54]

In both selections the poets complain of the pain that comes from unrequited love. But the difference between the two is immediately apparent. In fourteen lines Daniel has included twelve images: a weary person slowly drawing his breath, floods of tears so lavish as to be described as painted on and so destructive as to leave marks of their presence on earth, a spiritual warring against the soul, a man wailing in his bed, a man sighing, the ever-rolling stone of care, a man's unrelieved complaining, haunting dark thoughts, a solitary man wandering through untrodden paths to bewail his fate, tragic music, more tears, and death in life. The mood is one of protest in the first twelve lines, resolving into an almost contented acceptance in the final line. Daniel's love for manipulating the language is apparent in the four parallel phrases "If this be love" at the beginning of each quatrain and the couplet. Besides the pleasing effect this repetition produces in the reader, it also calls attention to the major divisions of the sonnet. The first and final lines are nearly identical, providing symmetry. The diction used by Daniel is not the

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[54]Vivian, p. 111.

easiest for the reader to interpret. To fully understand and appreciate this sonnet the reader must give it careful consideration and several readings. The careful manipulation of the language which necessitates these several readings also has the effect of lessening the passion or at least of carefully harnessing it.

Campion's lyric, however, is quite different. In the two six line stanzas he develops only one image: that of the sad notes of a song following his loved one either to persuade her to love him or to die in her sight for lack of love. The entire twelve lines elaborate on this single image and make it very easy to comprehend. The mood of deep sorrow remains constant through the lyric. There is no attempt here to manipulate the language, to present parallel phrases or any sort of artificial form. The diction is very simple; the sentence structure is relatively uncomplicated. The long lines suggest the drawn out suffering of the lover who has waited and hoped and sung for so long. And the final lines of each stanza, which deal with death, are even longer than the other lines, suggesting greatest sorrow. The lyric successfully appeals to the emotion of the hearer.

The reason for the differences between the two poems is easy to discover. Daniel was interested in ideas, images and careful construction; Campion wrote songs. The madrigal composers of the day had agreed on the following general rules on lyric writing, rules which were necessary because of the nature of song. The writers of airs generally followed these rules too. The poem had to be short and had

to express a single mood. This was natural because the music could convey only one mood at a time, and too long a song would be apt not to hold the singers' interest. Weighty ideas were not to be expressed because they would destroy the magic of the combination of words and music by placing too great an emphasis on the meaning of the words. Concrete words, not abstractions were to be used, few adjectives were to be included, conventional phrases and clichés were suitable, and repetition was to be used. All of these elements facilitate the understanding of the song's message by the singers and the listeners. Every word of a song was meant to be heard--the true wedding of music and poetry could not be effected if only the music were heard.[55] "Follow Your Saint" follows these rules rather closely and is a successful song, different in purpose and in effect from Daniel's sonnet.

Catharine Peltz suggests a comparison between the first verse of "My Sweetest Lesbia" (page twenty-seven) and the opening lines of Ben Jonson's "Song to Celia:"

> Come my Celia, let us prove
> While we may, the sports of love;
> Time will not be ours, forever:
> He, at length, our good will sever.
> Send not then his guifts in vaine
> Sunnes, that set, may rise againe:
> But if once we loose this light,
> 'Tis with us perpetuall night.

Both of the songs are derived from Catullus' Carmina, 5.[56]

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[55]Kastendieck, pp. 104-105.

[56]Catharine W. Peltz, "Thomas Campion, An Elizabethan Neo-Classicist," Modern Language Quarterly, XI (1949), 3-4.

Although Jonson entitles his stanza a song, the length of Campion's lines and their lighthearted and flowing quality suggest a persuasive song so much more effectively than the short lines and conventional accentual metrics used by Jonson. "My Sweetest Lesbia" suggests springtime and the careless disregard of youth for authority's censure. But Jonson's metrics are much too stilted and exact to faithfully express the romantic pleadings of a youth.

And Campion's choice of words in his translation is superior to that of Jonson. In several instances his words more quickly convey the ideas of the song: "let vs liue and loue" is superior in this way to "let us prove/ While we may, the sports of love." In this same vein "euer-during night" is more effective than "perpetuall night." Again, Jonson's personification of time is abstract and relatively lengthy and thus difficult for a listener to fully comprehend in the short time it takes for the lines to be sung. Finally, Campion's address "My sweetest Lesbia" would be much more apt to persuade his beloved than would Jonson's rather cold "Come my Celia."

All of the superior qualities of Campion's stanza are the result of his writing lyrics to be set to free flowing Elizabethan music. Although Jonson also wrote lyrics for music, notably in court masques, he does not capture the essence of Elizabethn music in this "Song." His calm classicism here contrasts with Campion's lively romanticism.

Campion's musical background is what makes his verse differ from that of these two of his better known contemporaries. And this backgroundinfluenced all of his artistic achievements. It prompted

him to formulate his theory of poetry, it prompted him to write quantitative verse, and it prompted him to join his lyrics and his music lovingly together.

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APPENDIXES

APPENDIX A

CAMPION'S EXPLANATION OF HIS EIGHT VERSE FORMS

In chapters four through nine Campion launches into the second major division of the treatise. He proposes and explains eight verse forms which, he feels, are proper for the English language. These eight forms include the iambic, both pure and licentiate, the dimeter, the trochaic, the elegeick, the sapphick and two other lyrical numbers, and the anacreontick. The iambic pure is what we today call iambic pentameter. The iambic licentiate is the iambic pentameter line with variations allowed in all the feet except the third and the fifth. Trochees, spondees or tribrachs can be substituted for iambs in the line. Campion leaves the composition of this type largely up to the individual poet who can alter it according to his ear, which in the poet, as in the orator and musician, is very sensitive to correct quantity. The iambic in either of its two forms is the best form for tragic and heroic poems and, in the extreme licentiate, an excellent form for comedies.

Dimeter, the second type of verse, consists of two feet and one common[57] odd syllable. The first foot can be a trochee, spondee or iamb, the first two being most frequently used; the second foot, always a trochee or a tribrach. The odd syllable is always last (⏑–⏑–⏑, – – – ⏑ ⏑, ⏑ – – ⏑ ⏑, – ⏑ ⏑ ⏑ ⏑ ⏑, – – ⏑ ⏑ ⏑, ⏑ – ⏑ ⏑ ⏑ ⏑). The first three of these possibilities are abundant in his examples which follow; the next two are present except that

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[57]By "common" Campion meant a syllable which was neither long nor short.

one weak syllable is missing in each; the sixth type does not appear, but Campion had pointed out its rarity. Dimeter, according to the author, is especially suited to marches or choruses.

The third type of verse, the trochaick, is today's trochaic pentameter. The first syllable is a trochee, spondee or iamb, while the remaining four must be trochees. This type of verse is especially suited to epigrams, and the author provides twelve of them to prove his point. The three major types of trochaic are – ⏑ – ⏑ – ⏑ – ⏑ – ⏑ , – – – ⏑ – ⏑ – – ⏑ – ⏑, and ⏑ – – ⏑ – ⏑ – ⏑ – ⏑ . Instances of each are found in the examples given.

The fourth type of verse form, the elegeick, is the simplest one of the compound forms. The first line or verse is licentiate iambic, the second, two dimeters. The first of the two dimeters must have a trochee or spondee for the first foot and a trochee for the second foot with the odd syllable always long. The second dimeter is made up of two trochees and an odd syllable, always long, at the end (Possible variations of the second verse of the elegeick: – ⏑ – ⏑ – – ⏑ – ⏑ ⏓ and – – – ⏑ – – ⏑ – ⏑ ⏓). This type can be used for either elegies or epigrams. Campion's nine epigrams and one elegy provide sufficient illustration of this type of verse.

Next he sets forth three lyrical verses, fit for ditties or odes. The first he calls the saphick. The first three verses of the saphick are trochaics except that the first foot of "either of them must euer of necessity be a Spondee, to make the number more graue."[58]

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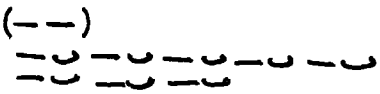
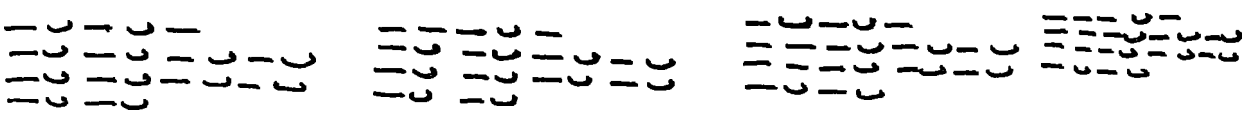
[58]Harrison, p. 29.

The fourth and last verse is composed of three trochees "to give a more smooth farewell . . ."[59] Here is an illustration of the saphick:



(three verses)

The example given, a poem on a triumph at Whitehall, adheres to the rules for this form. The second of the lyrical verses is unnamed by Campion so will be called the second lyric type. This is another four verse stanza, the first verse being dimeter, with a spondee or trochee for the first foot; the next two verses being trochaic tetrameter, the first foot of either being a spondee or a trochee. The last verse is made up of two trochees. Here are illustrations of the second lyric type:



This type, says Campion, is especially fit "to expresse any amorous conceit."[60] The well-known and lovely "Rose-cheeckt Lawra" is used as an example of this second lyric form. The third lyric type, also unnamed by Campion, begins with one verse of two trochaic feet which is followed by three verses of trochaic tetrameter and a final verse

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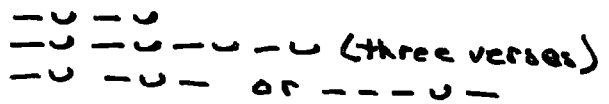
[59]Harrison, p. 29.

[60]Harrison, p. 31.

in dimeter which may have a trochee or a spondee for the first foot:



The eighth type, the anacreontick, is a simple verse form, but is placed after the compound types because it is very licentiate. Campion says it is fit for "the subject of a Madrigall, or any other lofty or tragicall matter."[61] It consists of only two feet, the first being either a spondee or a trochee and the second always a trochee (— — — ⏑ or — ⏑ — ⏑). One example of a poem employing this type is given.

The third major portion of the treatise is covered in the final chapter. Here the poet proposes rules for determining the length or quantity of English syllables. These rules have been placed in a chart in Appendix B.

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[61]Harrison, p. 33.

APPENDIX B

CHART OF THE RULES PROPOSED BY CAMPION

CHART OF THE RULES PROPOSED BY CAMPION IN HIS OBSERVATIONS

Type of Words	Short in Quantity	Long in Quantity
Monosyllables	21.* Several are short if they precede a word beginning with a vowel (doth, though, thou, now, they, two, too, flye, dye, true, due, see, are, far, you, thee). 22. The following are always short: a, the, thi, she, we, be, he, no, to, go, so, do).	19. All ending with a grave accent are always long (wrāth, thēse, tōoth, dāy, spēed, grōw). 20. All with doubled consonants are long (wārre, bārre, fūrre).
All Words	3. A vowel before a vowel is short (flying, going) unless accent affects it: denying. 24. All words ending in single consonants (either written or sounded) are short in their only or last syllable when the following word is not taken into consideration (scăb, flĕd, prōspĕr, hōnŏur, sŭmmŏn).	2. A vowel before two consonants is long (beat, setled loue). 4. A diphthong in the middle of a word is long (playing, deceiuing). 25. The last syllable of all plural words with two or more vowels before s are long (vertuēs, dutiēs).

*The numbers indicate the order in which the rules are presented in the Observations.

Two or more Syllables — Disyllables	6. First syllable is short when second is long unless position (rules 2 and 3) or dipthong make it long. 7. First syllable of words with double consonants near beginning (attend, appear) may be common (⏑), but it is more naturally short. 8. First syllable of words with "silent and melting consonants" (ădrĕst, rĕdrest, ŏprĕst) may be common but it is more naturally short.	9. First syllable is generally long when there is a flat or falling accent in the last syllable (rigor, glōry, spirit). Exceptions to #9: any, amny, pretty, holy, and their like." 10. The root syllable in words derived from monosyllables which are grave must be long (trūly, shādy, hāving, tīring).
Two or more Syllables	17. The last syllable of words ending with a falling accent in y or ye (fairlie, pittie), ue (vertue), ow (follow), e (parle), or in a (manna) is short.	1. (CHIEF RULE) An accented syllable is long 18. The last syllable of words ending with a rising accent in y or ye (denye, descrye), ue (ensue), ee (foresee), or in oe (foregoe) is long unless the next word begins with a vowel.
Trisyllables	13. Prefix re is always short (remedie, reference, rĕdŏlent, reverend). 14. The first syllable of all trisyllables that yield a quickness of sound is short (benefit, general, hideous, memorie, numerous, penetrate).	12. Prefixes de, di and pro are long when the second syllable is short (desolate, diligent, prodigal).

OTHER RULES:

5. Words composed of a root word and a prefix or suffix keep the same quantity as the root word.

11. Words of three syllables derived from words of two syllables generally take the quantity of their first syllable from parent words (flourish, flourishing; holy, holiness).

15. In words of three syllables the second syllable takes its quantity from the last syllable of its root word of two syllables (devine, devining; glory, glorying).

16. The length of syllables in words not covered in these rules (generally, longer words) can be determined from a glance at the length of syllables in the root word or may be easily determined by a "iudiciall eare."

23. An I, y, ỿ, or w followed by a vowel at the beginning of a word is considered to be a consonant (Ielosy, iewce, iade, ioy, ye, yet, youth, winde, vew, vine, voide).

Campion also offers the following two suggestions:

A. Elisions are to be used to avoid hollowness in verse.

B. The syllables in a word are to be determined not from the spelling of the word, but rather from its pronunciation since orthography differs from pronunciation.

50

AN EXAMINATION OF THOMAS CAMPION'S POETIC THEORY AND PRACTICE

Ann Fahrnbruch Daniel

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The problem was to determine whether or not Thomas Campion applied his poetic theory to his own works and how his theory made his work unique. A study was first made of his theory as found in his critical treatise Observations in the Art of English Poesie and in the prefaces to his collections of airs. Then his airs were examined, and it was learned that he generally followed the theory outlined in his critical writings. He used quantitative verse, and he closely linked the words and music of his airs. However, he did use rhyme, an element of poetry which he cautioned against using in the Observations. A comparison of two of his poems with two poems by his more famous contemporaries, Samuel Daniel and Ben Jonson, revealed that his role as both a poet and a composer made his poems differ from those of poets who were not also composers.