

"To Sigh And To Be Sad:"
An Examination of Sorrow as a *Topos*
in the Passionate Ayres of
Robert Jones

by

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ABSTRACT

Robert Jones (fl. 1597-1615) represents one of the most admired and productive English composers of the early seventeenth century. Indeed, his music regularly formed part of state occasions and public theatrical performances. Modern scholarship, however, has sanctioned neglect of this important composer by perpetuating the belief that Jones' music lacks the passion of other Elizabethan works.

In order to rectify the derision which has undermined serious consideration of Robert Jones, I will undertake a cultural/contextual examination of one category of his works, the passionate ayres. The methodology and terminology for the study, therefore, will be drawn predominantly from late sixteenth- and early seventeenth-century oratorical, poetic, and musical treatises.

The first chapter provides the background for the ensuing study by establishing sorrow as the topic, or topos, of the passionate ayre and by disclosing the elements necessary to define this topos. These criteria are then applied to the texts of Jones' works in order to verify the use of sorrow as the topos of his settings. In addition, my analysis reveals that the elements which define the topos of Jones' chosen

texts are enhanced with only the most persuasive textual-rhetorical figures.


The second chapter considers the cadences, or musical distinctiones, which Jones uses in his settings. Examination of contemporary musical and grammatical treatises reveals that cadences should establish both the completion of and relationship between successive lines or sentences. Analysis of Jones' ayres confirms his keen perception of the function and power of cadences, since his musical distinctiones invariably enhance the syntax of his texts by demarcating the elements which define sorrow as a topos.

The enhancement of this topos in Jones' works is explored further in the third chapter, which examines the composer's manipulation of elocutio, or musical-rhetorical figures. Consideration of contemporary musical treatises demonstrates the necessity for these devices in a musical composition. Moreover, my analysis of Jones' passionate ayres reveals that his application of musical figures surpasses mere conformance with convention and instead elevates the passion of his texts by intensifying the elements which define their topos.

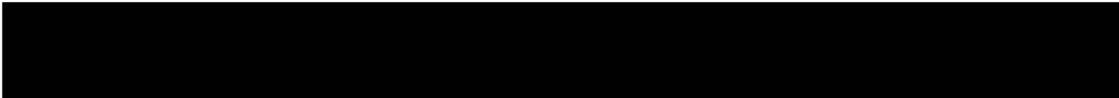
I have included complete versions of the poems examined in this study in APPENDIX II, since they are not presented in their entirety within the body of the thesis. Furthermore, for the benefit of those who are unfamiliar with the vocabulary of Renaissance logic and rhetoric, I have included

a glossary of all logical and rhetorical terms employed in this study. In addition, I have provided a table in APPENDIX I which divides the textual figures among three levels of intensity.

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DEDICATION

To my parents,
who have never stopped believing in me

INTRODUCTION

The composition of the English ayre reached its apex between the years 1597 and 1622. Indeed, volumes containing music written in this genre account for two-thirds of all song-book publications in England during the first two decades of the seventeenth century.¹ For the Elizabethans, the ayre represented a vehicle not only for the printing of new music, but also for the printing of new poetry. In fact, the lute-song books seem to have replaced the poetic miscellanies, since, from 1602 to 1614, no editions of new miscellanies were issued.²

Robert Jones (fl. 1597-1615), one of the most highly respected and prolific composers of lute-songs and ayres throughout the first decade of the seventeenth century, composed five books of ayres and one book of madrigals. This compares well with the oeuvre of other prominent composers of the period, such as John Dowland (1563-1623) and Thomas Campion (1567-1620), both of whom published four

¹Edward Doughtie, Lyrics from the English Ayres (Cambridge, Massachusetts: Harvard University Press, 1970), p. 10.

²Doughtie, p. 10.

books of ayres.³ Jones testifies to his own popularity in the preface to his first book, where he acknowledges that the poets of the texts had approached him directly to "...apparell these ditties." Furthermore, he was also "...incouraged by the warrant of diuers good judgements that [his] pains herein shall at the least procure good liking."⁴

The music of Robert Jones permeated late Elizabethan and early Jacobean society, as it was often a part of Royal occasions and public theatrical performances. Jones' ayre "Cynthia Queen of Seas and Lands," for example, was featured during the opening of a lottery held in the presence of the Queen (in 1602),⁵ and references to his songs occur regularly in Shakespeare's plays.⁶ This places Jones on a

³Regarding the significance of Dowland and Campion please refer to Ian Spink, English Song: Dowland to Purcell (London: Batesford, 1974), pp. 21, 24.

⁴Robert Jones, The First Book of Songs or Ayres (London, 1600), ed. David Greer in English Lute Songs, 1597-1632: A Collection of Facsimile Reprints, vol. 7 (Menston: The Scholar Press, 1971), preface to The First Book of Songs or Ayres.

⁵David Greer, "The Part-Songs of the English Lutenists" Royal Musical Association London Proceedings 94 (1967-68), p. 107.

⁶Please refer to the following articles: John P. Cutts, "A Reconsideration of the 'Willow Song'," The Journal of the American Musicological Society 10 (1957): 14; and Frederick W. Sternfeld, "Shakespeare's Use of Popular Song," in Elizabethan and Jacobean Studies Presented to Percy Wilson (Folcroft, PA.: The Folcroft Press, 1959), pp. 150-159.

level of popularity in seventeenth-century English society which is greater than that of two of his distinguished contemporaries, John Dowland and Orlando Gibbons, both of whom were referred to much less frequently by Shakespeare.⁷

In spite of the esteem which his music enjoyed in the seventeenth century, modern scholars have not discussed Jones' ayres as extensively as those of other leading Elizabethan figures, notably John Dowland and Thomas Campion. For example, in her bibliography and discography of the English Ayre, Joan Swanekamp lists sixty-seven studies concerning John Dowland, and forty-two studies dealing with Thomas Campion. Remarkably, Swanekamp's bibliography reveals that a mere thirteen studies regarding Robert Jones are available.⁸

My purpose in the following study will be to remedy the relative neglect which the music of Robert Jones has endured. In order to assess the significance of Jones, I will undertake a cultural/contextual examination of one category of his songs, the passionate ayre.⁹ This methodo-

⁷Frederick Sternfeld, Music in Shakespearean Tragedy (London: Routledge and Kegan Paul, 1967), pp. 61, 177.

⁸Joan Swanekamp, English Ayres: A Selectively Annotated Bibliography and Discography (London: Greenwood Press, 1984), pp. 25-36, 51-68, 88-94.

⁹In his work, The Compleate Gentleman (1622), Henry Peacham the Younger likens the passionate ayre to the *prosopopoeia*. A *prosopopoeia* involves the feigning of a

logical approach has been strongly advocated by both Gary Tomlinson and Leo Treitler. According to Treitler:

Not just the score is evidence for such an analysis, but [a study of] the scores of other music, manuscript traditions, evidence about performance practice, [and] the writings of theorists and pedagogues, read in understanding of the nature of their tasks, their readership, and the style of their reasoning [is essential].¹⁰

Tomlinson, citing Robin G. Collingwood, augments Treitler's ideas. He maintains that this form of comprehensive inquiry is necessary for the historian to avoid "the philosophical mistake of arranging in the past what is actually present experience."¹¹

Because I have chosen to pursue a cultural/contextual investigation of a selected number of Jones' passionate

person, i.e., the persona of a poem. The singer must present the work in such a way that the audience believes that he/she actually is the persona. Both the passionate ayre and *prosopopoeia* are distinguished by their extensive use of rhetorical artifice, and are "highly affective or emotive personal utterances." Please refer to Gregory Butler, "Music and Rhetoric in Early Seventeenth Century English Sources," The Musical Quarterly 66 (1980), p. 58; Robert Toft, "Musicke a Sister to Poetry: Rhetorical Artifice in the Passionate Ayres of John Dowland," Early Music 12 (1984), p. 192.

¹⁰Leo Treitler, "Structural and Critical Analysis," Musicology in the 1980's, ed. Kern Holoman and Claude Palisca (New York: Da Capo, 1982), p. 69.

¹¹Gary Tomlinson, "The Historian, the Performer, and Authentic Meaning in Music," in Authenticity and Early Music, ed. Nicholas Kenyon (Oxford: Oxford University Press, 1990), p. 120.

ayres,¹² the methodology and terminology for this study will be drawn predominantly from late sixteenth- and early seventeenth-century treatises, especially those devoted to music and oration. In the period under consideration, the chief aim of an orator was to move the passions of the listeners.¹³ Thomas Campion acknowledges that the ability of an orator to achieve this goal is enhanced through music. Specifically, he states that:

Happie is he whose words can move
 Yet Sweet notes help perswasion
 Mixe Your words with Musicke then,
 That they the more may enter.¹⁴

Henry Peacham the Elder furthers our understanding of the orator's intent by informing us that figurative language lies at the heart of persuasion. He insists that a speaker cannot persuade an audience without the help of figures.¹⁵

¹²An investigation of Jones' entire oeuvre is beyond the scope of the present investigation. For the sake of brevity, therefore, this study will be limited to a consideration of one passionate ayre from each of Jones' five books.

¹³George Buelow, "Rhetoric and Music," The New Grove Dictionary of Music and Musicians, vol. 15, p. 793.

¹⁴Thomas Campion, "Lord's Maske" (1612) quoted in Robin Wells, "The Ladder of Love: Verbal and Musical Rhetoric in the Elizabethan Lute Song," Early Music 12 (1984), p. 173.

¹⁵Henry Peacham the Elder, The Garden of Eloquence (London, 1577), quoted in Toft, p. 191. George Puttenham in The Arte of English Poesie (London, 1589), p. 133, defines a rhetorical figure as "a certaine liuely or good grace set upon wordes, speaches, and sentences to some purpose and not in vaine, giuing them ornament and efficacie by many maner of alterations in shape, in sound, and also in sence." This

William Kempe, writing in 1588, observes that even school children were expected to be able to recognize "every trope, every figure as well of words as of sentences."¹⁶ Moreover, the combination of music and rhetoric in early seventeenth-century England is well documented in modern scholarship. Gregory Butler, for example, notes that Elizabethan writers such as Henry Peacham, John Hoskins, and Francis Bacon form part of the European trend to couple textual figures with musical figures.¹⁷ In fact, no contextual study of the early seventeenth-century English ayres can

definition is corroborated by Dudley Fenner in The Artes of Logike and Rhetorike (Middleburg, Netherlands, 1584), p. 171, who states that "a figure is a garnishing of speech, wherein the course of the same is changed fro[m] the more simple and plaine maner of speaking, unto that which is mor ful of excellencie & grace." In addition, textual-rhetorical treatises recognise a hierarchy of figures. Puttenham (p. 133), for example, ranks the figures among three levels of intensity: "auricular" (appealing only to the ear), "sensable" (appealing only to the mind), and "sententious" (appealing to both the ear and the mind). Please refer to Appendix I for a complete table which divides the textual figures according to Puttenham's three categories. While only Puttenham uses the terms auricular, sensible and sententious in his hierarchy of figures, there are common traits among all of the treatises examined in this study concerning the division of figures. Specifically, Puttenham's lowest level of figures, the auricular figures, are analogous to the figures of construction referred to in other treatises; the middle level of figures, the sensible figures, are labelled as tropes in other sources; and Puttenham's highest level of figures, the sententious figures, also are described as the most persuasive of the rhetorical figures in other treatises.

¹⁶William Kempe, The Education of Children in Learning (London, 1588), quoted in Toft, p. 191.

¹⁷Butler, pp. 53-63.

ignore the close connection between rhetoric and music. The following outline reveals how a contextual approach will unfold in this investigation.

In Chapter One, I will discuss topoi, the conventional topics chosen by orators, poets, and composers. This chapter will provide the background material necessary for the ensuing study by considering the definition of sorrow, the topos of the passionate ayres. It will also demonstrate that the poets of Jones' texts employed decorative devices, or textual-rhetorical figures, to enhance the definition of sorrow as a topos. As a result, this chapter will confirm that Jones' choice of poetry reflects the most significant topoi of his day.

The second chapter, *DISTINCTIONES*, will focus on musical punctuation in Jones' ayres. Specifically, musical punctuation refers to different cadence types which, in Renaissance modal theory, were considered analogous to the commas, colons, periods, etc., of textual punctuation. This investigation will reveal that Jones' application of musical punctuation aurally enhances the definition of sorrow by distinguishing the elements which define this topos as well as the textual-rhetorical figures which amplify it from the remaining material of each text.

In *ELOCUTIO*, the final chapter of this study, I will examine the musical-rhetorical figures which Jones added to

his poetic texts. Interestingly, my investigation will demonstrate that Jones' use of musical-rhetorical figures is exclusively concerned with the definition of sorrow as a topos, since the figures in these ayres either behave structurally, by distinguishing the elements of this topos, or emphatically, by enhancing the individual words which define this topos.

A contextual consideration of Robert Jones' passionate ayres demonstrates that his music espouses the ideals valued by Elizabethan and Jacobean poets and composers. His choice of sorrow as a topos, amplified through rhetorical devices which transform his works from the ordinary to the sublime, enabled him to attain the same level of emotional intensity as that achieved by other renowned Elizabethan composers, such as John Dowland and John Danyel.¹⁸ Surprisingly, many modern scholars have adopted a negative view of Robert Jones. This fallacious judgement of the composer began in the 1920's with Edmund Fellowes' criticism that Jones was "scarcely in the second rank of English madrigalists."¹⁹

¹⁸Bruce Pattison, Music and Poetry of the English Renaissance (London: Methuen & co., 1970), p. 137. Pattison here acknowledges that Dowland and Danyel are the representative composers of the passionate ayre.

¹⁹Edmund H. Fellowes, "The Text of the Song-Books of Robert Jones," Music and Letters 8 (1927) : 28. Fellowes' evaluation of Jones' ability is based on his transcriptions of the composer's entire oeuvre.

Moreover, it is perpetuated in the New Grove Dictionary of Music and Musicians in which David Brown professes that Jones' work reflects "only faintly and very occasionally the heightened expression composers were already exploring."²⁰ Moreover, the writings of Peter Warlock, Ian Spink, and Bruce Pattison suggest that Jones' serious works are unimaginative and boring.²¹ The failure to place Jones' music in the context of its own time creates these erroneous opinions - opinions which have led to a fundamental misunderstanding of his works.

²⁰David Brown, "Robert Jones," The New Grove Dictionary of Music and Musicians, vol. 9, p. 703. In this article, Brown also suggests that Jones "avoided particularised expression, except of the most obvious kind" and that "the restrained manner of these songs seems to be more akin to that of pre-madrigalian English part-song". As the following study will demonstrate, Jones actually embraced "particularised expression", since the elaboration of the passion, sorrow, as a topos represents the sole aim of his passionate ayres.

²¹Peter Warlock, The English Ayre (Westport: Greenwood Press, 1970), p. 65; Spink, p. 29; Pattison, p. 136.

CHAPTER 1

TOPOI

Since ancient times, poets and rhetoricians have linked poetry and oration. In the first century B.C., for example, Marcus Tullius Cicero discussed the parallel nature of these two arts in De Oratore, where he acknowledged that

the poet is nearly allied to the orator being somewhat more restricted in numbers, but less restrained in choice of words, yet in many kinds of embellishment his rival almost equal, in one respect assuredly, nearly the same, that he circumscribes or bounds his jurisdiction by no limits, but reserves himself full right to range wherever he pleases with the same ease and liberty.²²

²²Cicero De Oratore, trans. J.S. Watson in Cicero on Oratory and Orators (New York: Harper & Brothers, 1892), 1.17, p. 24. In the English Renaissance, study of the ancient authors was an integral part of education from the grammar school through to the university. Thomas Elyot in The booke named the Governour (London, 1531), ff. 30v- 32v, 35v, states that instruction in the Latin and Greek authors should commence at seven years of age. At this point, students should become familiar with the works of Quintilian, Aristotle, and the poets Virgil and Homer. Instruction in rhetorical artifice should commence when a boy reaches fourteen years of age. Elyot recommends using the works of Cicero and Agricola as the basis for study. This curriculum for education remained in effect throughout the sixteenth century, and continued well into the seventeenth century. Indeed, Henry Peacham the Younger, writing almost one hundred years after Elyot, states that imitation of ancient authors such as Cicero continues to represent the best method of learning the art of oration. (Henry Peacham the Younger, The Compleat Gentleman [London, 1622], pp. 44-52.)

The close relationship between poetry and oration continued well into the Renaissance. Indeed, George Puttenham, writing in 1589, echoes Cicero by professing that

the good maker or poet who is in decent speach & good termes to describe all things and with prayse or dispraise to report euery mans behaiour, ought to know the comeliness of an action aswell [sic] as of a word & thereby to direct himselfe both in praise & perswasio[n] or any other point that pertains to the Oratours arte.²³

The link between poetry and oration manifests itself in the parallel goals of the two arts. According to Cicero, the ultimate goal of the orator is "to speak in a manner adapted to persuade."²⁴ Likewise, George Puttenham observes that persuasion is the goal of the poet, as poetry

inuegleth [inveigles] the iudgement of a man, and carrieth his opinion this way, and that, whither soeuer the heart by impression of the eare shalbe most affectionately bent and directed.²⁵

English Renaissance treatises, however, maintain that to persuade an audience a thorough understanding of inventio is crucial.²⁶ Inventio represents the initial stage of compo-

²³Puttenham, p. 221.

²⁴Cicero, 1.31, p. 40.

²⁵Puttenham, p. 5.

²⁶For example, see Thomas Elyot, f. 36; Puttenham, p. 256; Thomas Wright, The Passions of the Mind in General (London, 1604), ed. William Webster Newbold (New York: Garland, 1986), p. 220; Henry Peacham the Younger, p. 84.

sition in both poetry and oration,²⁷ and involves the choice of topoi which are the subjects "from which we may draw our arguments."²⁸ The Elizabethan logician, Thomas Blundeville, professes that topoi are fundamental to persuasion, as they enable the orator "to proue the thing that [he] intend[s]."²⁹ Moreover, Blundeville acknowledges that

²⁷Quintilian, Institutione Oratoria, trans. H.E. Butler (London: William Heinemann, 1958), III.iii.1. Quintilian notes that there are three stages involved in the composition of an oration: inventio, dispositio, and elocutio, and he defines the latter two stages of composition: 1) dispositio is "the distribution of things and parts to the places which it is expedient that they should occupy" (VII.i.1); 2) elocutio "is revealed in both individual words and in groups of words....As regards the latter, they must be correctly placed, and adorned with suitable figures" (VIII.i.1-2). The remaining stages of an oration involve the actual delivery of it, and include: 4) memoria, which requires orators "to commit to memory the words which [they] propose to use" (III.iii.10), and 5) pronunciatio, which demands that the orator employ correct voice and gesture because "a delivery, which is rendered unbecoming either by voice or gesture, spoils everything and almost entirely destroys the effect of what is said" (III.iii.3). In his treatise on poetry, George Puttenham observes that inventio, dispositio, and elocutio are also employed in the composition of a poem: "our maker or Poet is to play many parts and not one alone, as first to devise his plat [sic] or subiect [inventio], then to fashion his poem [dispositio],..., and last of all to utter with pleasure and delight, which rests in his manner of language and stile as hath bene said, where of the many words and strange phrases are called figures" [elocutio]. (Puttenham, p. 256.)

²⁸Cicero, 2.34, p. 123

²⁹Thomas Blundeville, The Arte of logike. Plainly taught in the English tongue (London, 1599), f. B1. On the title page of this work, Blundeville states that his discussion relies on Aristotelian principles. My discussion of the specific nature of topoi will be drawn mainly from this source. This will not conflict with earlier references to Cicero, as Cicero himself states that there is little difference between his discussion

topoi are divided among ten "predicaments" which "are certaine titles or tables conteining all things that be in the world."³⁰ Recognition of a topos depends upon the use of " 'universal words' . . . , which may be applyed to many things."³¹ A universal word evokes an image, or idea, a Greek term, which is "a common shape conceyued in the mind . . ." that has been obtained through previous experience.³² The images that arise from an idea are invariable "because they continue in the minde, though the things [which produced the idea] themselves cease to have any being."³³

of topoi and that of Aristotle. In fact, the only difference between the two discussions of topoi is the amount of detail which is provided by each author. While Aristotle "has set forth certain [specific] topics from which every line of argument may be deduced," Cicero provides only "a general notion of the arguments and subjects of all [Greek] writers." (Cicero, 2.36, pp. 124-125). The similarity between the two discussions of topoi was recognized by Renaissance authors. Richard Sherry, in A Treatise of Schemes and Tropes (Oxford, 1550), p. 10, for example, admits that Cicero follows Aristotelian guidelines in his description of topoi, but "hathe so hid the preceptes, that scarcely they may be tryed oute by theyr names, or by theyr exa[m]ples."

³⁰Blundeville, f. C2v. The ten predicaments are: substance, quantity, quality, relation, action, passion, time, place, location, and possession.

³¹Blundeville, f. B2v. This definition of universal words remained unchanged until the late eighteenth century. See Zachary Coke, Art of Logicke (London, 1654), p. 18; Edward Bentham, An Introduction to Logike (London, 1773), p. 8; Joseph Priestley, A Course of Lectures on Oratory and Criticism (London, 1777), p. 9.

³²Blundeville, f. B3.

³³Blundeville, f. B3v.

Henry Peacham the Younger acknowledges that in poetry application of the predicaments is essential, as the poet's strength rests "neither by bare words onely, but by presenting to our minds the liuely *Idea's* [sic]..." which depict topoi effectively.³⁴

While Blundeville states that an orator can persuade an audience by selecting those topoi which will prove his arguments, Renaissance treatises maintain that an orator can also persuade by appealing to the passions of the mind.³⁵ According to the precepts of English Renaissance logic, the persuasiveness of the passions rests in their ability to function as topoi. In fact, the passions of the mind are included in the predicaments. Specifically, the main passions of the mind (joy, lust, sorrow, and fear) are among the topoi incorporated in the predicament of quality.³⁶ Thomas Wright suggests that the Elizabethans upheld sorrow as the most important of these four topoi, since this

³⁴Peacham the Younger, p. 84.

³⁵Wright, pp. 126, 133; Thomas Wilson, Arte of Rhetorique (London, 1560), ed. Thomas J. Derrick (New York: Garland, 1982), p. 266; According to Thomas Wilson, passions of the mind "are none other thyng but a stirryng, or forcyng of the mynde, wither to desier, or elles to detest, and loathe any thyng more vehemently then by nature we are commonly wonte to doe." Thomas Blundeville (f. E3v) defines a passion of the mind as "a sodaine feare or ioy conceiued of some euill or good that is offered."

³⁶Blundeville, f. E3.

passion "most manifestly is known to us, because we suffer often and feel sensible pain."³⁷

Sorrow as a topos was an integral part of an important Elizabethan poetic form, the lover's complaint, or lamentation.³⁸ The practice of using sorrow as a topos in amorous complaints can be traced back to the ancient Greeks, whose "sorrowing was of loues, by long lamentation in Elegie."³⁹ During the Renaissance, the complaint had both a practical and an artistic purpose. Indeed, in his autobiography, Thomas Whythorne admits that one function of the complaint is to gain the favour of a mistress.⁴⁰ In contrast, George Puttenham provides a different sort of commentary on the aesthetic value of the complaint: "it is a peece of ioy to be able to lament with ease, and freely to

³⁷Wright, p. 193.

³⁸Modern commentary on the status of the poetic complaint in Elizabethan society can be found in M.H. Abrams, ed., The Norton Anthology of English Literature vol. 1 (New York: Norton, 1987), p. 253; Steven May, The Elizabethan Courtier Poets: The Poems and Their Contexts (Columbia: University of Missouri Press, 1991), pp. 227-228; Raymond Southall, The Courtly Maker (New York: Barnes & Noble, 1964), pp. 50-52.

³⁹Puttenham, p. 39.

⁴⁰Thomas Whythorne, The Autobiography of Thomas Whythorne, ed. James M. Osborne (London: Oxford University Press, 1962), p. 36.

poure forthe a mans inward sorrowes and the greefes where-
with his mind is surcharged."⁴¹

Perhaps the best method of depicting sorrow as a topos in a poetic complaint is through the application of the rhetorical figure pathopoeia [imaginatio]. According to Richard Sherry, pathopoeia "is the expressyng of vehement affecciions and perturbacions" and involves "the first kynde of rhetoricall description."⁴² Sherry and Henry Peacham the Elder identify two types of pathopoeia.⁴³ The first kind, which Sherry calls dionysis [intentio], represents several passions as topoi, such as fear, anger, madness, hatred, and envy.⁴⁴ The second kind, however, which Sherry terms oictros [lamentatio], is more restricted, and exemplifies a single passion, sorrow, as a topos.⁴⁵ Interest-

⁴¹Puttenham, p. 37.

⁴²Sherry, p. 68. Sherry's definition of this figure as the "first kynde" rhetorical description indicates that it is the most important type of rhetorical description. Indeed, he discusses the importance of this figure on the following page of his treatise, where he declares "and to be shorte, ther is gotten no greater admiracion or commendacion of eloquence then of those two aetopeia [the expression of manners or mild affections] and pathopoeia."

⁴³Sherry, p. 68; Henry Peacham the Elder, The Garden of Eloquence (London, 1577), p. 107.

⁴⁴Sherry, p. 68; Peacham the Elder, p. 107.

⁴⁵Sherry, p. 68; Peacham the Elder, p. 107.

ingly, both Sherry and Peacham agree that this latter type of pathopoeia is frequently used in poetic complaints.⁴⁶

According to Peacham the Elder, oictros is evident when "the Oratour, by lamenting some pittiful case, maketh his hearers to weepe, and also moueth them to pittye, and mercy & to Pardon offences."⁴⁷ The main purpose of the figure, therefore, is to depict sorrow as a topos through the arousal of pity. From antiquity through to the Renaissance, oratorical and poetic treatises have outlined conventional methods of arousing pity in an audience. In De Oratore, for example, Cicero states that two elements are required to persuade an audience to pity: the orator must declare that he feels sorrow, and the circumstances which incited this passion in the orator must be clearly defined.⁴⁸ This method of arousing pity remained unchallenged in the Renaissance. Indeed, the directions of Thomas Wilson, whose treatise appeared in 1560, are virtually identical to those of Cicero. Specifically, Wilson declares:

None in moving pitie, and stirryng to mercie, [can do so unless] the wrong doen...be plainly told....

⁴⁶Sherry, p. 68; Peacham the Elder, p. 107.

⁴⁷Peacham the Elder, p. 107.

⁴⁸Cicero, 2.35, p.135; 2.52, pp. 142-143.

He that will stirre affecciions to others, must first be moued hymself.⁴⁹

Even in poetry, according to George Puttenham, the declaration of a "wrong doen" is essential in order to evoke pity:

Now againe all maner of conceits that stirre vp any vehement passion in a man, doo it by some turpitude or euill and undecency that is in them... to make him [the reader] pitye [there must be] some miserable fortune or spectakle to beholde.⁵⁰

While the application of these directions in a poetic complaint aids in persuading an audience to pity, other contemporary Elizabethan authors reveal that the persuasive capabilities of poetic conventions can be enhanced if the complaint is set to music. Thomas Whythorne, for example, recognises that the practice of singing poetic complaints "was a common thing in those days"⁵¹ and explains that he himself "used to sing songs and sonnets, sometime to the lute and sometimes to virginals, whereby [he] might tell [his] tale with [his] voice as well as by word or by writing."⁵² According to Whythorne, music aided the effectiveness of a poetic complaint, as it allowed the poetry "to be

⁴⁹Wilson, pp. 271-273. Regarding the "wrong doen," Wilson also states that it must be so monstrous that "the like hath not been seene heretofore."

⁵⁰Puttenham, p. 242.

⁵¹Whythorne, p. 40.

⁵²Whythorne, p. 40.

better heard, because that the music joined therewith did sometimes draw the mind of the hearer to be the more attentive to the song."⁵³ The practice of uniting poetry and music was so common in the Renaissance that poets were regarded as "speculators" of music.⁵⁴ John Dowland, for example, in his translation of Ornithoparcus' music treatise, states that:

of them that professe the Art of Harmony, there be three kindes...one is that which dealeth with Instruments; the other maketh Verses; the third doth iudge the workes both of the instruments and of the verses.⁵⁵

⁵³Whythorne, p. 40.

⁵⁴While the term "speculators" is obsolete in the twentieth century, it was common in the seventeenth century, and was used with reference to those who contemplate, consider, or seriously study some subject. (The Oxford English Dictionary, 2nd ed. [Oxford: Clarendon Press, 1989], vol. 16, p. 172.) John Dowland, in Andreas Ornithoparcus. His Micrologus, or introduction containing the Art of Singing (London, 1609), p. 4, uses the term with reference to the place of poets in the study of music: "Poets...are led to the making of a verse rather by naturall instinct, than by speculation. These Boethius secludes from the speculation of music, but Austin doth not."

⁵⁵Dowland, p. 3. This threefold division of music dates back to the Middle Ages. Boethius, for example, in De institutione musica, acknowledges that "there are three classes concerned with the musical art. One class has to do with the instruments, another invents songs, a third judges the work of instruments and songs." He elucidates this definition further through his recognition that the second class actually consists of "poets which is come to song not so much by speculation and reason as by a certain natural instinct." (Boethius, De institutione musica [ca. 500] quoted in Oliver Strunk, Source Readings in Music History [New York: Norton, 1950], p. 86. See also Cassiodorus, Institutiones [ca. 550-562], quoted in Strunk, pp. 88-89; Isidore of

Because of the enhancement which music afforded a text, poets were eager to have their works set, and often directly solicited composers for this task. Robert Jones comments on this practice in the preface to his First Book of Songs or Ayres (London, 1600):

I confesse I was not unwilling to embrace the conceits of such gentlemen as were earnest to have me apparell these ditties [poems] for them; which though intended for their private recreation, neuer meaning they should come into light, were yet content upon intreaty to make the incouragements of this my first adventure, whereupon I was almost glad to make my small skill knowne to the world.⁵⁶

While these poems were written by anonymous amateurs for their private recreation, examination of them reveals that they are of the highest quality and that they exceed well-documented Elizabethan poetic conventions. Indeed, consideration of one lover's complaint from each of Robert Jones' five books of ayres demonstrates that this poetry follows the standard practice of depicting the topos sorrow through the use of oictros. In each of the texts selected for examination, the elements necessary to evoke pity and represent oictros are presented in the first stanza. In fact, the initial statement of the persona's sorrow takes

Seville, Etymologiarum sive originum libri, xx [ca. 622-633], quoted in Strunk, pp. 94-95.)

⁵⁶Robert Jones, The First Book of Songs or Ayres (London: Peter Short, 1600).

place within the first two lines of each complaint and is immediately followed by the disclosure of the reason for this passion.

The texts examined demonstrate that there are two means by which the persona reveals sorrow as his passion. In the first of these, the persona provides a direct statement of his sorrow. This is evident in both the ayres "That hart wherein all sorrowes doth abound" (Jones 1600, no. 17)⁵⁷ and "O Thred of life" (Jones 1609, no. 16).⁵⁸ In the former ayre, the persona acknowledges that he feels sorrow through the following admission:

That hart wherein all sorrowes doth abound,
Lies in this breast, and cries aloud for death,
(ll. 1-2)

Likewise, in the latter ayre, the persona confesses his sorrow with the words

O Thred of life when thou art spent how are my
sorrowes eased. (l. 1)

While in the first method of disclosure the persona directly states that he feels sorrow, in the second method

⁵⁷David Greer, ed., English Lute Songs, 1597-1632: A Collection of Facsimile reprints (Menston, Eng.: The Scholar Press, 1971), number 27. All subsequent references to both the text and music of this ayre will be drawn from this source, unless otherwise specified.

⁵⁸Reproduced in Greer, ed., number 29. All subsequent references to both the text and the music of this ayre will be drawn from this source, unless otherwise stated.

of disclosure he merely implies that he feels sorrow. The implication of sorrow arises from the use of universal words, each of which arouses a conventional image, or idea associated with the passion.⁵⁹ This method is used in the ayres "To Sigh and to be Sad" (Jones 1601, no. 20),⁶⁰ "When will the fountaine of my Teares be drie?" (Jones 1608, no. 13),⁶¹ and "To the[e] deafe Aspe" (Jones 1610, no. 18).⁶² In the first of these ayres, the persona reveals

⁵⁹See p. 4 of this chapter for a definition of universal words and their significance.

⁶⁰Reproduced in Greer, ed., number 27. All subsequent references to both the text and the music of this ayre will refer to this source, unless otherwise stated.

⁶¹Reproduced in Greer ed., number 28. Since the poem appears in Francis Davison, A Poetical Rapsody (London, 1602) all references to the text will be drawn from this source, unless otherwise stated. References to the music will be taken from the facsimile in the Greer edition, unless otherwise specified. It should be noted that the text of Robert Jones' ayre differs from the text included in A Poetical Rapsody only in the number of verses. The complete ode consists of six verses. Jones' ayre, however, includes just the first two. The reason for this may rest in the form of the poem. The original poem is in a pindaric ode form, since it employs two different stanzaic structures. The structure of stanzas I and II consists of eight lines with the following metrical patterns: 5 feet, 3 feet, 5 feet, 3 feet, 4 feet, 4 feet, 3 feet and 3 feet. The number and the length of the lines differs in stanzas III-VI. These stanzas each contain six lines in iambic pentameter. It seems reasonable to assume that Jones omitted these stanzas owing to the obvious problems which two different stanzaic structures would create in a strophic song setting.

⁶²Reproduced in Greer, ed., number 30. All subsequent references to both the text and the music will be drawn from this source unless otherwise stated.

sorrow as his passion by employing the universal words, "sigh," "sad," "weepe," and "die" within infinitives:

To sigh and to be sad,
To weepe and wish to die (ll. 1-2)⁶³

The persona of the second ayre suggests that he has been moved to sorrow by employing the universal words "teares" and "sighs" in the opening lines of the poem:

When will the fountaine of my Teares be drie?
When will my sighs be spent? (ll. 1-2)

Universal words are also used to communicate sorrow in the third ayre. Here, the persona employs the words "dying" and "sadly" to illustrate his passion:

To the[e] deafe Aspe with dying voice,
Sadly I sing this heauie charme, (ll. 1-2)

The application of these methods was not limited to the presentation of the persona's sorrow. Indeed, further examination of the poetic complaints set by Jones reveals that the disclosure of the "wrong doen" also takes place either through direct statement or through implication by universal words. In each of the ayres examined, the

⁶³Renaissance treatises acknowledge that death represents the ultimate end of prolonged sorrow. Thomas Wright (p. 136), for example, maintains that sorrow causes the body to dry, and "whither away," and Thomas Blundeville (f. E3v) notes that sorrow causes the heart to "shrinke together, whilst it fly some present euill." To the Elizabethans, sighs also represented an effect of sorrow, because sorrowful sighs eventually cause death by drawing drops of blood from the heart. (Edward Doughtie, Lyrics from the English ayres [Cambridge, Mass.: Harvard University Press, 1970], p. 530).

beloved's scorn for or deception of the persona represents the reason for his sorrow.⁶⁴ Direct statement of the beloved's scorn occurs in the ayre "That hart wherein all Sorrowes doth abound" when the persona asks the auditors to "blame not her when I am under ground, / That scorning wish't t'out liue my panting breath." (ll. 3-4) On the other hand, the ayres "To sigh and to be sad," "When will the fountaine of my Teares be drie?," "O Thred of life," and "To the[e] deafe Aspe" rely upon universal words to imply the beloved's offence. In the ayre "To Sigh and to be Sad," for example, the beloved's disdain for the persona is suggested through the statement that women frequently deride the men who love them (ll. 5-6):

To sigh and to be sad,
To weepe and wish to die
Is it not to be madd
If not hipocrisie,
Men of this sort
Are women's sports, (ll. 1-6)

In "When will the fountaine of my Teares be drie?" the poet again employs universal words to depict the beloved's rejection of the persona. Here, the unrelenting nature of the beloved's heart alludes to her rebuff:

When will the fountaine of my Teares be drie?
When will my sighs be spent?

⁶⁴In his autobiography, Thomas Whythorne (p. 43) notes that women who deceived and scorned men were common in the sixteenth century, as a woman often feigned love in order to make a man "her slave to triumph over."

When will Desire agree to let me die?
 When will thy heart relent? (ll. 1-4)

Similarly, in "To the[e] deafe Aspe," the beloved's indifference towards the persona is evident through implication, as she is described as "deafe" (l. 1) and her eyes and ears are described as "senselesse" (l. 6):

To the[e] deafe Aspe with dying voice,
 Sadly I Sing this heauie charme,
 That if thy heart do ere reioice,
 And set at nought my grieuous harme,
 This verse writ with a dead mans arme,
 May haunt thy senselesse eyes and eares, (ll. 1-6)

Universal words also are used to insinuate the beloved's deceitful nature in "O Thred of life." Here, the persona declares that the beloved broke her promise to him ("bargain") by giving him death ("cold earth") rather than a rebirth through love ("second birth"):⁶⁵

⁶⁵A non-contextual modern interpretation of this text may lead to the conclusion that the persona feels sorrow not as a result of a beloved's offence, but as a result of the world's offenses. In this case, the persona's "second birth" would involve his death as the first step towards new life. Indeed, this premise might gain a certain amount of credibility from the concluding lines of the first stanza, which, if read literally, could refer directly to the immorality of humanity as a whole: "World of inanity/ Schoolhouse of vanity/ Minion of hell/." (ll. 10-12) It is unlikely, however, that the original, aristocratic audience for whom this poem was intended would have reached this conclusion. The "court lady" of Thomas Whythorne's autobiography (p. 81), for example, acknowledges that the pursuit of love through "much crouching and dissimulation (deception)" represents one of the most popular activities among Elizabethan courtiers. Moreover, George Puttenham (pp. 38-39) clearly states that there are only three causes of sorrow in a poetic complaint, the most

O earth why tremblest thou at death
 That did receiue both heate and breath
 By bargain of a second birth,
 That done again to be cold earth, (ll. 3-6)

My discussion of the poetic complaints set by Robert Jones has concentrated on two of the three conventional stages involved in the construction of a poem. Consideration of the first stage, inventio, reveals the use of oictros to depict sorrow as the topos of each text. Further examination of these texts discloses features of the second stage, dispositio, by considering the manner in which the elements of oictros are introduced and arranged. In each ayre, these elements are presented either by direct statement or by implication through universal words, with the disclosure of the persona's passion preceding the exposition of the reason for his passion. What remains to be discussed is elocutio, the final stage in the construction of a poem.

Quintilian states that elocutio "is revealed in both individual words and in groups of words.... As regards the latter, they must be correctly placed and adorned with

important of which involves the offence of a beloved: 1) "death of friends or family." 2) "war (& its rauages sic)" 3) "and finally the trauails and torments of loue forelorne or ill bestowed, either by disgrace, deniall, delay, and twenty other wayes, that well experienced louers could recite....Finally for loue, there is no frailtie in flesh and bloud so excusable as it is, no comfort or discomfort greater then the good or bad successe thereof, nothing more natural to man, nothing of more force to vanquish his will...."

suitable figures."⁶⁶ Renaissance treatises maintain that this stage of composition is essential to persuasion, as words without ornaments or figures have little effect on the minds of the auditors. Dudley Fenner, for example, observes that, in an oration, figures aid in "the forceable moving of the affections, [and do] after a sort beautifie the sense and the very meaning of a sentence."⁶⁷ The same is true in poetry, where

Figures sententious, otherwise called Rhetoricalle...do most beautifie language with eloquence and sententiousness,... [and] perswade both copiously and vehemently.⁶⁸

In the English Renaissance, the use of rhetorical figures was considered essential to both poetry and oration.

Indeed, Richard Sherry says of figures that, in an oration, "no eloquent orater may be perceiued as he shuld be wythoute the knowledge of them."⁶⁹ Sherry's comments are echoed by Thomas Wilson, who maintains:

By all which Figures, euerye Oration maye bee mucche beautified, and without the same, not one can attaine to be counted an Oratoure, though he

⁶⁶Quintilian, VIII.i.1-2.

⁶⁷Fenner, p. 171.

⁶⁸Puttenham, pp. 163-164.

⁶⁹Sherry, p. 13.

learninge otherwise be never so
greate.⁷⁰

Similarly, George Puttenham observes that the lack of figures represents a significant failing in a work:

our writing and speaches publike ought
to be figuratiue, and if they be not doe
greatly disgrace the cause and the pur-
pose of the speaker & writer.⁷¹

The poets of the amorous complaints which appear in Robert Jones' five books of ayres were well aware of the necessity for decoration and adorned their poems with many rhetorical figures. Examination of this poetry reveals that rhetorical figures aid in delineating the topos of each text because they occur in conjunction with the elements of oictros.

The poetry of the ayre "That hart wherein all Sorrowes doth abound" demonstrates how rhetorical artifice is combined with oictros. The first element of oictros, the presentation of the persona's sorrow, acquires emphasis through two figures, hyperbole [dementiens] and prosopographia [effictio]. According to Thomas Wilson, hyperbole results "when we do set furthe [sic] thyngs excedyngly and above all

⁷⁰Wilson, p. 341.

⁷¹Puttenham, p. 115. The necessity of figures in both spoken and written English represents a very important issue for Puttenham, because he devotes the entire second chapter of his treatise on poetry to proving that a lack of figures results in imperfect work.

mennes expectation, meanyng onely that thei are very great."⁷² Exaggeration of this sort is evident at the opening of the poem through the persona's claim that his heart does not simply feel sorrow, but contains "all sorrowes":

That hart wherein all sorrowes doth abound,
Lies in this breast, and cries aloud for death, (ll. 1-2)

Because hyperbole serves to make the things to which it is attached "very great," its use here illustrates the magnitude of the persona's passion.

The second figure, prosopographia, concerns the attribution of "any humane quality, as reason or speech[,] to do[m]be creatures or other insensible things."⁷³ Using the poetry of Sir Philip Sidney as an example, John Hoskyns notes that this figure may be applied to both tangible objects and intangible concepts:

⁷²Wilson, p. 365. See also Puttenham, p. 159; Sherry, pp. 70-71; Peacham the Elder, p. 22; Abraham Fraunce, The Arcadian Rhetorike (London, 1588; facs. Menston Eng: The Scholar Press, 1969), f. B3; John Hoskyns, Direccions For Speech and Style (London, c. 1599) in The Life, Letters, and Writings of John Hoskyns, ed. Louise Brown Osborne (Hamden, Conn: Archon, 1973), p. 143. Fraunce notes that in addition to amplyfying the subject, hyperbole raises the level of speech, making it "very loftie and full of maiestie."

⁷³Puttenham, p. 199. The following authors have a similar definition of the figure, but place it under the heading prosopoepia: Peacham the Elder, p. 98; Sherry, pp. 66-69; Hoskyns, pp. 162-163.

Sir Philip Sidney gives meaning and speech to the needle; the cloth and the silk; as learning; as a city; as death itself is feigned to live and make a speech.⁷⁴

In addition, Henry Peacham the Elder observes that "the use of this figure is very profytable in ...pittyng."⁷⁵ The use of prosopographia in "That hart wherein all sorrowes doth abound" illustrates the remarks of Hoskyns and Peacham the Elder. First, the figure is applied to a tangible, senseless object, the persona's heart, which is given the human ability of speech, and "cries aloud for death:"

That hart wherein all sorrowes doth abound,
Lies in this breast, and cries aloud for death, (ll. 1-2)

Second, the placement of prosopographia helps to evoke pity through its congruence with the presentation of the persona's passion.

In the same ayre, the second element of oictros, the disclosure of the beloved's offence, also is emphasized by two rhetorical figures, ecphonesis [exclamatio] and protrope [adhortatio]. The first of these figures, ecphonesis, involves "a crying out...which is set forth by a word of

⁷⁴Hoskyns, p. 163.

⁷⁵Peacham the Elder, p. 100.

calling out."⁷⁶ It is evident in this ayre through the use of the expletive 'O' at the beginning of l. 3:

O blame not her when I am underground

and l. 5:

O do not her despise

John Hoskyns professes that this figure "is not lawful, but in extremity of mocion."⁷⁷ As a result, its inclusion in these lines helps to emphasize the statement of the beloved's offence and to demonstrate the intense degree of emotion associated with her deception of the persona.

The figure protrope, the second of the figures to accompany the presentation of the beloved's offence in "That hart wherein all sorrowes doth abound," occurs

when we do exhort our hearers to doe that whiche is profitable for them....[T]he principall places whereby we doe exhorte, are these, the prayses and expectation of men, hope of victory, hope of reward, hope of renowne, feare of shame....⁷⁸

This figure takes place in lines 3 and 5 of the ayre. In these lines, the persona exhorts the auditors not to blame or despise the beloved, despite her offence (l. 4), by using

⁷⁶Fenner, p. 173. See also Puttenham, p. 177; Peacham the Elder, p. 69; Wilson, p. 407; Hoskyns, p. 147; Sherry, p. 50; Fraunce, ff. E5-F2v.

⁷⁷Hoskyns, p. 147.

⁷⁸Peacham the Elder, pp. 71-72.

when we bring in many diffinityons of one thing,
 yet not such defynitions as doe declare the pith
 of the matter, but by others of another kynde all
 heaped together, which doe amplifye most
 pleasauntly.⁸⁰

This figure occurs in the opening lines of the dittie, where four verbs which illustrate behaviour indicative of sorrow are "heaped" together:

To sigh and to be sad,
 To weepe and wish to die (ll. 1-2)

In keeping with Peacham the Elder's definition of the figure, the use of systrophe in these lines amplifies and defines the persona's sorrow "most pleasauntly" through the accumulation of acts associated with this passion.

The second component of oictros is similarly amplified in this ayre through the use of figures. In this case, the figures synecdoche [subintellectio], hyperbole, and prosopographia accompany the disclosure of the beloved's crimes. Synecdoche, the first of these figures, involves "an exchange of the name of the part for the whole, or the name of the whole for the part."⁸¹ In "To sigh and to be sad," it accompanies the presentation of the beloved's offence in lines 5-6, where the general labels "beauties"

⁸⁰Peacham the Elder, p. 135.

⁸¹Hoskyns, p. 124. See also Puttenham, p. 162; Sherry, p. 43; Peacham the Elder, p. 13; Fraunce, ff. B5-B7v; Wilson, p. 348.

their reason, / that they speake nought at all, or speake out of season" (ll. 7-8).⁸³

In yet another ayre, "O Thred of life," rhetorical artifice is equally effective in delineating the components of oictros. In fact, examination of this complaint reveals that a substantial number of figures combine to enhance each component of oictros. Consideration of the first element of oictros alone (the presentation of the persona's passion as sorrow) accounts for four figures: symploche [complexio], prosopographia, antitheton [contentio], and protrope.

The first figure, symploche, involves the use of parallel structures in the lines which initially disclose the persona's sorrow (ll. 1-2). This figure is capable of effecting parallelism because it involves "seuerall sentences [which] have the same beginnunge & the same endinge."⁸⁴ In "O Thred of life," this is evident in the similar construction of the first two lines, since they each

⁸³During the Renaissance, the expression "out of season" meant "inopportune" (The Oxford English Dictionary, 2d ed., vol. 14, p. 811).

⁸⁴Hoskyns, p. 127. The definitions found in Fraunce, f. D2v; Peacham the Elder, p. 56; and Fenner, p. 172 all corroborate Hoskyns' definition by agreeing that the figure merely requires the repetition of the same sounds at the beginning and the end of sentences. However, the definitions for symploche which are found in Sherry, p. 47; Puttenham, p. 165; and Wilson, p. 400 require the repetition of the same words to begin and end several sentences. The use of symploche in this text conforms to the former definition.

The third appearance of prosopographia occurs in the next three lines, when the persona endows death with the capability of movement:

Make haste away
Lest thy delay
Bee my decay (ll. 9-11)

The figure is useful in these lines because it enhances the convention of the persona's wish for death as a result of his sorrow.

Antitheton, the third figure used to emphasize the presentation of the persona's sorrow in "O Thred of life," appears in the first stanza. Each of two statements of antitheton is combined with a statement of prosopographia (ll. 7-8). According to Richard Sherry, antitheton occurs when "two diuerse thyngs confirmeth y [the] one bryefely and easelye."⁸⁵ In addition, the sixteenth-century author Julius Caesar Scaliger specifies that "the contrast here is not merely between different words but between the ideas they convey."⁸⁶ In "O Thred of life," the initial appearance of antitheton results from the opposing effects pro-

⁸⁵Sherry, p. 56. See also Puttenham, p. 175; Wilson, pp. 396, 401; Peacham the Elder, p. 148; Hoskyns, p. 151.

⁸⁶Julius Caesar Scaliger, Poetices libri septum (Lyons, 1561), quoted in Lee Sonnino, A Handbook to Sixteenth Century Rhetoric (London: Routledge and Kegan Paul, 1968), p. 60. While this source is not English, Sonnino (p. 237) maintains that this work was an important work in the Renaissance, and would have been known in Elizabethan England.

duced by one's "death" and one's "midwife" in l. 7; that is, while the word "death" points to the end of life, the images aroused by the word "midwife" suggest a beginning of life: "Come death deere midwife to my life." Because it is death who acts as midwife, however, these two conflicting ideas serve to confirm the persona's desire to die. The second application of antitheton also reinforces the persona's desire to die (l. 8). Here, a disagreement arises from the opposing concepts of "sin" and "vertue" since the word "sin" implies evil, while the word "vertue" signifies goodness: "see sin and vertue holde at strife." While these words contradict each other, together, through their lack of "strife," they also demonstrate that the persona no longer struggles with these concepts and seems ready to die.

The fourth figure of my list, protrope, is used twice in the first stanza. Its initial appearance occurs in conjunction with the figures prosopographia and antitheton in l. 7. Here, the persona implores death to arrive by using the imperative of the verb "to come": "Come death deere midwife to my life." The second appearance of protrope coincides with the third statement of prosopographia in l. 9. In this line, the persona again implores death to arrive, this time by using the imperative of the verb "to make haste":

Make haste away

Lest thy delay
Bee my decay. (ll. 9-11)

Like the figure prosopographia, the use of protrope in these lines adds emphasis to the conventional statement of the persona's desire to die as a result of his sorrow.

Interestingly, the second element of oictros (the presentation of the beloved's offence) receives the same treatment as the first element of oictros (the presentation of the persona's sorrow) in "O Thred of life." Indeed, three figures accompany the disclosure of the offence: antimetabole [commutatio], apostrophe [aversio], and hyperbole.

The first figure, antimetabole, accompanies the initial statement of the beloved's deception (ll. 3-6). According to Peacham the Elder, this figure involves the reiteration of "one worde that hath two significations, and one of them contrary, or at the least unlike the other."⁸⁷

Antimetabole is evident in the dissimilar connotations of the word "earth" in l. 3 and in l. 6:

O earth why tremblest thou at death
That did receiue both heate and breathe
By bargain of a second birth,
That done again to be cold earth, (ll. 3-6)

⁸⁷Peacham the Elder, p. 66. Puttenham, p. 174, and Hoskyns, p. 128 also define this figure as involving the repetition of the same words with contrary meanings. However, their definitions include the effects which such repetitions have upon entire sentences.

Although the sense of the first statement of the word is metaphorical and represents the body of the persona, the sense of the second statement of the word is literal and refers to the grave in which the persona will be buried.⁸⁸ This figure adds vehemence to the presentation of the beloved's offence, as, according to John Hoskyns, it "is a sharpe and witty figure & shows out of the same wordes a pithy distinction of meaning."⁸⁹

In the same ayre, another figure, apostrophe, emphasizes additional references to the second element of oictros (the statement of the beloved's offence) which occur in the final three lines of the first stanza. According to George Puttenham, apostrophe takes place when

we haue runne a long race in our tale
spoken to the hearers, [and] we do
sodainly fyle out & either speake or
exclaime at some other person or
thing.⁹⁰

In the first stanza, the initial eleven lines are in the first person, as the persona speaks either to his body or to

⁸⁸In the sixteenth century, the word "earth" could refer either to a place of burial or to a person's body, depending on the context (The Oxford English Dictionary, 2d ed., vol. 5, pp. 27-28).

⁸⁹Hoskyns, p. 129.

⁹⁰Puttenham, p. 198. Similar definitions of the figure are found in Sherry, p. 60; Fraunce, ff. F7v-G1; Hoskyns, p. 162; and Fenner, p. 174. Peacham the Elder (p. 86) augments the definition by noting that the figure "is no other thing, then a sodeine remouing, from the third person to the seconde."

intangible concepts. In the final three lines, however, the persona suddenly turns his speech from himself directly to the beloved and addresses her as:

World of inanity
 Schoolhouse of vanity
 Minion of hell
 Fare well fare well. (ll. 12-15)

Hoskyns observes that apostrophe is often applied "to some qualitie, or thing, that yor selfe giues shew of life to."⁹¹ As a result, its use in this ayre "giues shew of life to" the evil qualities of the beloved.

In addition to apostrophe, the final lines of the first stanza are emphasized further through the application of hyperbole. This figure is evident in lines 12-14, each of which presents a quality of the beloved that has been subjected to exaggeration. In the first of these lines, not only is the beloved deemed inane, but the degree of her witlessness is exaggerated so that she becomes a "world of inanity" (l. 12). Similarly, in the following line, the magnitude of the beloved's pride is exaggerated, as the persona labels her a "schoolhouse of vanity" (l. 13). Finally, the persona magnifies the extent of the beloved's immoral disposition by claiming that she is a "minion of hell" (l. 14). Through these exaggerations, the persona is able to demonstrate the vileness of the beloved's character.

⁹¹Hoskyns, p. 162.

Examination of the ditties "That hart wherein all sorrowes doth abound," "To sigh and to be sad," and "O Thred of life" reveals that intensification of sorrow as a topos results from the application of different figures to each of the two components of oictros in a single poem. This, however, does not represent the only method of adding vehemence to the depiction of topos in a particular text. Further study of "When will the fountaine of my Teares be drie?" and "O Thred of life" discloses another way in which the poets of these complaints indicated and enhanced the components of oictros: they applied the same figures to both elements in a particular dittie.

In "When will the fountaine of my Teares be drie?" amplification of the persona's sorrow (the first element of oictros) and the beloved's offence (the second element of oictros) is effected through the application of erotema [interrogatio] and anaphora [repetitio]. George Puttenham defines the first figure, erotema, as "a kinde of figuratiue speech [which occurs] when we aske many questions and looke for none answere, speaking indeed by interrogation."⁹² The opening two lines of the poem illustrate the persona's

⁹²Puttenham, p. 176. See also Peacham the Elder, p. 77; Wilson, p. 367; Hoskyns, p. 146. Sherry (p. 52) provides a slightly different definition for this figure. While he maintains that the figure does involve the use of questions, he does not actually state that these questions require no answers.

sorrow, each line presenting a question which lacks a response:

When will the fountaine of my Teares be drie?
When will my sighs be spent? (ll. 1-2)

The following two lines contain the initial statement of the beloved's offence and also present questions which lack responses:

When will Desire agree to let me die?
When will thy heart relent? (ll. 3-4)

Renaissance treatises acknowledge that erotema works to affirm a matter.⁹³ Its application to both elements of oictros in this dittie, therefore, affirms the persona's passion as sorrow, and the beloved's offence as scorn.

The same poem also employs anaphora to enhance the components of oictros. According to Richard Sherry, anaphora occurs when "in lyke and diuerse thynges, we take our begynning continually at one and the selfe same word."⁹⁴ The figure is evident in lines 1-2, which disclose the persona's sorrow:

When will the fountaine of my Teares be drie?
When will my sighs be spent?

⁹³See Puttenham, p. 176; Peacham the Elder, p. 77; Hoskyns, p. 146.

⁹⁴Sherry, p. 54. See also Puttenham, p. 165; Peacham the Elder, p. 54; Fraunce, f. C8v; Wilson, p. 398; Fenner, p. 172.

Similarly, the following two lines, which disclose the beloved's offence, continue the figure:

When will Desire agree to let me die?
When will thy heart relent?

Puttenham states that figures of repetition, including anaphora,

[do] much alter and affect the eare and also the mynde of the hearer, and therefore [are] counted a very braue figure both with poets and Rhetoricians.⁹⁵

Consequently, the use of anaphora in the opening four lines helps to move the audience to pity during the initial presentation of both components of oictros.

In the same manner, the components of oictros in another ayre, "O Thred of life," are emphasized by the application of identical figures to each element. In this ayre, the persona's passion and the offence of the beloved are both enhanced by the same three figures: erotema, ecphonesis, and anaphora. The first figure listed, erotema, initially accompanies the disclosure of the persona's passion as sorrow (the first element of oictros). Here, the persona rhetorically questions the pleasure he will receive from his death:⁹⁶

⁹⁵Puttenham, p. 165. See also Wilson, p. 398.

⁹⁶The rhetorical questions in these lines are introduced by the interrogative adverb, "how". In addition, the sentence structure of the clauses which follow the adverb (interrogative adverb - verb - subject) clearly indicate the presence of

O Thred of life when thou art spe[n]t how are my
 sorrowes eased.
 O vaile of flesh when thou art rent how shal my soule
 be pleased: (ll. 1-2)

This figure also accompanies the presentation of the beloved's offence (the second element of oictros) in the following four lines, where the persona employs an unanswered question to challenge his trepidation towards death even though he has endured deception at the hands of his beloved:

O earth why tremblest thou at death
 That did recieue both heate and breathe
 By bargain of a second birth,
 That done again to be cold earth, (ll. 3-6)

Because the figure serves to confirm a matter,⁹⁷ its use in these lines establishes the peace which the persona will feel following his death and affirms his desire to die because of the beloved's dishonesty.

Similarly, ecphonesis strengthens the initial presentation of both components of oictros in "O Thred of life." This figure occurs in conjunction with the disclosure of the persona's passion at the opening of the poem and is evident through the use of the expletive "O":

O Thred of life when thou art spe[n]t how are my
 sorrowes eased.

questions.

⁹⁷Puttenham, p. 176; Peacham the Elder, p. 77; Hoskyns, p. 146.

O vaile of flesh when thou art rent how shal my soule
be pleased: (ll. 1-2)

It also accompanies the initial presentation of the beloved's offence in the next line, where the expletive "O" is reiterated (l. 3): "O earth why tremblest thou at death." These lines are enhanced further by anaphora, which results from the repetition of the expletive "O" at the beginning of each line.

A consideration of textual rhetorical figures in the ayres "That hart wherein all sorrowes doth abound," "To sigh and to be sad," "When will the fountaine of my Teares be drie?" and "O Thred of life" demonstrates that the poets of these texts either applied different figures to each component of oictros, or applied the same figures to both elements. By probing even deeper into the rhetorical structure of "To sigh and to be sad" and "To the[e] deafe Aspe," however, a third method of applying figures to a text is disclosed.

In "To sigh and to be sad," for instance, the figure metabasis [transitio] provides a transition between the presentation of each component of oictros. Peacham the Elder states that this figure occurs when "in a few wordes we shew what hath bene already sayd, and also what shall next be sayd."⁹⁸ The poet of this dittie uses metabasis to

⁹⁸Peacham the Elder, p. 136. See also Sherry, p. 56.

summarise the material that preceded it (ll. 1-4- material which outlines the persona's passion as sorrow through the words "men of this sort" [l. 5]) and to foreshadow the material that follows it (ll. 7-8- material which depicts the beloved's scorn with the words "are women's sports" [l. 6]):

To sigh and to bee sad,
 To weepe and wish to die
 Is it not to be madd
 If not hipocrisie,
 Men of this sort
 Are women's sports,
 Beauties alluring lookes rob wise men of their reason,
 That they speake not at all or speake out of season.
 (ll. 1-8)

Like the figure metabasis in "To sigh and to be sad," the figure ominatio provides a transition between the elements of oictros in "To the[e] deafe Aspe." According to Peacham the Elder, ominatio results

when we do shew & foretell what shall hereafter come to passe, which we gather from some likely signes, and in ill things we foretel it to the intent, that heede may be taken and the daunger avoided.⁹⁹

Preparation for the figure takes place in the first two lines, where the initial disclosure of the persona's passion occurs. These lines expose the prophetic nature of the ensuing lines through the words "heauie charme":

To the[e] deafe Aspe with dying voice,
 Sadly I sing this heauie charme, (ll. 1-2)

⁹⁹Peacham the Elder, p. 71.

The "charme" to which the persona refers is explained in the remaining lines of the first stanza, which incorporate the presentation of the beloved's offence. Ominatio arises in these lines because the persona predicts that should the beloved "reioice" at his unhappy fate, the dittie will torment her and make her life miserable:

To the[e] deafe Aspe with dying voice,
 Sadly I sing this heauie charme,
 That if thy heart doe ere reioice,
 And set at nought my greiuous harme,
 This verse writ with a dead mans arme,
 May haunt thy senselesse eyes and eares,
 Turne ioyes to Cares and hopes to feares. (ll. 1-7)

Ominatio therefore serves as bridge between the presentation of each element of oictros since the first element (the statement of the persona's passion) prepares the figure, and the second element (the disclosure of the beloved's offence) actually presents the figure.

Surprisingly, modern scholars have dismissed the lute songs of Robert Jones as "emotionally restrained"¹⁰⁰ and have relegated discussion of these works to the category of light songs, rather than to the category of passionate ayres.¹⁰¹ A contextual examination of the ditties used in

¹⁰⁰Brown, p. 730.

¹⁰¹See Elise Bickford Jorgens, The Well-Tun'd Word: Musical Interpretations of English Poetry 1597-1651 (Minneapolis: University of Minnesota, 1982), p. 126; Ian Spink, English Song: Dowland to Purcell (London: B.T. Batsford, 1974), p. 20.

Jones' ayres, however, negates these charges. Indeed, the expression of fervent emotion is fundamental to the poetic complaints which Jones has set, since every stage in the construction of these ditties is exclusively concerned with the illustration of a single passion: sorrow. Through the use of universal words or direct statements and also through the manipulation of oictros, sorrow is presented as the topos of these complaints and thereby controls inventio, the initial stage in the construction of a poem. The expression of sorrow also dominates dispositio, the second stage in the construction of a poem, since in these texts this stage pertains solely to the introduction and arrangement of the two elements of oictros - the statement of the persona's passion as sorrow and the disclosure of the beloved's offence as scorn. Finally, the portrayal of sorrow regulates elocutio, the third stage in the construction of a ditty, since rhetorical figures in these works serve only to enhance the definition of sorrow as a topos by intensifying the elements of oictros. Only when the conventions which govern the definition of Renaissance passion are comprehended can we hope to recognise the emotional intensity of the poetry Jones has chosen to set. Moreover, such an understanding is essential in order to discern Jones' compositional approach to these texts. As the following chapter will reveal, Jones' settings aid in the recognition

of sorrow as the topos of these ditties by carefully distinguishing the elements of oictros and the figures by which they are amplified with appropriate musical punctuation.

CHAPTER 2

DISTINCTIONES

In England, the late sixteenth century saw the division of rhetoric into two parts.¹⁰² Elocution, the first part of rhetoric, involved the "garnishing of speech" with tropes and figures, and pronunciation, the second part of rhetoric, concerned the "garnishing of manner of vtterance" with proper delivery.¹⁰³ Both parts of rhetoric were essential to the education of children, who were instructed to

observe not only euery trope, euery figure, as well of words as of sentences; but also the

¹⁰²Until the late-sixteenth century, traditional rhetoric in England incorporated five operations, which are described by both Cicero and Aristotle: invention (*inventio*), arrangement (*dispositio*), ornamentation (*elocutio*), memorization (*memoria*), and delivery (*pronunciatio*). (Wilbur Samuel Howell, *Logic and Rhetoric in England, 1500-1700* [New York: Russell & Russell, 1961], pp. 7, 64-127). With the translations of the writings of Pierre de Ramée and Omar Talon in 1574, however, this view of rhetoric is amended. According to Ramée, the first two operations listed, invention and arrangement, are part of the art of logic, while the last three, ornamentation, memorization and delivery, which constitute two parts, style (ornamentation) and pronunciation (memorization and delivery), are part of the art of rhetoric. (Howell, pp. 127, 134-137; See also Sonnino, pp. 1-12; T.W. Baldwin, *William Shakespeare's Small Latin & Lesse Greeke*, vol. II [Urbana: University of Illinois Press, 1944], pp. 1-31; Rosamund Tuve, *Elizabethan and Metaphysical Imagery* [Chicago: University of Chicago Press, 1968], pp. 281-330).

¹⁰³Fenner, p. 168.

Rhetoricall pronounciation and gesture fit for
euery word, sentence, and affection.¹⁰⁴

Renaissance treatises, however, declare pronounciation, the
second part of rhetoric, as the most important:

Demosthenes therefore, that famouse oratour beyng
asked what was the chiefest point in al oratorie,
gave the chiefe and onely praise to Pronounciation,
being demaunded, what was the second, and the
thirde he stil made answere, Pronounciation, and
would make none other aunswere, till they lefte
askyng, declaryng hereby that Arte without utter-
ance can doo nothyng, utterance without Arte can
doo right muche.¹⁰⁵

Indeed, correct pronounciation represents "the very life and
soul of Rhetoricke."¹⁰⁶

Of especial importance to pronounciation is the observ-
ance of distinctiones, the points of punctuation. In fact,
because of their ability to effect "meete pausyng" in an

¹⁰⁴William Kempe, The Education of Children in Learning
(London, 1588) in Four Tudor Books on Education (Gainsville:
Scholar's Facsimiles and Reprints, 1966), p. 233.

¹⁰⁵Wilson, p. 245. The Classical authors were greatly
revered during the sixteenth and seventeenth centuries. Robert
Hood Bowers, in his introduction to the facsimilie reprint of
the above noted source (Gainsville: Scholar's Facsimiles and
Reprints, 1962), p. vii, for example, acknowledges that the
average sixteenth century English library contained more books
printed in Latin than in the vernacular. In fact, the esteem
for Classical authorities was so great at this time that the
definitions contained in Thomas Elyot's English dictionary,
The Bankette of Sapience (London, 1534) are all drawn from
Classical sources. For more on the importance of the Classi-
cal authors in education, see n. 21.

¹⁰⁶Michel Lefaucher, An Essay upon the Actions of the
Orator (London, ?1680), f. A9v.

oration,¹⁰⁷ the accurate delivery of each distinctio allows "the [orator's] breath [to be] relieued, the meaning conceiued, the eye directed, the eare delited and all the senses satisfied."¹⁰⁸ According to Charles Butler, there are two types of distinctiones: the simple primary points, which include the comma, colon, and period,¹⁰⁹ and the mixed primary points, such as the question mark or exclamation, which always embody a simple primary point, either expressed or understood.¹¹⁰

Renaissance grammar treatises maintain that the comma requires the shortest pause of all the distinctiones. Specifically, Francis Clement notes that a comma, or "underpause"

is a point of the shortest rest in reading, so hearing the voyce at the stay of silence, that y [the] sentence may appeare to remaine unfinished.¹¹¹

This definition of the comma continues well into the seventeenth century. Charles Butler, for example, also admits that the pause provided by a comma indicates the incomplete-

¹⁰⁷Wilson, 245.

¹⁰⁸Francis Clement, The Petie Schole (London, 1587), pp. 24-25.

¹⁰⁹Charles Butler, The English Grammar (London, 1633), p. 50.

¹¹⁰Butler, p. 60.

¹¹¹Clements, p. 25.

ness of a sentence, since it represents a "point of mor' imperfect sens."¹¹² Butler's words are echoed by Ralph Robinson, who declares that a comma, or "subdistinction," is "a note of silence or rather a place of breathing, ... [through which] the sence still remaining, is so suspended."¹¹³

The colon represents the next longest of the simple distinctiones. Butler defines this distinctio as "a point of perfect sens' [sic], but not of perfect sentence,"¹¹⁴ meaning that the material contained within the colon makes complete sense, but does not represent a complete thought. Francis Clements observes that colons, in addition to marking imperfect sentences, cause sentences to be "divided in halfe, not by the number of wordes, but by the weight of the iudgement."¹¹⁵ According to Thomas Granger, this sort of division in a sentence "[absolves] a more perfect sence whereby a sentence is distinguished according to the principall parts."¹¹⁶

¹¹²Butler, p. 51.

¹¹³Robinson, p. 5.

¹¹⁴Butler, p. 50.

¹¹⁵Clement, p. 26.

¹¹⁶Thomas Granger, Syntagma Grammaticum (London, 1616), f. D3v.

The longest of the simple distinctiones is the period. Butler defines a period as "a point of perfect sense and perfect sentence,"¹¹⁷ since the sentence preceding it makes complete sense and embodies a complete thought. The placement of a period in a sentence is outlined by Clement, who states that the period, or perfect pause, "is set down in the line immediately after the last word, when the sentence is fully & perfectly finished."¹¹⁸ This distinctio facilitates comprehension because its pause allows "the hearer [to] revolve in the minde the summe of the whole period."¹¹⁹

While the pauses for each of the simple primary points are different in length, both Clement and Butler suggest that those of the question mark and exclamation point, two mixed primary points, are equal in length.¹²⁰ Clement labels these points as interrogatio [question mark] and admiratio [exclamation point], respectively, and states that they

are ech [sic] absolute, entire and perfect sentences of them selues, whereof they haue both

¹¹⁷Butler, p. 50.

¹¹⁸Clement, p. 25.

¹¹⁹Granger, f. D4.

¹²⁰Robinson provides descriptions of these mixed primary points without discussing their functions (p. 5). The same occurs in Granger's treatise (f. D4).

the full point in common with the perfect pause, onely the point there aboue shewing the difference.¹²¹

Similarly, Charles Butler agrees that like the period, the erotesis [question mark] and the ecphonesis [exclamation point] each signify both perfect sense and sentence because "the simple point included in *Erotesis* and *Ecphonesis*, is commonly period: and therefore they ber' his body."¹²² Butler qualifies this statement further, recognizing that there is "a difference, [though] soomtim' they impli' a point of less forc' ," such as a colon or comma, but this depends on the context in which they are employed.¹²³

Correct pronunciation, however, relies only in part upon an orator's observance of the pauses for each textual distinctio. Indeed, both rhetoricians and musicians agree that an understanding of music also is essential for the procurement of good pronunciation. The rhetorician Thomas Wilson, for example, declares that both "singyng plaine song, & counterfeityng those that do speake distinctly, help muche to haue a good deliuerance."¹²⁴ Similarly, the composer William Byrd acknowledges that singing "is the best

¹²¹Clements, p. 27.

¹²²Butler, p. 60.

¹²³Butler, p. 60.

¹²⁴Wilson, p. 245.

meanes to procure perfect pronounciation, and to make a good orator."¹²⁵ Moreover, musicians observe an additional link between music and pronounciation in the area of distinctiones. In fact, during the sixteenth and seventeenth centuries, several authors discuss a specific parallel between the punctuation points of textual distinctiones and the cadences of musical distinctiones. According to Ornithoparcus, for example, a musical distinctio, or cadence, has the same function in a dittie as a textual distinctio, since it is defined as "a little part of a song, in whose end is found either rest or perfection."¹²⁶ Charles Butler also discusses the link between musical and textual distinctiones:

As de Ditti is distinguished wit Points
[Period, colon, semicolon, and comma;]
so is de Harmoni, answering unto it, wit
[sic] Pauses and cadences.¹²⁷

In addition, he maintains that like textual distinctiones, musical distinctiones not only mark the ends of lines, but also suggest the relationship between successive lines in a

¹²⁵William Byrd, Preface to Psalms, Sonets, & Songs of Sadnes and Pietie (London: 1588), f. Alv.

¹²⁶Dowland, p. 84.

¹²⁷Charles Butler, The Principles of Musik (London, 1636), p. 97.

stanza, since cadences "in de Harmonie help not a little to the manifesting and understanding of the Dittie."¹²⁸

Specifically, the treatises recognise three types of musical distinctiones, or cadences, which have counterparts among the textual distinctiones: imperfect, secondary perfect, and primary perfect.¹²⁹ The imperfect cadence is equivalent to the textual comma.¹³⁰ In modal music, this type of cadence results when the bass forms "neider unison nor eigth" with the upper voice,¹³¹ but usually "cometh to the sixth" if descending to the cadence or "cometh to the tenth or third" if ascending to the cadence.¹³² Of all the musical distinctiones, this cadence requires the shortest pause, since it "doo'th signifi' very little rest eider of Harmoni or of Ditti."¹³³ Indeed, like commas, imperfect cadences "answer to points of imperfect sens,"¹³⁴ since

¹²⁸Butler, The Principles of Musik, p. 97.

¹²⁹Butler, The Principles of Musick, pp. 66-67, 82-83, 97; Thomas Morley, A Plaine and Easie Introduction to Practicall Musicke (London, 1587), ed. Alec Harmon (New York: Norton, 1966), pp. 217, 223, 228, 243, 292.

¹³⁰Butler, The Principles of Musik, p. 97.

¹³¹Butler, The Principles of Musik, p. 67.

¹³²Thomas Morley, p. 223.

¹³³Butler, The Principles of Musik, p. 67.

¹³⁴Butler, The Principles of Musick, p. 97.

they are "devised to shun a final end and go on with some other purpose."¹³⁵

The secondary perfect cadence is analogous to the textual colon.¹³⁶ Its lowest note consists of the "Fift," the "Fowrt," or the "Third" of the mode.¹³⁷ Moreover, the highest and lowest sounding voices of this cadence must form the interval of an octave or unison.¹³⁸ Since it is equivalent to the textual colon, this cadence requires a longer pause than that of the imperfect cadence and represents a point of "perfect sens', but not of perfect sentence" in a dittie.¹³⁹

Primary perfect cadences "answer fitly to Periods ending de Ditti; or soom principal part' of it."¹⁴⁰ As in the secondary perfect cadence, the highest-sounding voice of this cadence "must bee eider an Eigt or an Unison to de Bas'."¹⁴¹ It differs from the secondary perfect cadence, however, since its lowest-sounding voice must close on the

¹³⁵Morley, p. 223.

¹³⁶Butler, The Principles of Musik, p. 97.

¹³⁷Butler, The Principles of Musik, p. 83.

¹³⁸Butler, The Principles of Musik, p. 83.

¹³⁹Butler, The English Grammar, p. 50.

¹⁴⁰Butler, The Principles of Musik, p. 97.

¹⁴¹Butler, The Principles of Musik, p. 66.

final of the mode.¹⁴² Because it is the musical counterpart of the textual period, it consequently requires the longest pause of all the musical distinctiones.¹⁴³ In fact, this cadence should not be used "till the full sense of the words be perfect."¹⁴⁴

Interestingly, Renaissance composers also discuss the link between music and pronunciation. In the preface to his First Book of Songs or Ayres, Robert Jones, for example, acknowledges the connection between speech and song: "Euer since I have practised speaking, I have practised singing."¹⁴⁵ Moreover, his passionate ayres provide superb illustrations of the manner in which musical distinctiones clarify the meaning of a dittie. Analysis of just two of his ayres, "That hart wherein all sorrowes doth abound" and "O Thred of life," demonstrates that musical distinctiones facilitate comprehensibility by separating the elements of oictros from the other material of the first stanzas in each dittie.¹⁴⁶

¹⁴²Butler, The Principles of Musik, p. 82.

¹⁴³Butler, The English Grammar, p. 53.

¹⁴⁴Morley, p. 292.

¹⁴⁵Jones, The First Book of Songs or Ayres, f. A2.

¹⁴⁶Oictros, which depicts the topos of sorrow has two elements. First, the persona must admit sorrow as his passion, and second, there must be a reason for his sorrow. In the ditties of these two passionate ayres, the persona's

In "That hart wherein all sorrowes doth abound," a secondary perfect cadence distinguishes the combination of the persona's passion (ll. 1-2) and the beloved's offence (ll. 3-4) from the rest of the opening stanza (ll. 5-7). The mode of this ayre is aeolian,¹⁴⁷ owing to the presence in the lowest sounding voice of the lute part of the species of fifth, A-e (mm. 1-2), an ambitus of A-a, and a final note of A.¹⁴⁸ Consequently, cadences in this ayre can occur on the notes A, E, C, and D.¹⁴⁹ Consideration of Ex. 1

sorrow arises from some offence, usually scorn or deception, which his beloved has committed against him. Please refer to chapter 1 for a more complete discussion of oictros and its elements.

¹⁴⁷In Dowland's translation of Ornithoparcus' Micrologus, only four authentic and plagal modes are listed: dorian/hypodorian, phrygian/hypo-phrygian, lydian/hypolydian, and mixolydian/hypomixolydian (p. 10). Butler, however, recognizes six authentic and plagal modes through the addition of the authentic and plagal forms of the aeolian and ionian modes (p. 2). Although Butler's treatise appeared thirty six years after the ayre "That hart wherein all sorrowes" was published, I have elected to name the mode of this ayre aeolian.

¹⁴⁸This method of modal classification is outlined by Ornithoparcus. Specifically, he notes that in order to identify a mode, one must consider the species of fifth at the beginning of a piece, the ambitus, or range of the voices in the middle, and the final note at the end. (Dowland, p. 13).

¹⁴⁹Butler, The Principles of Musik, pp. 82-83. This is based on Butler's observation that cadences can occur on the final, the fifth, the fourth, and the third of a mode. This concept of the normal cadence notes within a mode continued well into the seventeenth century. Indeed, like Butler, John Playford, in An Introduction to the Skill of Musick (London, 1655), p. 29, also maintains that cadences can occur on the final, fifth and third of a mode.

reveals the presence of a secondary perfect cadence on E in m. 17 involving the singer's line and the lowest voice of the lute part.

Ex. 1. Jones, "That hart wherein all sorrowes doth abound," mm. 16-17.

voice

-live my pant-ing breath, O

lute

This type of cadence divides the material of the dittie "by weight of iudgement."¹⁵⁰ The first half of the "iudgement" incorporates lines 1-4, which present the elements of oictros and define the topos. The second half of the "iudgement" occurs after the cadence and incorporates the remaining lines of the dittie (ll. 5-7). These lines provide the motivation for the poem, for they demonstrate that the persona represents the conventional ghost of a poetic complaint¹⁵¹ who laments his fate and cautions the

¹⁵⁰Clement, p. 26.

¹⁵¹Abrahms, p. 253.

audience to "let [his] death suffice/ to make all young men wise" (ll. 6-7).

Similarly, in "O Thred of life," musical distinctiones separate the lines which create oictros from the remainder of the first stanza. In this case, several primary perfect cadences achieve the necessary divisions. The mode of the ayre is transposed dorian, owing to the inclusion of one flat in the key signature, the presentation of the species of fifth, G-d, in m. 1 of the bass voice of the lute part, and the use of G and g' as the final notes for the lute and vocal parts, respectively.¹⁵² In order to produce a primary perfect cadence in this mode, therefore, both the vocal part and the bass of the lute part must cadence on the final, G. These criteria are met at three points in the ayre: m. 17, m. 28, and m. 37 (see exs. 2-4).

¹⁵²Ornithoparcus observes that transpositions involve the "remouing of a Song or key [i.e., note] from his proper place" (Dowland, p. 26). Hence, the use of a key signature in the ayre coupled with the identification of the final as g' demonstrates that the dorian mode has been removed from "his proper place" of d-e-f-g-a-b-c to g-a- b-flat-c-d-e-f.

Ex. 2. Jones "O Thred of life," mm. 16-17.

voice

done a-again to be cold earth, Come

lute

Ex. 3. Jones, "O Thred of life," mm. 27-28.

voice

-lay be my de- cay

lute

Ex. 4. Jones, "O Thred of life," mm. 36-37.

voice

-well, farewell, farewell.

lute

Because these cadences are primary perfect, they effect both "perfect sens' and perfect sentenc' "¹⁵³ and signify the end of "soom principal part' of [the dittie]."¹⁵⁴ The first "principal part," which incorporates the initial presentation of both elements of oictros (ll. 1-6), is set off by the primary perfect cadence at m. 17. An elaboration of the persona's passion as sorrow (ll. 7-11) constitutes the next important section of the dittie and is closed by the cadence at m. 28. Finally, the concluding cadence at m. 38 signals both the end of the ayre and the end of the last

¹⁵³Butler, The English Grammar, p. 50.

¹⁵⁴Butler, The Principles of Musik, p. 97.

major section of the text, which produces further evidence of the beloved's offence (ll. 12-15).

While musical distinctiones in the ayres "That hart wherein all sorrowes doth abound" and "O Thred of life" enhance meaning by combining the elements of oictros and distinguishing them from the remainder of each opening stanza, two other ayres ("To sigh and to be sad" and "When will the fountaine of my Teares be drie") illustrate the use of musical distinctiones in order to differentiate the elements of oictros not only from the rest of the poem but also from each other.

In "To sigh and to be sad" separation of the persona's passion from the beloved's offence is provided by musical distinctiones in the form of primary perfect cadences. The mode of this ayre, transposed dorian, permits primary perfect cadences on the note G, which take place at three points (mm. 9, 10, and 18; see exs. 5-7).¹⁵⁵

¹⁵⁵In his edition of this ayre, Edmund Fellowes notes the presence of an error in the tablature on the last quarter note of m. 9. Fellowes recommends that the lutenist change the tablature letter *c* to a *b* on the third string to avoid the dissonance between b-natural and b-flat that would otherwise be produced. (Edmund Fellowes, "Preface to Jones's Second Book of Airs" The English School of Lutenist Song Writers 2nd ser. vol. 5 [London: Stainer and Bell, 1920].)

Ex. 5. Jones, "To sigh and to be sad," m. 9

voice

-po- cri- sie, men

lute

The musical notation for Example 5, measure 9, consists of three staves. The top staff is for the voice, the middle for the lute, and the bottom for the bass. The key signature has one flat (B-flat). The voice part has a melody of quarter notes: B-flat, A, G, F, E. The lute part has a melody of quarter notes: G, F, E, D, C. The bass part has a melody of quarter notes: G, F, E, D, C.

Ex. 6. Jones, "To sigh and to be sad," m. 10

voice

of this sort are womans sports,

lute

The musical notation for Example 6, measure 10, consists of three staves. The top staff is for the voice, the middle for the lute, and the bottom for the bass. The key signature has one flat (B-flat). The voice part has a melody of quarter notes: G, F, E, D, C, B-flat, A, G. The lute part has a melody of quarter notes: G, F, E, D, C, B-flat, A, G. The bass part has a melody of quarter notes: G, F, E, D, C, B-flat, A, G.

Ex. 7. Jones, "To sigh and to be sad," m. 18

voice

out of season.

lute

In keeping with their function, the primary perfect cadences in this ayre each correspond with the conclusion of "soom principal part of [the dittie]."¹⁵⁶ The initial cadence (m. 9) marks the end of the first "principal part," which illustrates the persona's passion as sorrow (ll. 1-4). The following section of text incorporates the transitional figure, metabasis, the completion of which is signalled by the second primary perfect cadence (m. 10). The last of these cadences (m. 18) closes both the ayre and the disclosure of the beloved's offence, the final section of the dittie (ll. 7-8).

In "When will the fountaine of my Teares be drie?" primary perfect cadences also separate the elements of oictros from each other. This ayre, written in the aeolian mode, contains three primary perfect cadences on the note A.

¹⁵⁶Butler, The Principles of Musik, p. 97.

Examination of exs. 8-10 reveals that these cadences occur in mm. 5, 10, and 20, between the voice part and the bass of the lute part.

Ex. 8. Jones, "When will the fountaine of my Teares be drie?" m.5.

voice

sighs be spent:

lute

Ex. 9. Jones, "When will the fountaine of my Teares be drie?" m.10.

voice

heart re- lent:

lute

Ex.10. Jones, "When will the fountaine of my Teares be drie?" m. 20.

voice

dis- con- tent.

lute

Each of these cadences corresponds to the completion of one section of the dittie. The first cadence (m. 5) incorporates the initial presentation of the persona's passion as sorrow (ll. 1-2). The completion of the next section of text, the disclosure of the beloved's offence (ll. 3-4), is signalled by the second primary perfect cadence (m. 10). And the last of these cadences (m. 20) marks both the end of the ayre and the end of the closing section of text, which provides additional remarks pertaining to the passion of the persona (ll. 5-8).

In addition to the extant rendering of musical distinctiones in Jones' setting of this dittie, a rendering of textual distinctiones survives in the poetic miscellany A Poetical Rapsody.¹⁵⁷ The degree of comprehensibility

¹⁵⁷Francis Davison, A Poetical Rapsody (London, 1602), f. G11v.

effected by the application of distinctiones in each version, however, is strikingly different. In the 1602 version, for instance, interrogations mark the completion of each of the first four lines of the dittie. Because this distinctio indicates that the phrases to which it is applied "are ech absolute, entire and perfect sentences of themselues,"¹⁵⁸ the repetition of interrogations at the end of these lines suggests that the sense of each is perfect. Distinctiones in this version of the dittie, therefore, fail to denote any relationship between the lines which present the persona's passion (ll. 1-2) or between those which disclose the beloved's offence (ll. 3-4).¹⁵⁹

In contrast, Jones' rendering of musical distinctiones redresses the deficiencies in meaning which the distinctiones in the 1602 version produced. That is, in addition to separating the two elements of oictros from each other through the use of primary perfect cadences, Jones provides even greater clarification of meaning through the application of imperfect cadences between the primary per-

¹⁵⁸Clement, p. 27.

¹⁵⁹It can also be argued that the interrogations which close each of these lines in fact function as commas, in which case the punctuation still fails to denote the relationship between successive lines, suggesting instead that lines 1-4 lack "complete sense." Clearly, this is not the case, since lines 1-2 fully disclose the passion of the persona and lines 3-4 fully disclose the offence of the beloved.

fect cadences at mm. 3 and 8. The first imperfect cadence (m. 3) occurs where the bass voice of the lute part closes on the fifth of the mode and the interval of a third occurs between the lute and vocal parts. Moreover, this cadence corresponds to the end of the first line of text, a line which initially reveals the persona's passion as sorrow.

Ex. 11. Jones, "When will the fountaine of my Teares be drie?," mm. 2-3.

voice

of my teares be dry, when

lute

The next imperfect cadence (m. 8) again occurs where the bass of the lute part closes on the fifth of the mode and a third occurs between the lute and vocal parts. In addition, this cadence coincides with the end of the third line, the first of two lines which disclose the beloved's offence.

Ex. 12. Jones, "When will the fountaine of my Teares be drie?," mm. 7-8.

voice

-gree to let me dye, when

lute

Since an imperfect cadence denotes a "short member of a sentence"¹⁶⁰ and "imperfect sens,"¹⁶¹ the lines which precede the cadences at mm. 3 and 8 (ll. 1 and 3 respectively) depend upon the lines which follow them (ll. 2 and 4 respectively) for completion. Only through Jones' rendering of musical distinctiones, therefore, is the interdependence of lines 1-2 and the interdependence of lines 3-4 evident.

While meaning in an ayre can be enhanced through the use of musical distinctiones in order to separate the elements of oictros from the remaining material of a poem, meaning can also be enhanced by applying musical distinctiones to existing textual rhetorical figures, which in themselves "doth after a sort beautifie the sense and the

¹⁶⁰Granger, f. D3v.

¹⁶¹Butler, The Principles of Musik, p. 97.

Since secondary perfect cadences are equivalent to textual colons,¹⁶³ such a cadence at this point in the ayre demonstrates that "almost [as much] of the sentence remaineth as is already uttered."¹⁶⁴ What has been delivered up to the point of the cadence is the first line of text, which discloses half of the material required for the figure systrophe. The remaining half of the figure is presented in the following line. The secondary perfect cadence at m. 3 thus conveniently marks the division of the figure systrophe into two lines.

In the same manner, a secondary perfect cadence delimits the components of a single figure in "To the[e] deafe Aspe." The figure in question, ominatio, occurs when the orator foretells what will transpire from some evil cause. In this ayre, the mode, the plagal form of aeolian, allows secondary perfect cadences on the notes E, D, and C. Such a cadence, on E, occurs between the bass of the lute part and the vocal part in m. 11 and corresponds to the completion of the second line of text (see ex. 14).

¹⁶³Butler, The Principles of Musik, p. 97.

¹⁶⁴Robinson, p. 5.

Ex. 14. Jones, "To the[e] deafe Aspe," mm. 10-11.

The image shows a musical score for two parts: voice and lute. The voice part is on a single staff with a treble clef and a key signature of one flat. The lyrics are "hea- uie charme,". The lute part consists of two staves: a treble clef staff and a bass clef staff. The music is in a 16th-century style, with a secondary perfect cadence at the end of measure 11.

Since this cadence is the musical counterpart of the textual colon, it serves to "[absolve] a more perfect sence whereby a sentence [or an ayre] is distinguished according to the principall parts."¹⁶⁵ Indeed, this musical distinctio divides the content of the opening stanza into two parts. The first part consists of ll. 1-2, which prepare the figure ominatio, and the second part incorporates the remaining lines of the first stanza (ll. 3-7), which constitute the figure itself. The secondary perfect cadence at m. 11 thus facilitates the recognition of the figure ominatio by separating the preparation of the figure from the substance of the figure.

Secondary perfect cadences also are used to reinforce textual rhetorical artifice in yet another ayre, "O Thred of

¹⁶⁵Granger, f. D3v.

life." In contrast to their use in "To sigh and to be sad" and "To the[e] deafe Aspe," however, secondary perfect cadences in "O Thred of life" do not demonstrate the relationship between successive lines which constitute a single figure, but serve instead to separate consecutive repetitions of the same figure in several lines. Secondary perfect cadences are present in mm. 4, 8 and 11. In mm. 4 and 8, both the lowest sounding voice of the lute part and the singer close on the third of the mode, and in m. 11, the bass of the lute part and the vocal part cadence on the fifth of the mode (see exs. 15-17).

Ex. 15. Jones, "O Thred of life," m. 4.

The musical score for Example 15 shows three measures of music. The top staff is labeled 'voice' and contains the lyrics 'ea-' and 'sed'. The middle staff is labeled 'lute' and contains the treble clef part. The bottom staff is the bass clef part of the lute. The music is in a minor mode, indicated by the key signature of one flat. The voice part consists of quarter notes: 'ea-' on the first measure and 'sed' on the second measure. The lute part consists of quarter notes in the treble and bass staves, with some beamed notes. The bass clef part of the lute part shows a cadence on the fifth of the mode in the final measure.

Ex. 16. Jones, "O Thred of life," m. 8.

voice

plea- sed:

lute

Ex. 17. Jones, "O Thred of life," mm. 10-11.

voice

trem- blest thou at death that did re-

lute

These cadences correspond to the end of lines 1, 2, and 3 respectively, where, in each case, the interrogative figure erotema takes place.¹⁶⁶ Like colons, secondary perfect cadences demonstrate that the material which precedes them

¹⁶⁶Erotema occurs when the persona asks a question but fails to provide an answer.

effects "perfect sens',"¹⁶⁷ and divides a dittie in to its "principall parts."¹⁶⁸ The cadences at mm. 4, 8, and 11 thus effectively separate the repetitions of erotema by confirming that each statement of the figure generates "perfect sense" and constitutes one "principall part" of the dittie.

In addition to Jones' application of musical punctuation to distinguish the components of existing textual rhetorical artifice, further study of "O Thred of life" and "To the[e] deafe Aspe" reveals that he also employs musical distinctiones to separate figures which he added to amplify each dittie. These additions usually take the form of figures of repetition. According to Peacham the Elder, such figures enhance meaning, because they add "greater vehemency."¹⁶⁹ Moreover, Puttenham notes that these figures are beneficial in persuasion, since they "[do] much alter and affect the eare and also the mynde of the hearer."¹⁷⁰

In "O Thred of life," textual repetition is evident in mm. 33-35, where Jones amplifies the words "minion of hell

¹⁶⁷Butler, The English Grammar, p. 50.

¹⁶⁸Granger, f. D3v.

¹⁶⁹Peacham the Elder, p. 59.

¹⁷⁰Puttenham, p. 165.

farewell" (ll. 14-15) through the figure epizeuxis (subjunctio). According to Peacham the Elder, epizeuxis involves repetition "for the greater vehemency, and nothing betwixt, and that with swifte pronounciation."¹⁷¹ The application of this figure to the phrase "minion of hell farewell" consequently intensifies the description of the beloved's evil nature. Moreover, Jones' addition of a musical distinctio, in the form of an imperfect cadence on D, enhances the amplification of meaning provided by epizeuxis. Because this cadence corresponds to the completion of the first statement of the phrase "minion of hell farewell," it aurally distinguishes the elements of epizeuxis by effecting "a note of silence, or rather a place of breathing"¹⁷² between each repetition (see ex. 18).

¹⁷¹Peacham the Elder, p. 59. See also Puttenham, p. 167; Hoskyns, p. 125; Fraunce, f. C5v; Wilson, p. 398.

¹⁷²Robinson, p. 5.

Ex. 18. Jones, "O Thred of life," mm. 33-34

The image shows a musical score for three parts: voice, lute (treble clef), and lute (bass clef). The voice part is on a single staff with lyrics: "minion of hell farewell, minion of". The lute part consists of two staves, one in treble clef and one in bass clef. The music is in a 7/8 time signature. The voice part has a melodic line with some grace notes. The lute part provides harmonic support with chords and single notes.

Similarly, an imperfect cadence separates the elements of epizeuxis in "To the[e] deafe Aspe." Indeed, the reiteration of the line "may haunt thy senselesse eyes and eares" (l. 6) effected by epizeuxis enhances meaning by emphasizing the consequences of the beloved's actions, consequences which are essential to the figure ominatio. Moreover, Jones further intensifies meaning by providing an imperfect cadence on E at m. 31, which effects "a litle pause"¹⁷³ between each reiteration of l. 6 (see ex. 19).

¹⁷³Granger, f. D3v.

Ex. 19 Jones, "To the[e] deafe Aspe," mm. 30-31.

The musical score for Example 19 consists of three staves. The top staff is for the voice, written in a treble clef with a key signature of one sharp (F#). The lyrics are "eyes and eares,". The middle staff is for the lute, written in a treble clef, showing chords for the first two measures. The bottom staff is a bass clef staff, likely representing a lute bass line, with a few notes in the first two measures.

My discussion of the ayres "That hart wherein all sorrowes doth abound," "To sigh and to be sad," "O Thred of life," "To the[e] deafe Aspe," and "When will the fountaine of me Teares be drie?" demonstrates that Robert Jones uses musical distinctiones in three ways. First, his musical distinctiones enhance the illustration of topos by separating the elements of oictros from the remaining material of each opening stanza. Second, musical distinctiones intensify the presentation of topos by separating the elements of oictros from each other. Third, Jones' musical distinctiones aid in the discernment of textual-rhetorical artifice by distinguishing the components of figures and by separating consecutive repetitions of figures. Without understanding the text-oriented nature of musical cadences during the early-seventeenth century, modern listeners,

accustomed as they are to cadences which behave functionally within the hierarchy of common practice harmony, might have difficulty in appreciating the subtleties of meaning which musical distinctiones contribute to Elizabethan ditties. The enhancement of meaning in the Elizabethan ayre, however, requires more than the manipulation of musical distinctiones. Indeed, the following chapter will demonstrate that Jones further amplifies the persuasiveness of the ditties under consideration through the implementation of effective musical rhetorical figures.

CHAPTER 3

ELOCUTIO

For centuries, scholars and philosophers have recognised a link between music and other arts. The ancient author Quintilian, for example, states that music is essential to the arts of poetry and oration:

I should like for the benefit of the uninstructed, those 'creatures of the heavier music', as the saying is, to remove all doubts of the value of music. They will at any rate admit that the poets should be read by our future orator. But can they read without some knowledge of music? Or if any of my critics be so blind as to have some doubts about other forms of poetry, can the lyric poets at any rate be read without such knowledge?¹⁷⁴

Quintilian's views remained unchallenged in the sixteenth and seventeenth centuries and were confirmed by authors such as Thomas Elyot, Roger Ascham, and Peacham the Younger. Specifically, Elyot states that music is fundamental to the education of children, who "shulde be trayned in [this art] before [they] come to thaige [*sic*] of seuen yeres."¹⁷⁵ In addition, according to Ascham, instruction in music lays the groundwork for later studies in grammar and other liberal arts:

¹⁷⁴Quintilian, I.x.28-29.

¹⁷⁵Elyot, f. 24.

Agayne how fit youth is made, by learning to sing, for grammar and other sciences, bothe we dayly do see, and Plutarch learnedly doth proue, and Plato wisely did alowe, which receyued no scholar in his schole, that has not learned his songe before.¹⁷⁶

A different sort of commentary is provided by Peacham the Younger, who labels music "a sister to Poetrie"¹⁷⁷ and observes that a musician must be able to "expound (as Rhetoricians) with proper and purest English, [or as] an Eloquent Latine or Greeke Author, unfold his inuention."¹⁷⁸ Even composers comment on the bond between music and other arts. In fact, Thomas Whythorne observes that music enhances the delivery of a poem, for it allows the dittie "[to] be the better heard, because that the music joined therewith [does] sometimes draw the mind of the hearer to be the more attentive to the song."¹⁷⁹ Moreover, the preface to William Byrd's Psalmes, sonets, & songs of sadnes and pietie is exclusively concerned with the presentation of "reasons

¹⁷⁶Roger Ascham, Toxophilvs, The Schoole of Shootinge (London, 1545), f. 11. According to Whythorne (p. 197), there are seven liberal arts, which are: grammar, logic, rhetoric, music, arithmetic, geometry, and astronomy.

¹⁷⁷Peacham the Younger, p. 96.

¹⁷⁸Peacham the Younger, p. 29.

¹⁷⁹Whythorne, p. 40.

briefly set downe by the author to perswade euery one to learne to sing."¹⁸⁰

The close relationship between music, poetry and oration is evident in the equivalent goals of these arts, goals which strive to persuade and move the affections of an audience. In the words of Quintilian: "Give me the knowledge of the principles of music, which have the power to excite or assauge the emotions of mankind."¹⁸¹ Furthermore, Ascham maintains that persuasion of any kind is impossible without the knowledge of music:

.ii. [two] degrees of menne, which haue the highest offices under the king in all this realme, shal greatly lacke the use of Singinge, preachers and lawiers, bycause they shal not without this, be able to rule their brestes, for euery purpose.¹⁸²

Peacham the Younger also confirms the ability of music to persuade: "Yea, in my opinion no Rhetoricke more perswadeth or hath greater power over the mind...[than] Musicke."¹⁸³

Nevertheless, like poetry and oration, music depends on the application of elocutio and rhetorical figures to effect

¹⁸⁰Byrd, f. Alv. Specifically, Byrd acknowledges that singing improves one's personal health, aids in achieving correct pronunciation, and is indispensable to oration.

¹⁸¹Quintilian, 1.x.31.

¹⁸²Ascham, f. 11v.

¹⁸³Peacham the Younger, p. 103.

persuasion.¹⁸⁴ Indeed, several English Renaissance authors observe a clear link between textual and musical

¹⁸⁴Elocutio refers to the third stage in the construction of a poem or an oration. (Quintilian, III.iii.1) According to Quintilian (VIII.i.1-2), this stage enhances persuasion, since it involves "individual words and groups of words,...[which are] adorned with suitable figures." In addition, Dudley Fenner (p. 173) notes that the figures themselves are able to persuade because they "beautifie the sense and the very meaning of a sentence" in a poem or an oration. While several English Renaissance treatises discuss a link between textual and musical figures, a complete treatment of musical-rhetorical figures is lacking in English sources, even though such discussions are prevalent in German sources of the same period. In fact, in seventeenth-century Germany, entire sections of musical treatises are devoted solely to the subject of musical-rhetorical artifice. This is evident, for example, in J. Burmeister, Musica poetica (Rostock, 1606) and J. Lippius, Synopsis musicae nova (Strasbourg, 1612). In contrast, during the same period in England references to musical figures are found mainly in non-musical sources. (Gregory Butler, "Music and Rhetoric in Seventeenth-Century English Sources," p. 53.) Nevertheless, modern scholarship has revealed that the application of musical-rhetorical figures to compositions was a common practice in England at this time. (See for example Toft, p. 190; Wells, p. 173.) The lack of contemporary commentary in the vernacular pertaining to musical rhetorical artifice is probably the result of the English predilection for foreign works and works in Latin or Greek. In fact, Robert Hood Bowers (pp. vii-viii) maintains that "books for scholars, such as textbooks of rhetoric and logic, were mainly written in Latin and produced at the great European publishing centres of Amsterdam, Paris, Basel, and Lyons." Moreover, English books faced stiff competition from the numerous foreign books "which continental dealers supplied to the English Market." In view of this, I have elected to base the definitions of the musical rhetorical figures which I have observed in Jones' works primarily on the translations of German definitions provided in Buelow, pp. 793-803. Wherever possible, however, I include definitions from the English sources.

figures.¹⁸⁵ Peacham the Elder, for example, compares the textual figure epizeuxis, "a repetition of the same word, or sound immediately without interposicion [sic] of any other,"¹⁸⁶ with the quaver in music.¹⁸⁷ Similarly, Peacham the Younger draws a direct parallel between textual-rhetorical figures and musical-rhetorical figures:

hath not Musicke her figures, the same which Rhetorique? What is a Reuert but her Antistrophe? her reports, but sweite Anaphora's? her counter-change of points, Antimetabole's? her passionate Aires but Prosopoea's? with infinite others of the same nature.¹⁸⁸

Moreover, the text-oriented character of English Renaissance music encourages the use of ornaments and figures to enhance the poetry. Thomas Morley, for instance, advises musicians to allow the ditties to guide their compositions:

¹⁸⁵These sources include the treatises by Charles Butler, Henry Peacham the Elder, John Hoskyns, and Francis Bacon. (Gregory Butler, "Music and Rhetoric in Seventeenth Century English Sources," pp. 53-64.)

¹⁸⁶Hoskyns, p. 125.

¹⁸⁷Peacham the Elder, p. 48. In addition to epizeuxis, Gregory Butler notes that Peacham links three other textual figures to musical techniques: symploche, traductio, and articulus. (Gregory Butler, "Music and Rhetoric in Early Seventeenth Century English Sources," pp. 54-56.)

¹⁸⁸Peacham the Younger, p. 103. Interpretation of this quotation is provided by Gregory Butler. In addition to complete discussions regarding the link between textual and musical figures in the works of Peacham the Elder and Peacham the Younger, Butler also discusses these links in treatises by John Hoskyns, Francis Bacon, and Charles Butler. (Gregory Butler "Music and Rhetoric in Early Seventeenth Century English Sources," pp. 53-63.)

It followeth to shew you how to dispose your musicke according to the nature of the words which you are therein to expresse, as whatsoever matter it be which you haue in hand, such a kind of musicke must you frame to it.¹⁸⁹

Further, Charles Butler maintains that, when composing "the setter, ... must hav' a special car' dat de Not' agree to de natur' of the Dittie."¹⁹⁰ The composers themselves also acknowledge that their music is text-oriented. Indeed, in the preface to his First Book of Songs or Ayres, Robert Jones admits that his "chiefest care was to fit the Note to the Word."¹⁹¹ A consideration of musical-rhetorical figures in Jones' ayres reveals that his "notes" do in fact "fit" the words, because the sole purpose of musical figures in these compositions is to intensify the presentation of sorrow as a topos. In each of the ayres which I have chosen to discuss, Jones uses musical figures to reinforce topos in one of two ways: either musical figures are used structurally, completing the presentation of each element of oictros, or they are used emphatically, heightening the universal words which define oictros.

The setting of "To sigh and to be sad" demonstrates how musical rhetorical figures behave structurally. In this

¹⁸⁹Morley, p. 177.

¹⁹⁰Butler, The Principles of Musik, p. 95.

¹⁹¹Robert Jones, preface to The First Book of Songs or Ayres (London, 1600), f. A2.

ayre, homioptoton, the reiteration of a closing melody at the end of other sections,¹⁹² results from the restatement of the vocal melody in mm. 7-9 at the end of the ayre in mm. 16-18 (see exs. 1-2.)

Ex. 1. Jones, "To sigh and to be sad," mm. 7-9.

voice

madd if not hy- po- cri- sie, men

lute

o

¹⁹²Buelow, p. 795. Buelow's definition is drawn from A. Kircher, Musurgia universalis (Rome, 1650) and J.S. Schiebe, Der critische Musicus, 2d ed. (Leipzig, 1745).

Ex. 2. Jones, "To sigh and to be sad," mm. 16-18.

voice

all, or speake all out of season.

lute

The first statement of the melody (mm. 7-9) corresponds to the completion of the initial component of oictros, the statement of the persona's passion as sorrow (ll. 1-4), and the repetition of this melody (mm. 16-18) coincides with the end of the second component of oictros, the disclosure of the beloved's offence as scorn (ll. 7-8). Because both elements of oictros conclude with the same melody, they are separated aurally from the remaining lines of the first stanza, which embody the transitional device metabasis (ll. 5-6) and which are set to a different melody (see ex. 3.)

Ex. 3. Jones, "To sigh and to be sad," m. 10.

voice

of this sort are womans sports,

lute

Jones again uses homoiototon in "When will the fountaine of my Teares be drie" to complete each component of oictros. Here, the figure involves the repetition of similar cadential melodies at three points in the vocal part (m. 5, m. 10, and m. 20). Interestingly, the singer repeats the same rhythm (dotted minim - crochet - semibreve) and melody (b' - flat - a') in each of these measures (see exs. 4-6.)

Ex. 4. Jones, "When will the fountaine of my Teares be drie?," m. 5.

voice

sighs be spent:

lute

Ex. 5. Jones, "When will the fountaine of my Teares be drie?," m. 10.

voice

heart re- lent:

lute

Ex. 6. Jones, "When will the fountaine of my Teares be drie?," m. 20.

voice

dis- con- tent.

lute

The initial appearance of the closing figure in the vocal part (m. 5) corresponds to the completion of the first element of oictros (ll. 1-2), the repetition of the figure

(m. 10) marks the end of the second element of oictros (ll. 3-4), and the last reiteration of the cadential melody corresponds to the closing section of text, the persona's final petition for death (ll. 5-8).

While the structural figure homoiototon enhances the definition of sorrow as a topos in an ayre by aurally marking the completion of each component of oictros, the emphatic use of musical figures enhances the definition of sorrow as a topos by accentuating the direct statements or universal words which define oictros. The latter use of musical figures is evident in four of the ayres which I have chosen to discuss: "That hart wherein all sorrowes doth abound," "O Thred of life," "To the[e] deafe Aspe," and "When will the fountaine of my Teares be drie?" In the first of these ayres, two figures, synonymia and catabasis, intensify the setting of the universal word "death" (l. 6), which defines the first element of oictros through its implication of sorrowing.¹⁹³ According to George Buelow, synonymia involves the reiteration of a melody in the same part using different notes.¹⁹⁴ It is evident in the vocal part where the melody of mm. 19-20 is transposed up a major third at mm. 20-21 (see ex. 7.) The universal word "death"


¹⁹³Wright, p. 136; Blundeville, f. E3v.

¹⁹⁴Buelow, p. 796. This definition is drawn from J.G. Walther, Musicalisches Lexicon (Leipzig, 1732).

is amplified further by catabasis, a figure which involves the application of a descending melody to words which suggest lowness or descent.¹⁹⁵ Its use is common in late-sixteenth and early-seventeenth century English music.¹⁹⁶

This figure accompanies both statements of the word "death" (l. 6) and is evident in the vocal part where the melody falls a minor sixth, first from c'' to e' and then from e' to g-sharp' (see ex. 7.)

Ex. 7. Jones, "That hart wherein all sorrowes doth abound," mm. 19-20 (vocal part only).

voice 
 -spise but let wy death suffice, but let wy death suffice, to

¹⁹⁵Buelow, p. 798. Buelow's sources for this definition are Kircher and Walther. The opposite of catabasis is anabasis, which occurs when words which suggest rising or height are set to an ascending melody.

¹⁹⁶Thomas Morley (p. 178), for example, recommends that "you must haue a care that when your matter signifieth ascending, high heauen, and such, you must make your musicke ascend: and by the contrarie where your dittie speaketh of descent, lowness, depth, hell, and others such, you must make your musicke descend." In addition, Charles Butler (The Principles of Musik, p. 96.) states that the words of a dittie "ar to bee fitted with Not's agreeable:... dos' [words] dat signifie height and ascending, with high not's; and depth or descending with low [notes]."

Similarly, Jones uses musical-rhetorical figures to amplify the words which define the second element of oictros. Specifically, three figures heighten the direct statement of the beloved's offence as "scorning" (l. 4): repetitio, the restatement of a melodic idea in various parts using different notes,¹⁹⁷ climax, the reiteration of a melody in the same part a second higher,¹⁹⁸ and variatio, the use of vocal ornamentation to emphasize the text.¹⁹⁹ In each case, the figures apply different techniques to the same rhythmic motif (minim - dotted crochet - quaver - quaver - quaver - quaver - quaver - quaver). Repetitio results when Jones subjects this motif to seven repetitions which alternate between the lowest-sounding voice of the lute part, the highest-sounding voice of the lute part, and the singer (see ex. 8.)²⁰⁰ In the vocal part, the figure climax provides additional amplification of the word "scorning." Indeed, the singer has two statements of the above motif, the first

¹⁹⁷Buelow, p. 795. This definition is drawn from Kircher and J. Nucius, Musices practicae (Neisse, 1613).

¹⁹⁸Buelow, p. 795. See Nucius, Burmeister and Walther.

¹⁹⁹Buelow, p. 798. See Walther.

²⁰⁰Edmund Fellowes observes an error in the lute tablature at the beginning of m. 13. He states that the tablature letter a on the third string should be a on the fourth string (Fellowes, "Preface to Jones's First Book of Airs" The English School of Lutenist Song Writers, 2nd ser., vol. 4 [London: Stainer and Bell, 1920].)

beginning on the note a' (mm. 12-13) and the next raised by a second to commence on the note b' (mm. 14-15 - see ex. 8.) Variatio intensifies the beloved's offence even further by using the rhythmic motif to embellish the word "scorning" at mm. 12 and 14 (see ex. 8.)²⁰¹

Ex. 8. Jones, "That hart wherein all sorrowes doth abound," mm. 12-15.

The image displays a musical score for a voice and lute. It consists of two systems of music. The first system shows the vocal line and two staves of lute accompaniment. The lyrics are: "that scorning wisht,". The second system continues the vocal line and lute accompaniment. The lyrics are: "that scorning wisht, that scorning wisht t'out-". The lute part features a rhythmic motif of eighth notes, which is used to embellish the word "scorning" in both systems.

²⁰¹Any musical embellishment is significant in this music, since the settings of Elizabethan lute-songs are predominately syllabic. (Elise Bickford Jorgens, The Well Tun'd Word [Minneapolis: University of Minnesota Press, 1987], p. 79.)

Musical-rhetorical figures also enhance the elements of oictros in "When will the fountaine of my Teares be drie?" Indeed, Jones amplifies the first element of oictros (ll. 7-8) with two figures, polyptoton and climax. German sources define polyptoton as the reiteration of a melodic idea in different voices using the same notes.²⁰² It takes place at mm. 15-17 where the singer imitates the melodic ideas of the highest-sounding voice in the lute accompaniment. Moreover, it underscores the persona's final petition for death (see ex. 9.) In the same measures, climax takes place at three points. First, in the highest-sounding voice of the lute part, the melodic movement at m. 15 (g-sharp' to c'') is repeated a second higher at m. 16 (a' to d''). Second, the singer's melody at mm. 15-16 (g-sharp' to c'') is raised by a second at mm. 16-17 (a' to d''). Finally, the melodic movement of the lowest voice in the lute part at mm. 15-16 (c to f) appears a second higher at mm. 16-17 (d to g - see ex. 9.)

²⁰²Buelow, p. 796. See M.J. Vogt, Conclave thesauri magnae artis musicae (Prague, 1719).

Ex. 9. Jones, "When will the fountaine of my Teares be drie?" mm. 15-17.

voice

but stay, stay, stay, stay, stay, but

lute

Similarly, Jones uses musical-rhetorical figures to heighten the universal words which define the elements of oictros in another ayre, "O Thred of life." Musical enhancement of the persona's passion as sorrow, for example, results from the application of three figures, namely polyptoton, synonymia and articulus, to the universal word "death" (l. 7.) Polyptoton takes place at mm. 17-18, where the uppermost voice of the lute part reiterates the singer's rhythm (minim - semibreve) and melody (g' to g' - see ex. 10.) In these same measures, synonymia is evident in the vocal part, since the rhythm (minim - semibreve) at mm. 17-18 is repeated at mm. 18-19, and the melody (g' to g') of mm. 17-18 is raised by a perfect fourth in mm. 18-19 (see ex. 10.) Also incorporated in the vocal part at mm. 17-19 is the figure articulus. According to Henry Peacham the Elder, this figure separates one word from another in an

oration and "may be compared to a semibreve in Musicke."²⁰³ It is used in this ayre to distinguish reiterations of the word "death" (l. 7), each of which is set to a semibreve (see ex. 10.)

Ex. 10. Jones, "O Thred of life," mm. 17-20.

voice

earth, Come death Come death Come death deere midwife to my

lute

In the same ayre, additional amplification of the persona's passion as sorrow results from the application of the musical figures gradatio and repetitio to the lines

Make haste away
Lest thy delay
Bee my decay (ll. 9-11)²⁰⁴

²⁰³Peacham the Elder, The Garden of Eloquence, 2nd ed., p. 57.

²⁰⁴Since it is death whom the persona urges "to make haste," these lines define sorrow through their enhancement of the persona's wish to die.

Gradatio involves the sequential repetition of a melodic idea in the same part.²⁰⁵ It takes place in the vocal part, in the highest voice of the lute, and in the lowest voice of the lute, where the material at m. 24 is repeated in descending conjunct motion at m. 25 and m. 26 (see ex. 11.) In addition, repetitio results from the transposition in the vocal part of the material in the lowest voice of the lute part (see ex. 11.)

Ex. 11. Jones, "O Thred of life," mm. 24-26.

The musical score consists of three staves. The top staff is labeled 'voice' and contains a melodic line with lyrics: 'make hast away lest thy delay lest thy de-'. The middle staff is labeled 'lute' and contains a complex accompaniment with many beamed notes. The bottom staff is a bass line with a simple melodic pattern. The key signature has one flat (B-flat), and the time signature is common time (C).

The second element of oictros is similarly amplified with musical-rhetorical figures. Specifically, polyptoton, synonymia, and repetitio enhance the disclosure of the beloved's evil qualities:

²⁰⁵Buelow, p. 795. See Burmeister.

World of inanity
 Schoolhouse of vanity
 Minion of hell (ll. 12-14)

Polyptoton results from the reiteration of the melodic material found in the highest voice of the lute at m. 28 in the bass of the lute (mm. 28-29), the vocal part (m. 29), the upper voice of the lute (mm. 29-30), and the middle voice of the lute (m. 30 - see ex. 12.) Moreover, this figure provides further amplification of the beloved's evil qualities at mm. 30-32, where the melody of the vocal part is repeated in the middle voice of the lute part (see ex. 12.) Besides polyptoton, the vocal part in these measures incorporates synonymia, since the melodic idea of m. 29 is repeated up a third at mm. 30-31 (see ex. 12.) The disclosure of the beloved's evil characteristics is heightened further by yet another figure, repetitio. This figure occurs at mm. 30-31 where the material in the middle voice of the lute part is reiterated with different notes in the vocal part (see ex. 12).²⁰⁶

²⁰⁶In his edition of this ayre, Edmund Fellowes observes the existence of numerous errors in mm. 29-32. First, he states that the note f' in m. 29 of the voice part requires a sharp. Indeed, the addition of this sharp is essential for the figure polyptoton, since the corresponding f' in the treble accompaniment of m. 28 is sharpened. In addition, Fellowes notes the omission of the crotchet sign in the tablature of m. 30. Finally, Fellowes states that in m. 32, the sixth crotchet (tablature letter a on the sixth string) should be tablature letter a on the fifth string. In this way, a leap from the note g in m. 32 to B-flat in the following measure is avoided, and the descending conjunct motion,

Ex. 12. Jones, "O Thred of life," mm. 28-32

voice

-cay world of in- an-i- ty

lute

schoolhouse of vani- ty

In yet another ayre, "To the[e] deafe Aspe," musical rhetorical figures again enhance the universal words which define both elements of oictros. The universal word "dying" (l. 1), for example, which defines the statement of the

which is imitated in the voice part of the m. 33, is maintained.

persona's passion as sorrow is amplified through the application of two musical-rhetorical figures, parrhesia and variatio. Parrhesia, which involves a dissonance such as a false relation between parts,²⁰⁷ results from the juxtaposition of c-sharp in the bass of the lute part against c'-natural in the vocal part (see ex. 13.)²⁰⁸ Furthermore, in the vocal part of this same measure, the embellished setting of "dying" signals the presence of variatio (see ex. 13.)

Ex. 13. Jones, "To the[e] deafe Aspe," m. 4.

The image shows a musical score for a voice and lute. The voice part is on a treble clef staff with a key signature of one sharp (F#). The lyrics "dy- ing voice," are written below the notes. The lute part consists of two staves: a treble clef staff with tablature notes "p" and "p" below the final notes, and a bass clef staff. The music shows a dissonance between the vocal line and the lute's bass line.

²⁰⁷Buelow, p. 798. This definition is drawn from Kircher.

²⁰⁸Edmund Fellowes suggests that there is an error in m. 4 of the lute tablature. Specifically, he states that the tablature note a on the third string (beat 1, m. 4) should be omitted in order to avoid the dissonance which would result between this note (a-natural) and the g'-sharp of the vocal part. (Fellowes, "Preface to Jones's 'Gardin for Delights,'" The English School of Lutenist Song Writers, 2nd ser., vol. 15 [London: Stainer and Bell, 1920].) Nevertheless, this dissonance may not necessarily represent an error, but may demonstrate the figure cadentiae duriusculae, which results from the use of unusual dissonance before the final notes of a cadence. (Buelow, p. 797. See C. Bernhard, Tractatus compositionis augmentatus [MS].) Moreover, the use of stark dissonance in this measure would also aid in amplifying the universal word "dying."

In the same ayre, musical-rhetorical figures also enhance the presentation of the second component of oictros. Specifically, the figures polyptoton and climax intensify the line "may haunt thy senselesse eyes and eares" (l. 6), a line which employs the universal words "senselesse eyes and eares" to imply the beloved's indifference towards the persona. Polyptoton, the first of the figures to amplify this line, is evident at mm. 26-29 where both the melody (A - B - A - d) and rhythm (minim - minim - minim - minim) of the bass voice of the lute reappear two octaves higher in the vocal part, with a slight alteration of rhythm (see ex. 14.)

Ex. 14. Jones, "To the[e] deafe Aspe," mm. 26-29.

The image shows a musical score for voice and lute. The voice part is on a single staff with lyrics "may haunt thy sense- lesse". The lute part consists of two staves, treble and bass clef, showing a melody that mirrors the voice part's rhythm and pitch contour. The voice part has a minim rest, followed by a minim note, a minim note, a minim note, a minim note, and a minim note. The lute part has a minim note, a minim note, a minim note, a minim note, a minim note, and a minim note. The lute part also has a minim note, a minim note, a minim note, and a minim note. The lute part has a minim note, a minim note, a minim note, and a minim note. The lute part has a minim note, a minim note, a minim note, and a minim note.

The reiteration of l. 6 also incorporates polyptoton, which is evident at mm. 32-35 through the repetition in the vocal part of the material from the lowest voice of the lute part (see ex. 15.)

Ex. 15. Jones, "To the[e] deafe Aspe," mm. 32-35.

voice




may haunt thy sense-lesse

lute

Further amplification of this line results from the application of climax in the vocal part. Indeed, the melody and rhythm to which Jones sets the first statement of the line at mm. 27-31 is repeated up a second for the reiteration of the line at mm. 33-37 (see ex. 16-17.)

Ex. 16. Jones, "To the[e] deafe Aspe," mm. 27-31 (vocal part only).

voice



may haunt thy senselesse eyes and eares,

Ex. 17. Jones, "To the[e] deafe Aspe," mm. 33-37 (vocal part only).

voice

may haunt thy senselesse eyes and eares,

While sixteenth- and seventeenth-century English treatises attest to the persuasiveness of music, the passionate ayres of Robert Jones demonstrate how such persuasiveness is achieved. Indeed, my examination of musical-rhetorical figures in "That hart wherein all sorrowes doth abound," "To sigh and to be sad," "O Thred of life," "To the[e] deafe Aspe," and "When will the fountaine of my Teares be drie?" reveals that the primary aim of Jones' music is persuasion, since he employs musical figures solely for the amplification of sorrow as a topos. This is accomplished in one of two ways. The figures either behave structurally, by marking the completion of each element of oictros, or they behave emphatically, by intensifying the universal words which define the elements of oictros. Only by recognising the musical figures, therefore, can the modern listener fully appreciate the "power over the mind" which the early seventeenth-century ayre holds.

CONCLUSION

In Elizabethan and Jacobean England, a speaker's ability to persuade and to excite the passions of his audience was of particular importance. In fact, George Puttenham recognises that persuasion lies at the very heart of language itself:

vtterance also and language is giuen by nature to man for perswasion of others, and aide of themselues. ...For speech itself is artificiall and made by man and the more pleasing it is the more it peruaileth to such purpose as it is intended for.²⁰⁹

These remarks are seconded by Thomas Wilson, who declares:

Now an eloquent man beyng smally learned, can do much good in perswading, by shift of wordes and mete placynge of matter: than a greate learned clerke shalbe [sic] able with a great store of learnyng, wantyng wordes to set furth his meanyng.²¹⁰

The chief method of manipulating language in order to effect persuasion was through the precepts of rhetoric and oratory. Indeed, Richard Rainholde acknowledges that orators exist to persuade and "to drawe unto them the hartes of a multitude,

²⁰⁹Puttenham, p. 5.

²¹⁰Wilson, p. 324.

to plucke doune and excit affecciions and perturbacciions of people, to moue pitee and compassion."²¹¹ These precepts, however, extended beyond the orator's realm and in fact pervaded all aspects of Elizabethan life. In the first place, they dominated education, the primary objective of which lay in "instructyng diligently the childe in that pte [sic] of rhetoricke principally which concerneth persuation"²¹² so that English youth might "become as Great Men or as Good Speakers, as ever Greece or Rome yet produced."²¹³ In addition, the precepts of rhetoric and oratory were indispensable to both the lords and ladies of court, who were required to write and speak with the utmost eloquence.²¹⁴ Use of these principles was equally vital to the arts, since poets sought to "winne men by perswasion."²¹⁵ Moreover, through the application of these principles, the music of the day could "[move] a man to mirth and pleasure, and [affect] him to sorrow and sadness."²¹⁶ It is hardly surprising, therefore, that the ayres of Robert Jones strive to

²¹¹Richard Rainholde, The Foundacion of Rhetorike (London, 1563), f. Ajv.

²¹²Elyot, f. 36.

²¹³Lefaucher, f. A7v.

²¹⁴Puttenham, p. 132.

²¹⁵Wilson, p. 387.

²¹⁶Wright, p. 204.

persuade by evoking pity in "them that are lovers."²¹⁷

This aspect of Jones' music, however, involves more than the superficial mimicry of a fashionable trend. Indeed, Jones' desire to persuade through the arousal of pity is deliberate and dominates each stage in the construction of his passionate ayres.

First of all, the goal of persuasion through the arousal of pity is evident in Jones' choice of highly affective poetry. As this study has revealed, an examination of inventio demonstrates that all five of the poems under consideration are exclusively concerned with the passion sorrow as a topos. Moreover, in each of these ayres, sorrow as a topos is represented by the same figure, oictros, a figure specifically intended to move the audience to pity. The persuasiveness of oictros in these ayres is strengthened further by the application of only the most forceful rhetorical figures to its respective elements. Indeed, reference to the hierarchy of rhetorical figures which are listed in Appendix I reveals that the poets of these ditties selected figures exclusively from the two latter, more powerful categories, namely, sensible and sententious. The consistency with which these principles are applied to ditties from each of Jones' five books of ayres

²¹⁷Jones, preface to The Muses Garden for Delights, f. A1.

suggests nothing less than the composer's keen discernment of the sort of poetry which would capture his noble audience and would continue to win him "the kinde Applause wherewith [he has] beene rewarded...by such Gentlemen as can iudge, by the eare, & are not other mens Echoes."²¹⁸

The "applause" and popularity which Jones enjoyed during the seventeenth century resulted not only from his choice of intensely heart-rending texts, but also from his refinement of these texts through his musical settings. This is evident, for example, in his astute application of musical distinctiones. Indeed, Jones' cadences indicate much more than the completion of successive lines of text. In many of the ayres under consideration, cadences clarify the syntax of the ditties by separating the topos-defining elements of oictros from the remaining material of each poem. Moreover, Jones' application of different levels of cadences actually improves upon the inherent persuasiveness of these texts, since the weight and importance of each cadence aurally exemplifies the respective weight and importance of the material which preceded it. The uniformity with which these techniques take place in works from each of Jones' five books of ayres belies happenstance, establishing instead that the use of poignant, persuasive

²¹⁸Jones, Preface to Ultimum Vale, f. A1.

musical distictiones is clearly an inherent feature of Jones' compositional style.

Jones' enhancement of texts through his musical settings, however, extends beyond the use of effective distinctiones and infuses his melodies and accompaniments, which abound with musical rhetorical figures. Moreover, Jones' manipulation of musical rhetoric is both subtle and highly moving. Interestingly, this conflicts with the charges that Jones' music "avoided particularized expression, except of the most obvious kind."²¹⁹ His figures of repetition in fact transcend the reuse of clever musical ideas and serve a specific purpose in their intensification of passion through the emphasis of oictros. Similarly, Jones' employment of "word-painting" devices is neither "obvious" nor superfluous, since figures of this type are applied only to important, topos-defining words. In this way, Jones succeeds in amazing and delighting his audience with yet another stratum in an elaborate complex of logical and rhetorical artifice.

This examination of sorrow as a topos in the passionate ayres of Robert Jones not only determines the necessary criteria by which to gauge the effectiveness of the passionate ayre as a genre, but, more importantly, it confirms the

²¹⁹Brown, p. 703.

quality and emotional intensity of Jones' passionate ayres. In addition, this study calls into question modern derision and neglect of this composer and places Jones' music on a level more in line with the fame and renown which his works enjoyed during his lifetime. Indeed, only through this type of contextual approach is it possible to lift the misconceptions which have clouded serious consideration of this passionate Elizabethan composer and clear the way for future study and performance of his works.

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APPENDIX I

The following table divides the textual-rhetorical figures among the three levels of intensity (auricular [figures which appeal to the ear], sensible [figures which appeal to the mind] and sententious [figures which appeal to the ear and the mind]) which are explained in George Puttenham's treatise, The Arte of English Poesie (London, 1589). This source was chosen as the model for a hierarchy of figures, since it provides the clearest and most consistent definition of each level of rhetorical intensity. Rather than list individual figures in alphabetical order within each category, I have chosen to list the figures according to the order in which they are presented in Puttenham's treatise.²²⁰ The first column of this table collates all synonymous names for each individual figure, the second column lists the sources which describe each figure, and the third column presents the category under which each figure is placed in sources other than The Arte

²²⁰The order of figures within each of Puttenham's categories is not hierarchical. The figures are grouped instead according to their use. Thus, figures of repetition are grouped together, figures which involve a play on words are grouped together, etc. Unfortunately, Puttenham does not indicate these specific groupings in his treatise.

of English Poesie. Of especial importance to this study are the figures which have been highlighted with an asterisk, for these are the figures which occur in the poems under examination. This appendix thus aids in confirming the quality of the ditties set by Robert Jones, since the figures used in his chosen texts are among the most persuasive as they are either sensible or sententious.

<i>Auricular Figures</i>	<i>Sources</i>	<i>Level of Figure in Other Sources</i>
<i>Zeugma</i>	--Puttenham, p. 136 --Sherry, p. 29 --Peacham, ²²¹ pp. 30, 66	-- construction -- construction
<i>Prozeugma</i>	--Puttenham, p. 137 --Sherry, p. 29	-- construction
<i>Mezozeugma</i>	--Puttenham, p. 137 --Sherry, p. 29	-- construction
<i>Hypozeugma</i>	--Puttenham, p. 137 --Sherry, p. 29	-- construction
<i>Sillepsis</i>	--Puttenham, p. 137 --Sherry, p. 30 --Peacham, p. 31	-- construction -- construction
<i>Hypozeugxis</i>	--Puttenham, p. 138 --Peacham, p. 67	-- construction
<i>Aposiopesis</i> <i>Precisio</i> <i>Praecisio</i>	--Puttenham, p. 139 --Peacham, p. 29, --Fraunce, f. F6v --Lefaucher, p. 143 --Wilson, p. 359 --Fenner, p. 174	-- construction -- figure of sentence -- color of rhetoric -- figure of sentence

²²¹All references to "Peacham" are drawn from Henry Peacham the Elder, The Garden of Eloquence (London, 1577).

<i>Hiperbaton</i>	--Puttenham, p. 140 --Peacham, p. 36	-- construction
<i>Prolepsis</i> <i>Occupation</i>	--Puttenham, p.139 --Sherry, p. 28 --Peacham, p. 32	-- construction -- construction
<i>Parenthesis</i>	--Puttenham, p. 140 --Sherry, p. 31 --Peacham, p. 38 --Hoskyns, p. 158	-- construction -- construction -- illustration figure
<i>Parimion</i>	--Puttenham, p. 145	
<i>Asyndeton</i>	--Puttenham, p. 146 --Peacham, p. 45, 61	-- construction
<i>Polisyndeton</i>	--Puttenham, p. 146 --Peacham, p. 46, 61	-- construction
<i>Irmus</i>	--Puttenham, p. 146	
<i>Epitheton</i>	--Puttenham, p. 147 --Peacham, p. 47	-- construction
<i>Sensable Figures</i>	<i>Sources</i>	<i>Level of figures in other sources</i>
<i>Metaphora</i> <i>Translatio</i>	--Puttenham, p. 148 --Sherry, p. 40 --Peacham, p. 3-10 --Fraunce, f. Blv --Wilson, p. 345 --Hoskyns, p. 121 --Fenner, p. 170	-- trope -- trope of word -- trope -- trope -- varying figure -- trope
<i>Catachesis</i>	--Puttenham, p. 150 --Sherry, p. 41 --Peacham, p. 15 --Wilson, p. 349 --Hoskyns, p. 125	-- trope -- trope of word -- trope -- varying figure

<i>Metonimia</i>	--Puttenham, p. 151 --Sherry, p. 42 --Peacham, p. 11-12 --Fraunce, ff. A3-A5v --Wilson, p. 349 --Hoskyns, p. 124 --Fenner, p. 169	-- trope -- trope of word -- trope -- trope -- varying figure
<i>Antonomasia</i>	--Puttenham, p. 151 --Sherry, p. 44 --Peacham, p. 14 --Wilson, p. 351	-- trope -- trope of word -- trope
<i>Onomatopoeia</i>	--Puttenham, p. 151 --Peacham, p. 15 --Wilson, p. 347	-- trope of word -- trope
<i>Epitheton</i>	--Puttenham, p. 152	
<i>Metalepsis</i>	--Puttenham, p. 152 --Sherry, p. 41 --Peacham, p. 14 --Wilson, p. 350	-- trope -- trope of word -- trope
<i>Emphasis</i>	--Puttenham, p. 153 --Peacham, p. 49	-- trope
<i>Lipote Extenuatio</i>	--Puttenham, p. 153 --Sherry, p. 61 --Peacham, p. 50	-- 1st order figure -- construction
<i>Allegoria</i>	--Puttenham, p. 155 --Peacham, p. 16 --Hoskyns, p. 122 --Fenner, p. 168	-- trope of sentence -- varying figure -- trope
<i>Enigma</i>	--Puttenham, p. 157 --Sherry, p. 45 --Peacham, p. 17	-- trope -- trope of sentence
<i>Parimia</i>	--Puttenham, p. 157	
<i>Ironia</i>	--Puttenham, p. 157 --Sherry, p. 45 --Peacham, p. 19 --Fraunce, ff. A6v-A8 --Fenner, p. 1	-- trope -- trope of sentence -- trope -- trope

<i>Sarcasmus</i>	--Puttenham, p. 158 --Sherry, p. 46 --Peacham, p. 20	-- trope -- trope of sentence
<i>Hiperbole*</i> <i>Hyperbole*</i> <i>Dementiens*</i>	--Puttenham, p. 159 --Sherry, p. 70-71 --Peacham, p. 22 --Fraunce, ff. B3- B3v --Wilson, p. 365 --Hoskyns, p. 139	-- 1st order figure -- trope of sentence -- trope -- color of rhetoric
<i>Periphrasis</i> <i>Circumlocutio</i>	--Puttenham, p. 161 --Sherry, p. 44 --Peacham, pp. 48, 123 --Wilson, p. 351	-- trope -- construction -- trope
<i>Synecdoche*</i> <i>Subintellectio*</i>	--Puttenham, p. 162 --Sherry, p. 43 --Peacham, p. 13 --Fraunce, ff. B5- B7v --Wilson, p. 348 --Hoskyns, p. 124	-- trope -- trope of word -- trope -- trope -- varying figure
<i>Sententious Figures</i>	<i>Sources</i>	<i>Level of figures in other sources</i>
<i>Anaphora*</i> <i>Repetitio*</i>	--Puttenham, p. 165 --Peacham, p. 54 --Sherry, p. 47 --Fraunce, f. C8v --Lefaucher, p. 147 --Wilson, p. 398 --Fenner, p. 172	-- 1st order figure -- 1st order figure -- figure of word -- figure of sentence -- figure of word
<i>Antistrophe</i> <i>Conversio</i> <i>Epistrophe</i> <i>Inversio</i>	--Puttenham, p. 165 --Sherry, p. 47 --Peacham, p. 56 --Fraunce, f. D1v --Wilson, p. 400 --Hoskyns, p. 127 --Fenner, p. 172	-- 1st order figure -- 1st order figure -- figure of word -- figure of sentence -- varying figure -- figure of word

<i>Symploche*</i> <i>Complexio*</i>	--Puttenham, p. 166 --Sherry, p. 47 --Peacham, p. 56 --Fraunce, f. D2v --Wilson, p. 400 --Hoskyns, p. 127 --Fenner, p. 172	-- 1st order figure -- 1st order figure -- figure of word -- figure of sentence -- varying figure -- figure of word
<i>Anadiplosis</i> <i>Reduplicatio</i>	--Puttenham, p. 167 --Sherry, p. 48 --Peacham, p. 59 --Fraunce, f. C6v --Lefaucher, p. 146 --Hoskyns, p. 126 --Fenner, p. 172	-- 1st order figure -- 1st order figure -- figure of word -- varying figure -- figure of word
<i>Epanalepsis</i> <i>Resumptio</i>	--Puttenham, p. 167 --Peacham, p. 35, 58 --Fraunce, f. D3 --Hoskyns, p. 127 --Fenner, p. 172	-- 1st order figure -- figure word -- varying figure -- figure of repeat
<i>Epizuxesis*</i>	--Puttenham, p. 167 --Peacham, p. 59 --Fraunce, f. C5v --Lefaucher, p. 149 --Wilson, p. 398 --Hoskyns, p. 125	-- 1st order figure -- figure of word -- figure of sentence -- varying figure
<i>Ploche</i> <i>Copulatio</i> <i>Diacope</i>	--Puttenham, p. 168 --Peacham, p. 60	-- 1st order figure
<i>Prosonomasia</i>	--Puttenham, p. 170	
<i>Antipophora</i> <i>Rogatio</i> <i>Hypophora</i> <i>Subjectio</i>	--Puttenham, p. 170 --Peacham., p. 78 --Sherry, p. 53 --Wilson, p. 365	-- 2nd order figure -- 1st order figure -- color of rhetoric
<i>Syneciosis</i>	--Puttenham, p. 172	
<i>Atanacclasis</i>	--Puttenham, p. 173	

<i>Climax</i>	--Puttenham, p. 173 --Sherry, p. 58 --Peacham, 115	-- 1st order figure -- 3rd order figure
<i>Gradatio</i>	--Fraunce, f. C7v --Lefaucher, p. 142 --Wilson, p. 405 --Hoskyns, p. 126 --Fenner, p. 172	-- figure of word -- figure of sentence -- varying figure -- figure of word
<i>Antimetabole*</i> <i>Commutatio*</i> <i>Antanactasis*</i>	--Puttenham, p. 174 --Peacham, pp. 66, 121 --Hoskyns, p. 128	-- 3rd order figure -- varying figure
<i>Insultatio</i>	--Puttenham, p. 175	
<i>Antitheton*</i> <i>Antithesis*</i> <i>Contentio*</i> <i>Enantiosis*</i>	--Puttenham, p. 175 --Sherry, p. 56 --Wilson, pp. 396, 401 --Peacham., p. 148 --Lefaucher, p. 145 --Hoskyns, p. 151	-- 1st order figure -- figure of sentence -- 3rd order figure -- amplifying figure
<i>Interrogatio*</i> <i>Erotema*</i> <i>Erotesis*</i>	--Puttenham, p. 176 --Sherry, p. 52 --Peacham, p. 77 --Wilson, p. 367 --Hoskyns, p. 146	-- 1st order figure -- 2nd order figure -- color of rhetoric -- amplifying figure
<i>Ecphonesis*</i> <i>Exclamatio*</i>	--Puttenham, p. 177 --Peacham, p. 69 --Wilson, p. 407 --Hoskyns, p. 147 --Fenner, p. 173 --Sherry, p. 50 --Fraunce, ff. E5- F2v	-- 2nd order figure -- figure of sentence -- amplifying figure -- figure of sentence -- 1st order figure -- figure of sentence
<i>Brachiologa</i>	--Puttenham, p. 178 --Peacham, p. 142	-- 3rd order figure
<i>Parison</i>	--Puttenham, p. 178	
<i>Sinonimia</i> <i>Synonimia</i>	--Puttenham, p. 179 --Sherry, p. 49 --Peacham, p. 109 --Hoskyns, p. 138	-- 1st order figure -- 3rd order figure -- amplifying figure

<i>Metanoia</i>	--Puttenham, p. 179	
<i>Antenagoge</i>	--Puttenham, p. 180	
<i>Epithonema</i> <i>Acclamatio</i>	--Puttenham, p. 181 -- Peacham, p. 72 --Hoskyns, p. 148	-- 2nd order figure -- amplifying figure
<i>Auxesis</i> <i>Progressio</i> <i>Incrementum</i>	--Puttenham, p. 182 --Peacham, p. 93 --Wilson, p. 401 --Hoskyns, p. 140	-- 3rd order figure -- figure of sentence -- amplifying figure
<i>Meiosis</i>	--Puttenham, p. 183 --Peacham, p. 94 --Fenner, p.170	-- 3rd order figure -- trope
<i>Epanodis</i> <i>Regressio</i>	--Puttenham, p. 184 --Sherry, p. 48	-- 1st order figure
<i>Dialisis</i>	--Puttenham, p. 185 --Sherry, p. 55	-- 1st order figure
<i>Merismus</i>	--Puttenham, p. 185	
<i>Epimone</i>	--Puttenham, p. 188 --Lefaucher, p. 137	
<i>Paradoxon</i>	--Puttenham, p. 189 --Peacham, p. 82	-- 2nd order figure
<i>Aporia</i> <i>Doubting</i>	--Puttenham, p. 189 --Sherry, p. 54	-- 1st order figure
<i>Epitropis</i> <i>Permissio</i>	--Puttenham, p. 189 --Sherry, p. 55 --Peacham, p. 85	-- 1st order figure -- 2nd order figure
<i>Parisia</i> <i>Parrhesia</i>	--Puttenham, p. 190 --Peacham, p. 82 --Lefaucher, p. 140 --Wilson, p. 396	-- 2nd order figure -- color of rhetoric
<i>Anachinosis</i>	--Puttenham, p. 190	
<i>Paramologia</i>	--Puttenham, p. 190 --Peacham, p. 128	-- 3rd order figure
<i>Etiologia</i>	--Puttenham, p. 191	
<i>Dichologia</i>	--Puttenham, p. 192	

<i>Noema</i>	--Puttenham, p. 193 --Peacham, p. 149	-- 3rd order figure
<i>Orismus</i>	--Puttenham, p. 193	
<i>Procatalepsis</i>	--Puttenham, p. 194	
<i>Paralepsis</i>	--Puttenham, p. 194 --Sherry, p. 59 --Hoskyns, p. 144	-- 1st order figure -- amplifying figure
<i>Commoratio</i>	--Puttenham, p. 194 --Peacham, p. 141 --Wilson, p. 355	-- 3rd order figure -- color of rhetoric
<i>Metastasis</i>	--Puttenham, p. 194 --Peacham, p. 139	-- 3rd order figure
<i>Paracnasis</i>	--Puttenham, p. 195	
<i>Expeditio</i>	--Puttenham, p. 195 --Sherry, p. 54 --Peacham, p. 141	-- 1st order figure -- 3rd order figure
<i>Dialogismus</i>	--Puttenham, p. 196	
<i>Paradigma</i> <i>Parabole</i> <i>Exemplum</i>	--Puttenham, p. 205 --Peacham, p. 146 --Sherry, p. 90-91 --Wilson, p. 378	-- 3rd order figure -- 1st order figure -- color of rhetoric
<i>Gnome</i> <i>Sententia</i> <i>Indicatio</i>	--Puttenham, p. 197 --Peacham, p. 147	-- 3rd order figure
<i>Sinathrismus</i> <i>Congeris</i>	--Puttenham, p. 198 --Sherry, p. 50 --Peacham, pp. 113-115 --Hoskyns, pp. 138-39	-- 1st order figure -- 3rd order figure -- amplifying figure
<i>Apostrophe*</i> <i>Aversio*</i>	--Puttenham, p. 198 --Sherry, p. 60 --Peacham, p. 86, --Fraunce, ff. F7v-G1 --Hoskyns, p. 162 --Fenner, p. 174	-- 1st order figure -- 2nd order figure -- figure of sentence -- illustration figure -- figure of sentence

<i>Hypotyposis</i> <i>Demonstratio</i> <i>Representatio</i> <i>Apodixis</i>	--Puttenham, p. 199 --Peacham, p. 97 --Sherry, p. 66,69 --Wilson, p. 355	-- 3rd order figure -- 1st order figure -- color of rhetoric
<i>Prosopographia*</i> <i>Conformatio*</i>	--Puttenham, p. 199 --Peacham, p. 98	-- 3rd order figure
<i>Prosopopeia*</i>	--Puttenham, p. 200 --Sherry, p. 66-69 --Peacham, p. 99 --Fraunce, ff. G2- G5 --Lefaucher, p. 131 --Hoskyns, p. 162- 63 --Fenner, p. 174	-- 1st order figure -- 3rd order figure -- figure of sentence -- illustration figure -- figure of sentence
<i>Cronographia</i>	--Puttenham, p. 200 --Peacham, p. 104	-- 3rd order figure
<i>Topographia</i>	--Puttenham, p. 200 --Peacham, p. 103	-- 3rd order figure
<i>Pragmatographia</i>	--Puttenham, p. 200 --Peacham, p. 102	-- 3rd order figure
<i>Omosos</i>	--Puttenham, p. 201	
<i>Articulus*</i> <i>Asyndeton*</i>	--Puttenham, p. 213 --Sherry, p. 58 --Peacham, p. 64	-- 1st order figure -- 1st order figure
<i>Figures Not Listed in Puttenham</i>	<i>Sources</i>	<i>Level of Figures</i> ²²²
<i>Homoiopoton</i>	--Sherry, p. 58 --Peacham, p. 64	-- 1st order figure -- 1st order figure
<i>Membraum</i>	--Peacham, p. 63	-- 1st order figure
<i>Homoetelenton</i>	--Peacham, p. 64	-- 1st order figure

²²²The figures in this category are analogous to Puttenham's sententious figures, since the levels listed from other treatises in this section refer to neither figures of construction (which are equivalent to Puttenham's auricular figures) nor to tropes (which are equivalent to Puttenham's sensible figures).

<i>Paronomasia</i>	--Peacham, p. 65	-- 1st order figure
<i>Agnomination</i>	--Fraunce, ff. D5-D5v --Hoskyns, p. 129 --Fenner, p. 172	-- figure of word -- varying figure -- figure of word
<i>Imprecatio</i>	--Peacham, p. 69	-- 2nd order figure
<i>Obtestatio</i>	--Peacham, p. 70	-- 2nd order figure
<i>Optatio</i>	--Peacham, p. 70	-- 2nd order figure
<i>Adhortatio*</i> <i>Protrope*</i>	--Peacham, p. 71	-- 2nd order figure
<i>Consolatio</i>	--Peacham, p. 73	-- 2nd order figure
<i>Comporbatio</i>	--Peacham, p. 74, 116	-- 3rd order figure
<i>Synchoresis</i>	--Peacham, p. 84	-- 2nd order figure
<i>Paradiastole</i>	--Peacham, p. 94	-- 3rd order figure
<i>Peristasis</i>	--Peacham, p. 95	-- 3rd order figure
<i>Pathopoeia*</i> <i>Expressio*</i>	--Peacham, p. 107 --Sherry, pp. 68-69	-- 3rd order figure -- 1st order figure
<i>Antiphora</i>	--Peacham, p. 128	-- 3rd order figure
<i>Dirimens Copulatio</i>	--Peacham, p. 129	-- 3rd order figure
<i>Polyptoton</i>	--Fraunce, f. D6v --Hoskyns, p. 130 --Peacham, p. 60 --Fenner, p. 173	-- figure of word -- varying figure -- 1st order figure -- figure of word
<i>Dubitatio</i>	--Wilson, p. 368	-- color of rhetoric
<i>Epanados</i>	--Fenner, p. 172	-- figure of word
<i>Metabasis*</i> <i>Transitio*</i>	--Peacham., p. 136 --Sherry, p. 56	-- 3rd order figure -- 1st order figure
<i>Pysma</i>	--Peacham, p. 77	-- 2nd order figure
<i>Frequentio</i>	--Peacham., p. 140 --Sherry, p. 50	-- 3rd order figure -- 1st order figure
<i>Ominatio*</i>	--Peacham, p. 71	-- 2nd order figure

<i>Systrophe*</i> <i>Conglobatio*</i>	--Peacham, p. 135	-- 3rd order figure
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APPENDIX II

THE SONG TEXTS

All texts are derived from facsimiles of the first editions with the exception of "When will the fountaine of my Teares be drie?" which is derived from the extant version found in Francis Davison, A Poetical Rapsody (London, 1602).

1. That hart wherein all sorrowes doth abound

That hart wherein all sorrowes doth abound,
Lies in this breast and cries aloud for death,
O blame not her when I am vnder ground,
That scorning wisht t'outliue my panting breath,
 O do not her despise,
 But let my death suffice,
 To make all young men wise.

My louing hopes prolonged my lothed life,
Till that my life grew lothsome to my lou'd,
Then death and I were at no longer strife:
And I was glad my death her with approu'd.
 O let not her be shent,
 Yet let my president,
 Make womans harts relent.

2. To sigh and to bee sad

To sigh and to bee sad,
To weepe and wish to die
Is it not to be madd
If not hypocrisie,
 Men of this sort
 Are womens sports,
Beauties alluring lookes rob wise men of their reason,
That they speake not at all, or speake all out of season.

Haue all men eyes to see?
And haue none wit to know?

Blossomes comend no tree,
 Where neuer fruit did grow,
 Disire doth blind
 A louers mind.

He sees and doth allow that vice in his beloued,
 Fro[m] which no woman can be free or be remoued.

Let euerie thought of loue,
 Mixt with a world of feares,
 At last themselues remoue,
 Oh let consuming teares,
 Life blood distil'd
 No more be spil'd,
 Since all that scape the fall of womanish reiecting,
 Must yet be subiect to the pride of their neglecting.

3. When will the fountaine of my Teares be drie?

When will the fountaine of my Teares be drie?
 When will my sighs be spent?
 When will Desire agree to let me die?
 When will thy hart relent?
 It is not for my life I plead,
 Since death the way to rest doth leade,
 But stay for thy consent,
 Lest thou be discontent.

For if myselfe without thy leave I kill,
 My Ghost will never rest:
 So hath it sworne to work thine only will,
 And holds that euer best.
 For since it only liues by thee,
 God reason thou the ruler bee:
 Then giue me leaue to die,
 And shew thy power thereby.

The frozen snake oprest with heaped snowe,
 By struggling hard gets out her tender head:
 And spies far off from where shee lies belowe,
 The winter Sun that from the North is fled:
 But all vaine shee lookes vpon the light,
 Where heate is wanting to restore her might.

What doth it helpe a wretch in prison pent,
 Long time with biting hunger ouer-prest;
 To see without or smell within the sent,
 Of daintie fare for others tables drest?

Yet snakes and prisn'ner both behold the thing,
The which (but not with sight) might comfort bring.

Such is my state, or worse if worse may bee,
My heart oprest with heauy frost of care,
Debar'd of that which is most deare to me,
Fild up with colde, and pinde with euill fare:
And yet I see the thing might yeeld reliefe,
And yet the sight doth breeding greater girefe.

So this be saw her loue through the wall,
And saw thereby shee wanted that shee saw:
And so I see, and seeing want withal,
And wanting so, vnto my drath I draw:
And so my death were twenty times my frend,
Yf with this Verse my hated life might end.

4. O Thred of life

O Thred of life when thou art spent how are my sorrowes
eased.
O vaile of flesh when thou art rent how shal my soule be
pleased:

O earth why tremblest thou at death,
That did receiue both heate and breath
By bargain of a second birth,
That done again to be cold earth,
Come death deere midwife to my life,
See sin and vertue holde at strife,
Make haste away
Lest thy delay,
Bee my decay
World of inanity
Schoolhouse of vanity
Minion of hell
Farewell, farewell.

O coward life whose feare doth tie me in distasting sences,
Infused part mount vp on hie, life gets on life offences,
O flie immortall flie away,
Be not immurde in finite clay,
Where true loue doth with selfe loue fight,
Begetting thoughts that doe affright,
Courage faint heart, sound trumpet death,
Ile find it wind with all my breath.
O case of glasse,
Confusions mase,

A flouring grasse,
 Temple of treachery,
 Soule yoked to misery,
 Store-house of hell
 Farewell, farewell.

5. To the[e] deafe Aspe

To the[e] deafe Aspe with dying voice,
 Sadly I Sing this heauie charme,
 That if thy heart doe ere reioyce,
 And set at nought my grieuous harme,
 This verse writ with a dead mans arme,
 May haunt thy sencelesse eyes and eares,
 Turn ioyes to Cares and hopes to feares.

By thy Creators pietie,
 By her that brought thee to this light,
 By thy deare Nurses loue to thee,
 By loue itselpe, Heauens, Day, and Night,
 By all that can thy selfe delight,
 When I am cold and wrapt in Lead,
 Remember oft thy seruant dead.

So shall my shadowe thee attend,
 Like calrest breath of westerne wind,
 If not: with grones it shall ascend,
 Like Raven, Owle, Beare, or hellish fiend,
 Rating the chaines which doe it bind,
 And where thou art by silent night,
 It shall thy guiltie soule affright.

Yet Sea-men tost with stormie Wind,
 Voide of all hope, resolu'd to die,
 From powerfull heauens oft mercie find,
 And so may I find grace with thee,
 No, no, thou canst not pitie me,
 Aspes cannot heare, nor liue can I,
 Thou hearest not, unheard I die.

GLOSSARY

- Anabasis. A musical-rhetorical figure. When an ascending melody is used to accompany words which indicate height or rising. (Morley, p. 178; Charles Butler, The Principles of Musick, p. 96; Buelow, p. 798.)
- Anaphora [repetitio]. A sententious figure. The repetition of the same word or phrase at the beginning of successive lines or sentences. (Sherry, p. 54; Puttenham, p. 165; Peacham the Elder, p. 54; Fraunce, f. C8v; Wilson, p. 398; Fenner, p. 172.)
- Antimetabole [commutatio]. A sententious figure. The reiteration of a word which has an opposing connotation to its original statement. (Peacham the Elder, p. 66; Puttenham, p. 174; Hoskyns, p. 128.)
- Antitheton [contentio]. A sententious figure. When contrasting words or sentences are placed in juxtaposition in order to confirm a common idea. (Sherry, p. 56; Puttenham, p. 175; Wilson, pp. 396-401; Peacham the Elder, p. 148, Hoskyns, p. 151.)
- Apostrophe [aversio]. A sententious figure. When the speech is turned suddenly from the first or third person to the second. (Puttenham, p. 198; Sherry, p. 60; Fraunce, ff. F7v-G1; Hoskyns, p. 162; Fenner, p. 174; Peacham the Elder, p. 86.)
- Articulus. A musical-rhetorical figure. The use of long notes, such as semibreves, in order to emphasize certain words. (Peacham the Elder, p. 57.)
- Catabasis. A musical-rhetorical figure. When a descending melody is used to accompany words which indicate

descent or lowness. (Morley, p. 178; Charles Butler, The Principles of Musick, p. 96; Buelow, p. 798.)

Climax. A musical-rhetorical figure. The repetition of a melody in the same part a second higher. (Buelow, p. 795.)

Dionysis [intentio]. The first kind of pathopoeia. This type is used to represent several passions as topoi, such as fear, anger, madness, hatred, and envy. (Sherry, p. 68; Peacham the Elder, p. 107.)

Dispositio. The second stage in the construction of a poem or an oration. It involves the persuasive arrangement of the elements which define topos. (Quintilian, VII.i.1; Puttenham, 256.)

Distinctiones. The term for rhetorical punctuation. Textual or musical punctuation which not only marks the ends of lines or sentences, but also demonstrates the relationship between successive lines or sentences in order to clarify the meaning of a text. (Robinson, pp. 4-5; Charles Butler, The Principles of Musick, pp. 66-97; Charles Butler, The English Grammar, pp. 50-63; Morley, p. 223; Clement, pp. 24-27; Granger, ff. D3v-D4; Playford, pp. 24-25, 29; Dowland, pp. 84-85.)

Ecphonesis [exclamatio]. A sententious figure. It involves the use of a sudden exclamation and is usually represented by an expletive, such as "O" or "fie." (Fenner, p. 173; Puttenham, p. 177; Peacham the Elder, p. 69; Wilson, p. 407; Hoskyns, p. 147; Sherry, p. 50; Fraunce, ff. E5-F2v.)

Elocutio. The third stage in the construction of a work. It involves the application of textual and/or musical figures to a text in order to enhance its persuasiveness and clarify its meaning. (Quintilian, VIII.i.1-2; Fenner, p. 171; Puttenham, pp. 163-164; Sherry, p. 13; Wilson, p. 341; Peacham the Elder, p. 115.) According to Puttenham, there are three levels of textual figures, namely, auricular (these are figures of construction; they appeal to the ear,) sensible

tentious (these are the highest level of rhetorical figures; they appeal to both the ear and the mind.)

Erotema [interrogatio]. A sententious figure. When a question is asked and an answer is not required. (Puttenham, p. 176; Peacham the Elder, p. 77; Wilson, p. 367; Hoskyns, p. 146; Sherry, p. 52.)

Gradatio. A musical-rhetorical figure. Several successive repetitions of a melodic idea in the same part each repetition of which is the interval of a second higher (or lower) than the preceding statement. This figure thus represents a continuing climax. (Buelow, p. 795.)

Homoiototon. A musical-rhetorical figure. When the same music closes several sections of a work. (Buelow, p. 796.)

Hyperbole [dementiens]. A trope. A figure of exaggeration which occurs when more is expressed in the text than actually exists. (Puttenham, p. 159; Sherry, pp. 70-71; Peacham the Elder, p. 22; Fraunce, ff. B3-B3v; Wilson, p. 365; Hoskyns, pp. 139, 143.)

Inventio. The initial stage of composition in both poetry and oration. It involves the choice of conventional subjects or topics. (Cicero, 2.34, p. 123.)

Metabasis [transitio]. A sententious figure. This figure acts as a transition, summarising the material which precedes it and foreshadowing the material which follows it. (Peacham the Elder, p. 136; Sherry, p. 56.)

Oictros [lamentatio]. The second kind of pathopoeia. It is conventionally used in poetic complaints in order to represent sorrow as a topos. It achieves this chiefly through the arousal of pity. (Sherry, p. 68; Peacham the Elder, p. 107.) According to both Classical and Renaissance treatises, two elements are necessary in order to arouse pity: the orator or persona must declare that he feels sorrow and the circumstances which incited this passion in the orator or persona must be clearly defined. (Cicero, 2.35, p.135; 2.52,

pp. 142-143; Wilson, pp. 271-273; Puttenham, p. 242.) In Renaissance poetic complaints, the latter element conventionally involves some offence perpetrated against the persona, such as the beloved's rejection of the persona's affections. (Whythorne, p. 43.)

Ominatio. A sententious figure. When a prediction is made regarding the negative outcome of an event so that the danger can be avoided. (Peacham the Elder, p. 71.)

Parrhesia. A musical-rhetorical figure. The use of stark dissonance between parts in order to emphasize the text. (Buelow, p. 798.)

Pathopoeia [imaginatio]. A textual rhetorical figure conventionally used to represent and describe vehement affections. There are two types of pathopoeia, dionysis [intentio] and oictros [lamentatio]. (Sherry, p. 68; Peacham the Elder, p. 107.)

Polyptoton. A musical-rhetorical figure. The reiteration of a melodic idea in different voices using the same notes. (Buelow, p. 796.)

Predicaments. The ten headings under which topoi are divided. Specifically, these headings are: substance, quantity, quality, relation, action, passion, time, place, location, and possession. (Blundeville, f. C2v.)

Prosopographia [effictio]. A sententious figure which involves the attribution of human qualities, such as reason or speech to animals, concepts, or inanimate objects. (Puttenham, p. 199; Peacham the Elder, p. 98.)

Protrope [adhortatio]. A sententious figure. A direct appeal to the audience in the form of a command, promise, or reason. (Peacham the Elder, pp. 71-72.)

Repetitio. A musical-rhetorical figure. The restatement of a melodic idea in various parts using different notes. (Buelow, p. 795.)

Symploche [complexio]. A sententious figure. When successive lines have the same beginnings and endings. (Hoskyns, p. 127; Fraunce, f. D2v; Peacham the Elder, p. 56; Fenner, p. 172; Sherry, p. 47; Puttenham, p. 165; Wilson, p. 400.)

Synecdoche [subintellectio]. A trope. When the whole implies the part, that is, when the general represents the specific. (Hoskyns, p. 124; Puttenham, p. 162; Sherry, p. 43; Peacham the Elder, p. 13; Fraunce, ff. B5-B7v; Wilson, p. 348.)

Synonymia. A musical-rhetorical figure. The restatement of a melody in the same part, but with different notes. (Buelow, p. 796.)

Systrophe [conglobatio]. A sententious figure. Many successive definitions of the same thing. (Peacham the Elder, p. 135.)

Topoi. The conventional topics used by orators and poets in order to prove their arguments. (Blundeville, f. B1; Cicero, 2.36, pp. 124-125; Sherry, p. 10.)

Universal words. Words which evoke conventional images in order to define a topos indirectly. (Blundeville, f. B2v.)

Variatio. A musical-rhetorical figure. The application of musical embellishment in order to emphasize the text. (Buelow, p. 798.)

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