

the connotations that arise from the conjunction of *Lovel's* pleasures and *toyes* in a context that opened with the increasing length of winter nights make line 24 paradoxical as well as straightforward. Like the circular closure initiated in this quatrain by the words *Summer* and *Winter* (words that return us to the poem's opening idea of season⁴²), the poem's conclusion again returns us to line 1, the circle is again closed. Only this time it is not so much circle as moebius strip, for when we come back to the assertion in line 1 we arrive from the far side of "Now winter nights enlarge"—in whose dream-like array of framed harmonies *winter nights* have already become dawn.

Thus manifesting its subject—harmony—in the means by which it is conveyed, "Now winter nights enlarge is a self-reflexive whole whose primary artistic message is, quite literally, its medium: a structure of intricately related structures designed to massage its audience, to "amaze" the mind of anyone fortunate enough to experience the full complexity of its *well-tun'd words*. Ironically enough, it is because of this very excellence that Campion will necessarily remain a minor poet. For though he has and uses the resources of a tamer of ideational lions, he uses them to master pussycats. He meets greater challenges that he sets himself because his range of conventional topics and assertions are for the most part trivial, merely "*toyes*." His resources are sufficient for him to have captured agonies; instead he makes empty cages. They give us a sense of mastery but not of mastery of anything except, finally, themselves. Still, since this is what we have traditionally required of art—that it tame its materials, that against the infinite randomness and diversity of the real world it create coherence and order—we will continue to value Campion's art and value it highly: for in its controlled display of multiple harmonies we find the world "framed," and so find ourselves able to read and comprehend the dynamics of an amazingly more complex and elusive book, nature.

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Chapter 3

"Eare-Pleasing Rimes": Phonetic Structure

The habits of literary critics have generated habits in their readers—notably the habit of assuming that an effect must be unusual to be. In the analysis that follows I will talk about many, many minimally assertive sound patterns in two short simple stanzas. The effects I will describe occur all the time in all language. Reminded of the vaguely familiar story of the famous composer who remarked that he and "X"—another master—had only eight notes between them, my reader may be tempted toward parody—tempted to point out that the kind of "patterns" I fuss about in "Now winter nights enlarge" are present in his own prose or mine even at their most pedestrian (e.g. "tempted toward parody," "tempted to point," "patterns," "present," "prose," "pedestrian"). Succumbing to that temptation would, I think, be altogether salutary—if the parodist pursued his analysis as far as I pursue mine. My point is to exclaim not upon the presence of the phonetic links and patterns in this song—and in other Campion songs for which "Now winter nights enlarge" here stands as a typical example—but upon their density and imbrication. A parodist mocking the solemnity with which I label grains of sand would, I believe, exhaust his illustrative sample many (probably tedious) pages before he would exhaust a Campion song. I know because I have tried it on my own prose and on texts as apparently unimpressive—as unflashy—as Campion's verse, texts that lack the unexplained appeal that gives Campion so many pages in general anthologies. Parodists will, if they have the patience, generate the convincingly ingenuous and thus persuasive "control" experiments that, for obvious practical reasons, I cannot present here; experiments that will demonstrate that what may seem wanton and

silly ingenuousness in my descriptions has something to reveal beyond the critic's patience and his dogged indifference to the law of diminishing returns.

In this chapter, then, I plan to analyze rather closely the phonetic structure of "Now winter nights enlarge." While it is clear that each of the poem's different ordering systems is phonetically informed (we *hear* the iambic pattern of the first line, we *hear* the syntactic parallelism between lines 5 and 7), I mean here to concentrate upon those patterns of sound texture that have an identity independent of patterns of meter, syntax, ideas, and so on. I will talk about these non-referential phonetic patterns by isolating sounds and combinations of sounds that recur throughout the poem and by describing the correspondences (whether by exact, near-exact, or more distant echo) among them. My descriptions will be painstakingly thorough—not because I wish to exhaust the reader with an exhaustive account of the phonetic coherence of "Now winter nights enlarge" but because a demonstration of its phonetic organization will add necessary support to my thesis that a Campion song is organized and coherent in many different systems simultaneously. The principle that governs these phonetic correspondences—rhyme—is manifest throughout the song in rhyme-like relationships among elements in every kind of structure: sounds that are alike pull together, sounds that are at once alike and different pull simultaneously together and apart; so do like and unlike patterns of syntax, substance, rhythm and so on. Moreover, because phonetic patterns determine merely one of several ways in which any song is organized, I mean to insist at the outset that I do not suggest the phonetic relations I point out in this chapter carry a greater weight of importance than other kinds of structural patterns. The point I want to make is simply that these patterns exist—and, therefore, that in combination with other separate but coincident patterns they contribute to the complex unity of "Now winter nights enlarge."

Before I begin I should warn the reader that the following analysis—an analysis of noises in a little poem—will be difficult. It will probably confuse and frustrate the reader, make him feel that the phonetic connections I point out are far too numerous and various ever to be consciously perceived in any single reading of the poem. And they are. That is the point: the phonetic coherence of "Now winter nights enlarge" is extremely complicated; at the same

time, it is all but unnoticeable. When I say "unnoticeable" I do not mean to imply that the patterns of sound texture I isolate here—patterns that for the most part call little or no attention to themselves—are aesthetically inefficacious. On the contrary, as I said in the Preface, unnoticed effects are generally more effective than noticed ones. Consider the warp and woof of a bright tapestry. When we view it we do not try to distinguish between the separate red and yellow and green strands, we simply step back and watch the scene shine. Similarly, if Campion has always been praised for the "music" of his verse, his "*eare-pleasing rimes*," I submit that what people have liked is that in the closely knit, multi-cohesive phonetic systems of his poems each and every thread is connected to so many others in so many ways. Campion's poems sound good because they are made, like this one, with everything in them sounding its own identity *and* like something else. The overall effect is literally symphonic. Moreover, while no one of these patterns distinguishes itself individually and while no reader, even one primed on the following anatomization, could possibly apprehend all of them in any single reading, the fact of their demonstrably harmonious presence suggests the reason why Campion's most admired songs sound so inevitably right. They sound right because everything in them fits together in a multitude of different, simultaneous and urgently unobtrusive relationships. Indeed, one indication of Campion's artistic brilliance is the degree to which the genuine complexity of his songs appears to be genuine simplicity. This song in particular seems to be simple because its assertions are for the most part just cliché evocations of cliché emblems of winter pleasures. Furthermore, because there is nothing in the song that is not in some way related to what has come before, everything that is said sounds—literally *sounds*—familiar. And yet, even without its music, "Now winter nights enlarge" persuades one of its coherence and that what it said—what it had to tell us—was worth hearing.

The simplest and most efficient way of demonstrating the overall phonetic coherence of "Now winter nights enlarge" will be to list—*exhaustively*—and describe patterns of words linked in different ways by their different phonetic similarities. There are two advantages to this dry and admittedly inhumane method: first, it allows me to point out the poem's most important recurring sound patterns quickly and with a minimum of verbal clutter; second, it

will allow the reader to skip ahead once he has my point. Here then, again, are the words of *The Third Booke of Ayres*, XII:

Now winter nights enlarge
 The number of their houres,
 And clouds their stormes discharge
 Upon the ayrie towres;
 Let now the chimneys blaze
 And cups o'erflow with wine,
 Let well-tun'd words amaze
 With harmonie divine.
 Now yellow waxen lights
 Shall waite on hunny Love,
 While youthfull Revels, Masks, and Courtly sights,
 Sleepes leaden spels remove.
 This time doth well dispence
 With lovers long discourse;
 Much speech hath some defence,
 Though beauty no remorse.
 All doe not all things well:
 Some measures comely tread,
 Some knotted Riddles tell,
 Some Poems smoothly read.
 The Summer hath his joyes,
 And Winter his delights;
 Though Love and all his pleasures are but toyes,
 They shorten tedious nights.

Several sounds repeat over the whole poem: the *au* diphthong in *Now* (line 1), *houres* (2), *clouds* (3), *towres* (4), *now* (5), and *Now* (9);

short vowel-plus-m/n in *winter* (1), *enlarge* (1), *number* (2), *And* (3), *Upon* (4), *And* (6), *amaze* (7), *harmonie* (8), *waxen* (9), *on* (10), *hunny* (10), *and* (11), *leaden* (12), *dispence* (13), *some* (15), *defence* (15), *Some* (18), *comely* (18), *Some* (19), *Some* (20), *Poems* (20), *Summer* (21), *Winter* (22), *and* (23), and *shorten* (24);

vowel-plus-r in *winter* (1), *enlarge* (1), *number* (2), *their* (2), *houres* (2), *their* (3), *stormes* (3), *discharge* (3), *ayrie* (4), *towres* (4), *o'erflow* (6), *harmonie* (8), *Courtly* (11), *lovers* (14), *discourse* (14), *remorse* (16), *measures* (18), *Summer* (21), *Winter* (22), *pleasures* (23), *are* (23), and *shorten* (24);

short *e* in *enlarge* (1), *Let* (5), *Let* (7), *well-* (7), *yellow* (9), *waxen* (9), *Revels* (11), *leaden* (12), *spels* (12), *well* (13), *dispence* (13), *defence* (15), *well* (17), *measures* (18), *tread* (18), *tell* (19), *Poems* (20), *pleasures* (23), and *shorten* (24);

long *e* in *ayrie* (4), *chimneys* (5), *harmonie* (8), *divine* (8), *hunny* (10), *Courtly* (11), *Sleepes* (12), *remove* (12), *speech* (15), *defence* (15), *beauty* (16), *remorse* (16), *comely* (18), *smoothly* (20), *read* (20), *delights* (22), and *t tedious* (24);¹

long *i* in *nights* (1), *wine* (6), *divine* (8), *lights* (9), *While* (11), *sights* (11), *time* (13), *delights* (22), and *nights* (24);

long *u* in *-tun'd* (7), *youthfull* (11), *remove* (12), *beauty* (16), *doe* (17), and *smoothly* (20);

short *u*—the "schwa" sound—in *The* (2), *number* (2), *of* (2), *Upon* (4), *the* (4), *the* (5), *cups* (6), *amaze* (7), *hunny* (10), *Love* (10), *youthfull* (11), *Revels* (11), *lovers* (14), *Much* (15), *some* (15), *Some* (18), *comely* (18), *Some* (19), *Some* (20), *Summer* (21), *Love* (23), and *but* (23);

various kinds of hard and soft *ch* sounds (I am assuming here that *ch*, soft *g*, *sh* and *s-zh* will sound recognizably similar) in *enlarge* (1), *discharge* (3), *chimneys* (5), *Shall* (10), *Much* (15), *speech* (15), *measures* (18), *joyes* (21), *pleasures* (23), and *shorten* (24);

various combinations of liquids in *enlarge* (1), *clouds* (3), *Let* (5), *blaze* (5), *o'erflow* (6), *Let* (7), *well-* (7), *yellow* (9), *lights* (9), *Shall* (10), *Love* (10), *While* (11), *youthfull* (11), *Revels* (11), *Courtly* (11), *Sleepes* (12), *leaden* (12), *spels* (12), *well* (13), *lovers* (14), *long* (14), *All* (17), *all* (17), *well* (17), *comely* (18), *Riddles* (19), *tell* (19), *smoothly* (20), *delights* (22), *Love* (23), *all* (23), and *pleasures* (24);

various kinds of the nasals *m* and *n* in *Now* (1), *winter* (1), *nights* (1), *enlarge* (1), *number* (2), *And* (3), *stormes* (3), *Upon*

read at the ends of lines 13, 14, 17, 18, 19 and 20; and, though the sounds of vowels preceding *r* are always doubtful, the roughly similar vowel-plus-*r* pattern in *enlarge*, *houres*, *discharge* and *toures* at the end of lines 1, 2, 3 and 4.

The presence of so many non-symmetrically patterned phonetic links reaching across the poem's most clearly audible set of phonetic patterns—those determined by its formal rhyme structure—deserves some consideration. The formal rhyme scheme—*ababdcdefef*, etc.—divides "Now winter nights enlarge" into six four-line units, in each of which pairs of rhyme words pull together lines that are systematically separated. Coincident with the pairing of alternate lines within quatrains, however, the informal patterns in voiced and unvoiced *s*, long *i*, short *e* and vowel-plus-*r* that occur in the rhyme syllables manifest phonetic unities not implicit in the formal rhyme scheme. As a result, they establish subtle but insistently persuasive connections between lines that do not formally rhyme, and thereby counteract not only the poem's division into separate quatrains but the separation of alternating pairs of rhyme words within those quatrains. For example, while *dispen*ce in line 13 and *defen*ce in line 15 are paired by one complex common sound, and *discour*se in line 14 and *remor*se in line 16 by another, all four words are related by their shared final sibilant. Similarly, in the fourth quatrain the *abab* pairing of alternate rhyme words is counteracted by the sequential *aabb* pairing of their first syllables by assonance (short *i*, short *i*, long *e*, long *e*). At the same time, the *aaab* alliterative pattern in the penultimate syllables of lines 13-16 (*d*, *d*, *d*, *r*) establishes yet another pattern of coherence. The entire quatrain is thus held together by a network of terminal correspondences, each system coincident with but opposing three others.²

The entire poem is knit together by a number of similarly incidental phonetic patterns which counteract its formal division into quatrains of alternately paired lines, and which are, if anything, even less clearly audible than the patterns listed in the paragraph above. These patterns are as follows: the long *e* sound in *ayrie*, *chimneys*, *divine*, *hunny*, *Courtly*, *remove*, *defence*, *remorse*, *comely*, *smoothly* and *delights* in the penultimate syllables of lines 4, 5, 8, 10, 11, 12, 15, 16, 18, 20 and 22; the voiced or unvoiced *s* sounds in *discharge*, *chimneys*, *words*, *dispen*ce, *discour*se, *things*, *Ridles*, *his* and *tedious* in the penultimate syllables of lines 3, 5, 7,

(4), *now* (5), *chimneys* (5), *And* (6), *wine* (6), *amaze* (7), *harmonie* (8), *divine* (8), *Now* (9), *waxen* (9), *on* (10), *hunny* (10), and (11), *leaden* (12), *remove* (12), *time* (13), *dispen*ce (13), *Much* (15), *some* (15), *defence* (15), *no* (16), *remorse* (16), *not* (17), *Some* (18), *measures* (18), *comely* (18), *Some* (19), *knotted* (19), *Some* (20), *Poems* (20), *smoothly* (20), *Summer* (21), *Winter* (22), and (23), *shorten* (24), and *nights* (24);

various combinations of the dentals *t* and *d* in *Winter* (1), *nights* (1), *clouds* (3), *stormes* (3), *discharge* (3), *toures* (4), *Let* (5), *And* (6), *Let* (7), *-tun'd* (7), *words* (7), *divine* (8), *lights* (9), *waite* (10), *Courtly* (11), *leaden* (12), *time* (13), *doth* (13), *dispen*ce (13), *discour*se (14), *defence* (15), *beauty* (16), *doe* (17), *not* (17), *tread* (18), *knotted* (19), *Ridles* (19), *tell* (19), *read* (20), *Winter* (22), *delights* (22), *but* (23), *toyes* (23), *shorten* (24), *tedious* (24), and *nights* (24);

a terminal *d/t*-plus-*s* (voiced or unvoiced) in *nights* (1), *clouds* (3), *words* (7), *lights* (9), *sights* (11), *delights* (22), and *nights* (24);

voiced *s* in *houres* (2), *clouds* (3), *stormes* (3), *toures* (4), *chimneys* (5), *blaze* (5), *words* (7), *amaze* (7), *Revels* (11), *spels* (12), *lovers* (14), *things* (17), *measures* (18), *Ridles* (19), *Poems* (20), *his* (21), *joyes* (21), *his* (22), *his* (23), *pleasures* (23), and *toyes* (23);

and unvoiced *s* in *nights* (1), *discharge* (3), *cups* (6), *lights* (9), *Masks* (11), *sights* (11), *Sleepes* (12), *This* (13), *dispen*ce (13), *discour*se (14), *some* (15), *remorse* (16), *Some* (18), *Some* (19), *Some* (20), *smoothly* (20), *Summer* (21), *delights* (22), *tedious* (24), and *nights* (24).

Moreover, many of the patterning sounds recur in the same metrical positions in their lines. Notice, for example, the roughly similar voiced and unvoiced *s* sounds in *houres*, *toures*, *blaze*, *amaze*, *lights*, *sights*, *dispen*ce, *discour*se, *defence*, *remorse*, *joyes*, *delights*, *toyes* and *nights* at the ends of lines 2, 4, 5, 7, 9, 11, 13, 14, 15, 16, 21, 22, 23 and 24; the long *i* sound of *wine*, *divine*, *lights*, *sights*, *delights* and *nights* at the ends of lines 6, 8, 9, 11, 22 and 24; the short *e* sound of *dispen*ce, *defence*, *well*, *tread* and (perhaps)

harmony—*divine*. The paragraphs that follow outline the terms of that demonstration.

In seven of the twelve possible instances, there is a pattern of rhyme-like relationship between the beginnings of formally end-rhymed lines. In lines 1 and 3, *Now* and *clouds* are linked by assonance; in lines 2 and 4, *The number* and *Upon the* exhibit a chiasmic pairing of the two definite articles surrounding two disyllables, each of which contains a combination of *n*, schwa and plosive *p/b* sounds; *Let* and *Let* in lines 5 and 7 are identical in every way; in lines 9 and 11, although the first pair of syllables in *Now yellow* and *While youthfull* are not related phonetically, the vowel-plus *l* pattern in *yellow* is echoed in *While* and the second syllable of *youthfull*, and the second two words alliterate in *y*; *Some measures* and *Some poems* in lines 18 and 20 are connected by an anaphora-like repetition in two non-consecutive lines similar to the one in *Let* and *Let*, and the sound of *m*-plus-short *e* in *measures* is reversed and repeated in *Poems* (both words also end in voiced *s*); in lines 21 and 23, *The Summer* and *Though Love* are linked by their initial alliteration in *th* and by the recurrence of schwa in the second two words; finally, in lines 22 and 24, *And Winter* and *They shorten* again have no phonetic relation between their first syllables but their second and third syllables are related by a chiasmus in which the sounds of vowel-plus-*n* and vowel-plus-*r* in *Winter* are reversed and repeated in *shorten*⁴.

At the same time, there is a persistence of rhyme-like relationships at the beginnings of lines that do not formally rhyme. In lines 1 and 2, the opening monosyllables are not linked phonetically but the following words both end in *er* and both share a pattern of vowel-plus-*m/n* whose consonant sound is itself echoed in the poem's first word (*Now winter, The number*); the utterly commonplace recurrence of the definite article—a recurrence necessitated by English syntax—makes it just short of ridiculous to point to *the* and *the* preceded by different *n* sounds in line 4 and 5 (*Upon the, Let now the*); the second word in line 7 alliterates with the first word in line 8 (*Let well, With*); the vowel-plus-*l* sound in the second syllable of line 9 is echoed in the first syllable of line 10 (*Now yellow, Shall*); in lines 10 and 11, *Shall* and *While* manifest a kind of phonetic anaphora in the repetition of vowel-plus-*t*; in lines 13 and 14, *This* and *With* manifest another anaphora-like pattern in the repetition of short *i*: there is perfect anaphora in lines 18 and

13, 14, 17, 19, 21 and 24; the vowel-plus-*r* sounds in *winter, number, their, o'erflow, lovers, measures, Summer* and *Winter* in the third syllables of lines 1, 2, 3, 6, 14, 18, 21 and 22 (notice also the same sound in *ayrie* in the fourth position of line 4 and in *harmonie* in the second position of line 8); the roughly similar schwa sounds in *The, Upon, Much, Some, Some, Some* and *The* in the first syllables of lines 2, 4, 15, 18, 19, 20 and 21; and the roughly similar voiced or unvoiced *th* sounds in *The, With, This, With, Though, The, Though* and *They* in the first syllables of lines 2, 8, 13, 14, 17, 21, 23 and 24.

The existence of these patterns also deserves some comment. As I said, the informal phonetic connections here are for the most part less noticeable than the ones that establish connections among rhyme words that do not formally rhyme. They are less noticeable for the simple reason that they do not involve rhyme words.³ A reader is not keyed to the possibility that the first or second or even penultimate syllables in different verse-lines will exhibit any kind of unifying phonetic likeness similar to the one he expects and listens for in final syllables. Since he does not expect such a possibility, he is not likely to notice a random accumulation of initial *th* or schwa sounds even when he hears them. Since such patterns are themselves almost entirely self-effacing, they hardly begin to threaten the primacy of the other patterns that simultaneously compete for our conscious attention—patterns of syntax, substance, formal rhyme, meter and so on. Consequently, they hardly begin to interfere with a reader's comprehension of the poem as he reads it even if he knows for a fact that they are there. Still, it is the unnoted presence and interrelatedness of incidental patterns like these that accounts for the aesthetic appeal of this poem, this song, and the other Campion songs for which it stands. Once it becomes clear that everything—every syllable—participates in a multitude of variously overlapping phonetic patterns, nothing in "Now winter nights enlarge" can sound *merely* incidental. Each of these patterns is to be sure incidental; furthermore, none of them conveys substantive meaning. Nevertheless, the collective presence of so many separate but coincident patterns—patterns that link words and parts of words simultaneously linked in different ways by different patterns—is aesthetically awesome: it demonstrates the physics and bewildering effect of what the song calls *harmonie*—in this case a music-like phonetic harmony made for the sake of

19 (*Some, Some*) and lines 19 and 20 (*Some, Some*) that is echoed, at least phonetically, in lines 20 and 21 (*Some, The Summer*); in lines 21 and 22, *The Summer* and *And Winter* are paired by a variety of phonetic as well as ideational correspondences; *Though* and *They* in lines 23 and 24 alliterate in *th*.⁵

There are also other more complex kinds of phonetic linkage among words, most of them also extremely unobtrusive. For example, ten times in twenty-four lines there is a pattern of phonetic anadiplosis, in which the final word of one line is echoed in the opening syllables of the next: *houres, / And clouds* (2-3), *tourres; / Let now* (4-5), *blaze / And cups* (5-6: a recurrence of voiced and unvoiced *s*), *wine, / Let well* (6-7: alliteration in *w*), *divine / Now* (8-9: long vowel-plus-*n* reversed to *n*-plus-diphthong), *lights / Shall* (9-10), *Love, / While* (10-11), *sights, / Sleepes* (11-12), *well; / Some measures* (17-18), and *delights; / Though Love* (22-23).⁶

A less frequent pattern of phonetic epianipsis links the beginning and end of a single verse-line by the repetition of a sound in the first word in the last word: the most clearly audible examples of this pattern occur in line 10 (*Shall . . . Love*: alliteration in *l*), line 11 (*While . . . sights*), line 13 (*This . . . dispence*) and line 17 (*All . . . well*).⁷

Finally, the manifestation of rhyme-like unity and division among elements in every system of order is also manifest on a very small scale in the contracting and expanding of different sounds in combination with one another. In these patterns of "pulsating" alliteration, a pair of sounds will occur either in one order or in the reverse order, and either together or spread apart by other intervening sounds. One such pattern involves different combinations of the dentals *t* or *d* with the nasals *m* or *n*. In line 1 the two sounds are juxtaposed in *winter*, reversed and spread apart in *winter nights*, and expanded in *nights*. In line 3 they appear contracted in *And*, reversed and expanded in *stormes*, then again expanded in *stormes discharge*. In line 4, *Upon the ayrie tourres*, *n* and *t* are separated by three syllables and three word divisions; in the next line the same sounds in reverse order are separated only by a word division (*Let now*). Nasal and dental are contracted in *And* (6), separated by a line division and the length of one syllable in *wine, / Let* (6-7), contracted in *tu'n'd* (7), and reversed and

expanded in *words amaze* (7). They are divided by two syllables in *divine* (8), reversed and divided by word division and the length of one syllable in *waxen lights* (9), then reversed again and brought closer together in *waite on* (10); they are reversed and contracted in *and* in line 11, and in the next line are reversed again and pulled slightly apart in *leaden*. The sounds of dental followed by nasal recur in the beginning of stanza 2 in *time* and are immediately reversed in *time doth*, where they are separated by word division but no intervening syllables. They appear again in the same order at the end of line 13, in *dispence*, and in a similar way in *defence* at the end of line 15, which reverses and expands the immediately preceding pattern of *some defence*. In line 16 *t* is divided from *n* by the length of a vowel sound and a word break in *beauty no*. The pattern occurs chiasmically in the next line, once in the phrase *doe not* and once in reverse order in the word *not*. The word *tread* in line 18 also figures in two chiasmic patterns: *comely tread*, in which *m* precedes *t* by the length of a syllable and word break, and *tread, / Some*, in which *d* precedes *m* by a line division and the length of one syllable. Similarly, the *d* in *read* (20) is first preceded by the *m* of *smoothly* and then followed in the next line by the *m* of *Summer*. *N* appears contracted with *d/t* three times in the next two lines—in *And, Winter* and again *and*. In the poem's final line the two sounds appear in a number of interlocking patterns: once split apart in *shorten*, then reversed and separated only by word division in *shorten tedious*, then reversed again and expanded in *tedious nights*, and finally reversed and pulled slightly closer together in *nights*.

At the same time, and often involving the same words as the pattern in *d/t* and *m/n*, a similar pattern recurs throughout the poem in the pulsating unification and division of *d* or *t* and voiced or unvoiced *s*. Dentals and sibilants are heard together in the examples of terminal *d/t*-plus-*s*: *nights* (1), *clouds* (3), *words* (7), *lights* (9), *sights* (11), *delights* (22) and *nights* (24). In *discharge* (3), they are separated by the sound of short *i*; the separation is more pronounced in *tourres* (4), where the *s* is voiced. The two sounds appear again in *And cups* (6), separated by a word break and the length of one syllable, and again in *Courtly sights* (11), separated by one syllable and a word division. They are separated by two syllables in *defence* (15), four syllables and two word

divisions in *beauty no remorse* (16), two syllables and two word divisions in *not all things* (17), and by only a line division in *tread, / Some* (19-20). See also *dispence* (13), *discourse* (14), *Ridles* (19), *tell, / Some* (19-20), *read, / The Summer* (20-21), *Winter his* (22), *toyes* (23), and *tedious* (24). Expanded patterns of a sibilant preceding a dental occur in *stormes discharge* (3), where the voiced *s* is separated from *t* by a word division and one syllable; *blaze / And* (5-6), where voiced *s* is separated from *d* by a line division and one syllable; and *Masks, and Courtyly* (11), where unvoiced *s* is separated from *t* by two syllables and two word divisions. See also *sights* (11), *This time* (13), *lovers long discourse* (14), *some defence* (15), *remorse, / All doe* (16-17), *measures comely tread* (18), *Some knotted* (19), *Ridles tell* (19), *smoothly read* (20), *joyes, / And* (21-22), *his delights* (22), *pleasures are but* (23), and *tedious nights* (24).

A different pattern of pulsating alliteration links words containing sibilants and liquids. The sound of *l* immediately precedes the sound of voiced *s* in *Revels* (11), *spels* (12), and *Ridles* (19); and *l* is divided from unvoiced *s* by only the silence of a line break in *well: / Some* (17-18), and *tell, / Some* (19-20). An *l* sound immediately follows the voiced *s* in *Sleepes* (12), whose final *s* is in turn followed by *l* at the beginning of the next word, *leaden*; similarly, voiced *s* is divided from *l* by a line break in *toyes, / Let* (4-5), and by a word break in *lovers long* (14). Expanded patterns of *l* preceding voiced or unvoiced *s* appear in *nights enlarge* (1), *clouds* (3), *yellow waxen* (9-1 am assuming here that *x* will be pronounced as the sound of hard *c* plus barely voiced *s*: "waksen"), *lights* (9), *Courtyly sights* (11), *well dispence* (13), *lovers* (14), *all things* (17), *delights* (22), *all his* (23), and *pleasures* (24). Spread apart combinations of voiced or unvoiced *s*-plus-*l* occur in *chimneys blaze* (5), *cups o'erflow* (6), *waxen lights* (9), *lights / Shall* (9-10), *things well* (17), *measures comely* (18), *smoothly* (20), *his delights* (22), and *his pleasures* (23).

Liquids also figure in combination with the fricatives *f/v* in a pattern which, though it appears less frequently than the pattern in *s* and *l*, is nevertheless important because five of its ten occurrences involve words that are thematically crucial. In *Love* (10), the sounds of *l* and *v* are separated only by the vowel; the same pattern is repeated in *lovers* (14) and *Love* (23); the order of the two

sounds is reversed and their separation increased in the phrases *lovers long* (14) and *Love and all* (23). The two sounds are contracted in *o'erflow* (6), pulled slightly apart in *youthfull* (11), reversed and separated by word break and the length of a syllable in *youthfull Revels*—where the *f* sound is voiced (*v*), reversed again and pulled closer in *Revels*, and finally again reversed and split apart in *spels remove* (12). Voiced and unvoiced fricatives appear in combination with various *r* sounds in a pattern that involves some of the same words: *number of* (2), *youthfull Revels* (11), *Revels, remove* (12), and *lovers* (14).

Different *r* sounds also appear in pulsating combinations with *l*, *m/n* and *d/t*, again often in words that figure in the patterns I have already mentioned. Separated only by a short vowel sound, *r* follows *l* in *enlarge*; the sounds are divided by two full syllables in *clouds their*, and by voiced *s* and a word break in *spels remove*. They appear in similar combinations in words that echo one another in several different ways: *lovers* in line 14 and *pleasures* in line 23; and their separation in the inexact trisyllabic rhyme pair *comely tread* and *smoothly read* is identical except for the intervening *t* of *tread*. *R* precedes *l* in *toyes, / Let, o'erflow, Revels* (echoed in *Ridles*), *Courtyly, lovers long* (where the order of the two sounds reverses their order in *lovers* by itself), *measures comely* and *Winter his delights*.

Combinations of *m/n* and *r* occur more frequently. In lines 1-2 the pattern of nasal followed by *r* in *winter* is echoed closely in *number* and less closely in *enlarge*. The order of the sounds is reversed and the distance between them expanded in *houres, / and*; they come together in *stormes*, pull apart across two syllables and a line break in *discharge / Upon*, and then are reversed in *Upon the ayrie*. They are expanded twice in line 6, in *And cups o'erflow* and, in the reverse order, in *o'erflow with wine*; in the next clause they reappear twice in the same order, expanded in *words amaze* and contracted in the thematically crucial word *harmonie*. They also recur in the same order but with varying degrees of separation in *Revels, Masks, remove* (echoed in *remorse*) and *shorten*; they appear expanded in the reverse order in *Masks and Courtyly, leaden spels remove, measures, comely tread* and its trisyllabic echo *smoothly read, knotted Ridles, Summer* and its echo *Winter*.

The pattern in *d/t* and *r* includes many of these same words. The two sounds are all but contracted in *winter* and *Winter* in lines 1

and 22, and are in fact contracted in *tread*; they come together in the reverse order in *words*, *Courtly* and *shorten*. Combinations of dental preceding *r* appear in *clouds their*, *stormes*, *tourres*, *leadn spells remove*, *discourse*, *beauty no remorse* and *read*! *The Summer*; reverse combinations occur in *stormes discharge*, *ayrie tourres* and *tourres*; *Let* (each of which stands in chiasmic relation to the pattern of *t-plus-r* in *tourres* by itself), *harmonie divine*, *lovers long discourse* (which also reverses the pattern in *discourse* by itself), *tread* (again), *Ridles*, *read* and *are but*.

As well as expanding and contracting in combination with *m/n*, *s* and *r* sounds, the dentals *d* and *t* also figure in a pulsating pattern with one another. The pattern appears twice in line 3, the two sounds first spread widely apart in *clouds their stormes*, then reversed and brought closer in *stormes discharge*. It reappears in this order but with the sounds pulled closer together in *tun'd* in line 8, and recurs in a similar combination across a word division in *time doth* in line 13. The two sounds are reversed in *doe not* and reversed again in *tread*, which is echoed in *knotted*; they follow immediately in the opposite order in *Ridles tell*. The pattern appears once in the phrase *Winter his delights* and once in the reverse order in the word *delights* by itself; it also appears chiasmically in line 24, first pulled almost together in *tedious* and then pulled apart in the phrase *tedious nights*.

In the same way, the nasals *m* and *n* also come together and split apart throughout the poem. They first appear in line 2 in *number*, with the two sounds separated only by a short vowel. In *chimneys* (5) they are next to each other but reversed; they appear again in the same order, again separated only by a short vowel, in *harmonie* (8). They reappear in this order but more distantly spread apart in *Masks*, and (11), *some defence* (15), and *Some knotted* (19). The pattern appears in the reverse order in the phrase *no remorse* (16).⁸

The preceding analysis does not exhaust this song but it does illustrate the conclusions I have reached by analyzing more Campion songs than a reader will tolerate hearing me describe. The reader may test the validity of these conclusions against the evidence compiled in Notes 4-12 of the Appendix. What the analysis demonstrates is that a Campion song—typified in “Now winter nights enlarge”—is organized by a multitude of informal phonetic patterns operating within the parameter of its formal rhyme structure. Though each pattern has a distinct identity, no

pattern is heard distinctly because the complex of sounds in any given syllable may cause it to participate in any number of different, simultaneous and equally distinct relationships. As a result, words that sound different in one frame of reference (*well*, and *tread*, *his* and *tedious*) may sound alike in another: pulling together and pulling apart, they are attracted and opposed at the same time. When one hears the song one shifts continually from one frame of reference to another, but there are so many different overlapping frames and, consequently, such an amazing number of shifts to be made that it becomes virtually impossible to focus upon any single pattern. While the frames can in fact be distinguished separately, as I have done, the intellectual effort required to apprehend the simultaneity of these controlled aesthetic relationships is like the effort one makes to apprehend unstructured relationships in everyday reality. The other chapters in this study, which demonstrate the presence and similar effect of simultaneous unity and division among elements in a variety of different ordering systems, indicate that the same mental agility is required throughout one's experience of “Now winter nights enlarge.”

In the remainder of this chapter I will talk at some length about the song's line-by-line continuity. I want to show that each of the twenty-four verse-lines in “Now winter nights enlarge” has its own phonetic identity—even if it is only the one legislated by the placement of lines on the page and even though elements in it may simultaneously figure in various larger patterns of phonetic coherence. The point of the analysis is to demonstrate that, while a Campion line may—like any line of verse—answer the demands of several different systems of order simultaneously, a Campion line is almost invariably knit together by some identifying or identity-making cluster or clusters of sound, some thread of phonetic theme and variation of its own. The evidence I describe in the following pages in support of this assertion again comes from only one song, but I invite the reader to test its validity against the evidence of other Campion songs.⁹

Line 1, *Now winter nights enlarge*, contains a repetition of vowel-plus-*n* in *winter* and *enlarge*; coupled with the alliteration of *n* in *Now* and *nights*, the alternating pattern of *n*-plus-vowel and vowel-plus-*n* in the first and third and second and fourth words of the line establishes a kind of abab structure that ties the whole line together. This chain of paired sounds is given further cohesiveness

by the fact that *n* recurs in each of its elements. But while *Now* is related to *nights* and *winter* to *enlarge* because of certain phonetic similarities, *winter* and *nights* are themselves related by a different likeness: the pattern of *ni* in *winter* repeated with variation in the spread-apart pattern of *n*-vowel-*t* in *nights*.

In line 2, *The number of their heures*, the near triplication of the short *u* sound—the schwa—in *The*, *num-* and *of* (the first, second and fourth syllables) gives a slight but discernible weight to the opening of the line, an effect that is itself outweighed by the even heavier concentration of vowel-plus-*r* combinations in *-ber*, *their* and *heures*. Thus, while the line's end obviously receives more stress than its beginning for a variety of reasons, it is nonetheless built around a kind of asymmetrical balance of sounds. The pattern of schwa in the first two syllables stands against the pattern of vowel-plus-*r* in the last two; but, since the middle two syllables (*-ber of*) reverse the alignment, the two pairs of sound clusters are also interconnected, yoked together in a way that forcibly prevents the line from splitting apart into two equal halves. Still, it is clear that the two phonetic halves of the line are not equal, nor were ever meant to be heard as evenly balanced counterparts to one another. The first of three vowel-plus-*r* units occurs in the metrically unaccented second syllable of *number* (we heard it in the same metrical position in line 1: *winter*); vowel-plus-*r* occurs again in *their*, a monosyllable which, though also metrically unaccented, is both quantitatively longer than *-ber* and rhetorically more emphatic; and it recurs once more in *heures*, the metrically accented rhyme word whose vowel is in fact a diphthong and quantitatively even longer than the vowel in *their*. This progressive lengthening of similar vowel sounds preceding *r* functions in two important ways. First, supplanting the schwa pattern in *The*, *num-* and *of* at the beginning of the line, its massing of sound slows the line down and so helps to bring it to an audibly satisfying close, one that is itself given further support by the completion at this point of both the syntactic unit begun in line 1 and the musical phrase to which these two lines are set. (Notice that this slowing effect is supported by the rhythm of the line's music: $\text{J} \text{J} \text{J} \text{J} \text{J} \text{J} \text{J} \text{J} \text{J} \text{J}$.) Second, the progressive lengthening of vowel sounds preceding *r* suggests the substance of lines 1 and 2: the increasing number of winter night hours is manifest in the increasing duration of the words used to describe it.

Line 3, *And clouds their stormes discharge*, repeats some of the sounds that have occurred in the preceding two lines: *clouds* echoes *Now* in line 1, *their* duplicates *their* in line 2 and more distantly echoes the sounds of vowel-plus-*r* in *winter*, *enlarge*, *number* and *discharge*. The echo of *Now* in *clouds* is the poem's first instance of an informal phonetic connection at the beginning of end-rhymed lines. It parallels the formal rhyme pairing of *enlarge* and *discharge*, and one of its effects is to suggest the missing but implied syntax of line 3 (*And [now] clouds*). Notice that the phonetic likeness and difference of *Now* and *clouds* is also echoed musically: *Now* is set to the root, G, and *clouds* to the fourth, C. This kind of coincidence of harmonies in different systems of organization gives a sense of the song's overall coherence, a sense of balance and symmetry that is confirmed by what we hear in line 3 by itself. In line 3 the second and penultimate syllables are drawn together by the *ds* sound in *clouds* repeated in the expanded combination of *d*-vowel-*s* in *discharge*. Standing between *clouds* and *discharge*, the two middle syllables of line 3, *their stormes*, are connected both syntactically and by a shared pattern of vowel-plus-*r*, a phonetic unity whose repetition with variation in *-charge* works to integrate the end of the line with its center. (Notice that the descending scale of vowel sounds preceding *r* in *their*, *stormes* and *discharge*¹⁰ are themselves set to a descending melodic progression:



The last syllable in line 3 slides easily into the opening of the next line, *Upon the ayrie toures*: in the enjambment *-charge/ Up-* one hears the complex sound of "charge" first by itself and then elided with the following syllable—"jup." A similar elision immediately recurs between the two syllables of *Upon*: the word is naturally divided into *Up-* and *-on*, but the plosive *p* is in effect proclitic, so that what one actually hears is "U-pon." This detail would not be worth mentioning were it not that the sound of *U-* by itself is so closely followed by and parallel to the sound of the line's second word, *the*. Since schwa is the commonest sound in the language and since the definite article is the commonest word, let me assure the reader that in pointing out this effect I do not mean to confuse what is with what is *unusual*. The force of *Up-* or *the* taken separately is negligible on every count, but their proximity and phonetic likeness is another subtle instance of the way Campion couples similar sounds. Moreover, since this particular coupling occurs at the beginning of the line and since its schwa is the same sound that appeared in *The*, *num-* and *of* in line 2, this effect, however slight, becomes remarkable: the unification of line 1 with line 3 and line 2 with line 4 by a formal end-rhyme pairing of *enlarge/discharge* and *houres/toures* is matched and reiterated by the informal congruences of *Now/clouds* and *The*, *num-*, *of/Up-*, *the* at the beginnings of these lines. A similar but more clearly audible phonetic coupling takes place in *ayrie* and *toures*, whose vowel-plus-*r* sounds continue the pattern in vowel-plus-*r* that has already occurred at least twice in each of lines 1-3. Furthermore, the probably exact rhyming of *their*, *the* and *ayrie-* in lines 2, 3 and 4 pulls the middle of those three lines together the way other phonetic likenesses pair the beginnings and ends of lines 1 and 3 and lines 2 and 4. At the same time, the repetition of the assonance in *Now*, *houres* and *clouds* in *toures* not only completes the formal b rhyme of lines 2 and 4 but laces the whole quatrain together with what in visual terms appears as a kind of zigzag stitch that runs from the beginning of line 1 to the end of line 2 to the beginning of line 3 to the end of line 4.

Line 5, *Let now the chimneys blaze*, is sung to the same music as line 1; it also repeats certain key sounds from the first quatrain. It therefore demonstrates the operation of several separate but coincident systems of coherence: *Let* (line 5) is like *Now* (1) because it is set to the same note; *now* (5) is identical to *Now* (1);

now (5) is set to the same note, *B*, on which musical section A concluded; *now* (5) echoes the vowel sound of *toures*, the last word in quatrain 1; *Let now* (5) follows *toures* in the same way that *And clouds* (3) followed *houres*. Thus, though one has not heard line 5 before, the sound of the word *now*, its setting and the word itself are in several ways familiar. If somewhat less resonant, the phonetic parallels between *the chimneys* and *the ayrie* in the same metrical position of line 4 is equally effective in giving a sense of the poem's overall coherence. (Notice that the multiple similarities between these two pairs of words is counteracted by their grammatical difference: *ayrie* is an adjective, *chimneys* a noun.) There is a similar sense of unity in the verb *blaze* at the end of line 5, which repeats the voiced *s* sound of *houres*, *clouds*, *stormes*, *toures* and *chimneys* (all nouns). Finally, matching the rhyme-like relation of vowel-plus-*n* patterns in the second and penultimate syllables of line 1 (*win-* and *en-*), *now* and *-neys* relate to one another contrapuntally: *now* is stressed by verse meter and *-neys* is not, but while the musical duration of *now* (set to a dotted quarter-note) is longer than that of *-neys* (set to two eighths), the natural speech duration of *-neys* is longer than that of *now*.

In line 6, *And cups o'erflow with wine*, *And cups* (*And c-s*) echoes *And clouds* (*And c-s*) at the beginning of line 3. Its unvoiced *s* also echoes the voiced *s* in *blaze* at the end of line 5, thus providing phonetic linkage between lines. Notice that *cups* and the metrically and melodically corresponding syllable in line 2, *num-*, are also coupled by assonance. Similar but more striking congruences are heard in *o'erflow*, whose first syllable picks up the vowel-plus-*r* pattern running through the first stanza (it matches the *or* sound in *stormes* exactly) and whose two syllables are set to a descending series of eighth-notes-high G, F sharp, E, D—which audibly represent the meaning of "overflow." This four-note series first occurred as the setting of *-ber of* in line 2, the first syllable of which shares the vowel-plus-*r* sound of *o'er-* and the second of which shares the *f/v* sound of *-flow*. In the same way, and equally unnoticed, the alliteration in *with wine* at the end of line 6 corresponds both to the repetition of *r* sounds at the end of line 2 (*their houres*, also set to the same notes) and to the repetition of terminal voiced *s* sounds at the end of line 5 (*-neys blaze*). While none of these three lines rhyme formally, they are thus related by the different harmonies between the final two syllables in each.

In line 7, *Let well-tun'd words amaze*, there are further examples of multiple phonetic linking. Because *Let* is also the first word of line 5, the formal *blaze/amaze* pairing at the end of the two lines is again reinforced by anaphora. The identity of *Let* and *Let*, contrasting with the initial off-rhyme pairing of lines 1 with 3 and lines 2 with 4, makes this third consecutive instance of informal rhyme at the beginnings of lines that also rhyme formally even more remarkable. The second syllable of line 7 is a phonetic variant of the first (*l*-plus-short *e* in *Let* reverses the sound in *well*¹¹); notice also that the first letter of the following syllable, *-tun'd*, creates for an instant an *elt* sound that is itself a phonetic anagram of *Let*. Moreover, because *well-* picks up the alliteration of *with wine* at the end of line 6, and because the alliterative pairing of those two words is itself like the assonant pairing of *Let well-*, the juncture of lines 6-7 manifests another complex instance of phonetic anadiplosis. The beginning and end of line 7 are also linked phonetically, not only because the pattern of dental-plus-*w* in *Let well-* is reversed to *w*-plus-dental in *words* but because the pattern of voiced *s* repeated in *words amaze* parallels the pattern of repeated assonance in *Let well-*. (I do not mean to say that the vowel sounds in *Let well-* and the consonant sounds in *words amaze* sound alike; I am merely pointing out that the patterns of repeated sounds are analogous—that the alliterations themselves alliterate.) In the same way, the alliteration of *with wine* in line 6 matches the terminal consonance of *words amaze*—again making an effective but altogether unobtrusive rhyme pair out of two lines which do not formally rhyme; similarly, since the voiced *s* consonance in *-neys blaze* duplicates that in *words amaze*, the ends of lines 5 and 7, which do rhyme formally, are doubly connected.

The last line of the quatrain, *With harmonie divine*, begins with a word that continues the alliteration in *w* that has run through the previous two lines. Following so soon after *words*, *With* completes yet another pattern of phonetic anadiplosis. In each of its different occurrences (lines 2-3, 4-5, 6-7 and 7-8), this pattern has had the same effect: sounds at the end of one line repeated at the beginning of the next break down the formal and syntactic boundaries between lines; as such, the pattern is a sort of phonetic syntax that works to insure the poem's line-by-line continuity. Alliteration or assonance that takes place more locally across the division not of lines but words within lines (as in *Let well, with wine, chimneys*

blaze, their boures and so on) has the same common denominator in its effects: phonetic cohesion among otherwise disparate materials, unity in spite of disunity. The effect occurs in line 8 in *harmonie divine*, where long *e* in the last syllable of the first word is sounded again in the first syllable of the next.

Line 9, *Now yellow waxen lights*, begins a quatrain in which nearly all of the stanza's previous phonetic patterns are repeated in some way or another. The line opens by re-introducing sounds that began quatrains 1 and 2: *Now* duplicates the *Now* of line 1 (they are set a fifth apart, to G and D, and are accompanied by two different roots in the bass); *Now yel-* duplicates in reverse the assonance and some of the consonance of *Let now* in line 5. Because line 9 starts with the same *n* sound that closed the preceding line (*divine./Now*), it completes another pattern of phonetic anadiplosis—this time across the division not only of lines but of quatrains. The *el* pattern in the first syllable of *yellow* matches the one in *well-* in the same position of line 7; similarly, the enjambment across word division of *en-plus-l* in *waxen lights* at the end of the line duplicates the same pattern in the same position of line 1 in a single word, *enlarge*. Moreover, the unvoiced *s* consonance at the end of the first syllable in *waxen* and in *lights* echoes the voiced *s* consonance in *words amaze* in the same position of line 7. Finally, creating phonetic balance within the line itself, the *el* conjunction in the line's second syllable, *yel-*, recurs in the expanded *e(n)l* conjunction across word division in its last two syllables, *-en lights*.

The second line of quatrain 3, *Shall waite on humny Love*, is balanced in two distinct ways: by the incidental repetition of *l* in its first and last syllables (notice that we also do not notice the similar epianalepsis in line 5: *Let . . . blaze*); and by the repetition of vowel-plus-*n* in its two middle syllables. Since the vowel precedes *l* in *Shall* and follows it in *Love*, a further rhyme-like symmetry informs the line. Echoing sounds from the preceding line, the pattern of *w*-plus-*h* in *waite on humny* expands the same pattern in *with harmonie* (however, the aspirate "h" in *humny* and *harmonie* might not have been heard in seventeenth-century pronunciation) and the thematically important phrase *humny Love* recalls the thematically crucial phrase *harmonie divine* in several ways at once: the combination of *h*, *n* and long *e* in *humny* condenses the same sounds spread out across *harmonie*; long *e* in the penultimate

syllable of line 9, in *hurry*, repeats long *e* in the same position of line 8, in *divine*; and the vowel-plus-*v* pattern in *Love* reverses the same pattern in the second syllable of *divine*.

The aesthetic effect of line 11, *While youthfull Revels, Masks, and Courtly sights*, is extraordinarily important: with ten syllables instead of the usual six, it does not fit the trimeter pattern of the preceding ten lines. At the same time, despite its metrical irregularity, line 11 also fits; in fact, its pertinence and impertinence are both exaggerated. Though the line is recognizably pentameter, recognizably longer than any line thus far, it is integrated into the stanza because (a) it repeats sounds from the previous ten lines, (b) it suggests the expected termination after its sixth syllable, and (c) it cushions the surprise of the final four syllables by echoing sounds from its own preceding six syllables and from syllables at the ends of preceding lines. Like other lines in the stanza, line 11 is phonetically balanced in itself—primarily by the liquids in its first, third, fifth and ninth syllables, by the differing final *s* sounds in its substantively related third, fourth and last words, and by the recurrence of long *i* in *While* and *sights*. It also continues several sound patterns we have already heard. The vowel-plus-*l* in *While* both matches one in *Shall* in the same position of line 10 (giving the unity of consonance to the beginnings of lines 10 and 11) and is a chiasmic echo of *l*-plus-vowel in *Love* at the end of line 10, again providing phonetic linkage between lines. Furthermore, *While* continues an alliterative thread in *w* that has at this point run through six consecutive lines. Other sounds from the preceding lines are contracted and expanded in the next three words—*youthfull, Revels* and *Masks*.¹² As I have suggested, the special aesthetic value of line 11 is that it both fits the poem *and* does not. *Masks* would have been the final word in a normal six-syllable line, but, even for a listener without the printed text before him, it obviously is not the last syllable in this line. It does not sound like the end of the line because it does not rhyme formally with the last word in line 9, *lights*.¹³ But though the lack of formal rhyme closure in *Masks* may come as a surprise, the line's syntax is at this point also incomplete (so is its music). A listener is therefore compelled forward by the as yet unsatisfied demands of closure in several different systems simultaneously. The phrase *and Courtly sights* answers the demands both of syntax (*and* indicates that the next item will be the final one in the list) and of sound (the

rhyming—ideational as well as phonetic—of *sights* with *lights*). Furthermore, as well as supplying a needed phonetic link to line 9, the phrase *and Courtly sights* is itself linked phonetically to the rest of line 11: the assonance in *Masks, and* provides continuity between the line's first six syllables and its last four; that bond is asserted again in the repetition in *Courtly* of the *l* sounds in *youthfull* and *Revels*; it is reasserted in a repetition of the line's initial vowel sound in *sights*, which, also echoing the *s* in *Masks* echoes a host of other *s* sounds at the ends of previous formal rhyme words. At the same time, with no clear and independent phonetic identity of its own, there is nothing in the phrase *and Courtly sights* to cause it to split apart phonetically from the preceding six syllables of line 11. The line thus persuades us that it belongs with lines 1 through 10 even though it clearly does not.

Line 11 is also strongly tied to the sounds of the next line, *Sleepes leaden spels remove*. The ideational opposition between *Sleepes* and *sights* is counteracted phonetically because both words begin and end with unvoiced *s*; the pattern of *l*-plus-long *e* in *Sleepes* duplicates the same pattern in *Courtly*;¹⁴ the initial *sl* in *Sleepes* contracts and reverses the order of the same two sounds split apart in *Courtly sights* and in *lights*. But the single most obvious phonetic correlation between lines 11 and 12 is a repetition of the *els* sound of *Revels* in *spels*, which, since it is metrically stressed, again intensifies the rhyme. This correlation also partakes of several others: *spels* by itself echoes the vowel-plus-*l* patterns of *While* and *youthfull* in line 11; *leaden spels*, which connotes a kind of drugged unconsciousness, is identified by its recurrence of short *e* sounds with *Revels*, with opposite connotations of light-hearted festivity (notice that it also spreads out the *le-el* pattern in *Let well-*); at the same time, *leaden* by itself reverses the *el* sound in *Revels*. The *r-m* sequence in *Revels, Masks* is in turn contracted in the next word of line 12, *remove*, in which the *v* of *Revels* also recurs. The imperfect—at least for a modern reader—rhyming of *remove* with *Love* in line 10 is made more sufficient because long *e* in the penultimate syllable of line 10 (*hurry Love*) is echoed in the first syllable of *remove* (making the rhyme disyllabic); in the second syllable of *remove* we also hear the long *u* sound of *youthfull*. Furthermore, as the preceding line was knit together by the repetition of four different *l* sounds, *l* also occurs in a variety of related combinations in the first three words of line 12. The

conjunction of *ls* in *spels* recurs chiasmically in the *sl* of *Sleepes* and occurs again in elongated form in the *l* of *sl* and the final *s* of *Sleepes*; the *sl* combination in *Sleepes* is in turn repeated, stretched across word division in *Sleepes leaden*, and then is further expanded in *spels*. The phonetic relations between *Sleepes* and *spels*—words also identified by substance—are thus numerous and highly complex: both words begin and end with *s*; *sl* at the beginning of one opposes *ls* at the end of the other; *l*-vowel-*p* in the middle of *Sleepes* inverts *p*-vowel-*l* in *spels*; *ps* at the end of *Sleepes* simultaneously stands against the initial *sp* of *spels* (which itself joins the first *s*-plus-*p* of *Sleepes*) and pulls together its final *p*-*el*-*s*. In effect, concentrating patterns that have recurred in nearly every line thus far, the harmonious interrelation of *s*, *p*, *l* and *e* sounds in line 12 summarizes the phonetic whole of the first stanza, brings it to an audibly resonant and recognizable close.

The first line of stanza 2, *This time doth well dispence*, is knit together by four different phonetic pairings: short *i*-plus-*s* in *This* and *dis-*, *th* in *This* and *doth*, *d* at the beginning of *doth* and *dispence*, and short *e* in *well* and *dispence*. Unlike eight of the preceding twelve lines, it is not tied phonetically to the end of the line before it. While the lack of immediate phonetic continuity is appropriate to the division between stanzas, line 13 nonetheless echoes line 12 in many ways. In fact, the phonetic connection between these two lines is vigorous—primarily because of the recurrence of *s*, *p*, *e*, *l* and *n* sounds in the phrases *leaden spels* and *well dispence*. Various short *e* sounds occur five times in these six syllables. Furthermore, the *el* in *well* reproduces the one in *spels* and inverts the same pattern in *leaden*. At the same time, *dispence* echoes the *en* in *leaden*, and its *s*-*p*-*s* sequence echoes the similar but differently proportioned *s*-*p*-*s* sequence in both *Sleepes* and *spels*. Finally, both phrases juxtapose *en* and *sp* sounds, but the arrangement of those sounds in *leaden spels* is reversed and contracted in *dispence*. Matched only by the song's mirror-like musical settings of lines 12 and 13, the number and variety of phonetic correspondences between these two small groups of words acts as a kind of acoustic cement by which the poem's two stanzas are set firmly together.

Line 14, *With lovers long discourse*, is linked to the preceding line by its penultimate syllable and by its final *s* sound. More noticeable than anything like it thus far, the attraction of *dispence*

and *discourse* across the pattern set up by an alternating rhyme scheme is made considerably stronger by other informal phonetic relations between the two lines. For one thing, the pattern of short *i*-plus-*th* in *With* occurs chiasmically in *this*—the first word in line 13; the echo is underscored musically because both words are set to high G. *With* is also connected by alliteration to *well*, by its short *i* to *dispence*, and by its final *th* to *doth*. The *w*-*l* sequence that occurs across a word division in *With lovers* is an expansion of the same sequence in *well*; the next word in line 14, *long*, is also linked to *well*—by the chiasmic pairing of their *l*-plus-vowel/vowel-plus-*l* sounds and by the fact that both words are set to high B. These chiasmic relations between the two lines would be less remarkable were it not for the fact that the most obvious phonetic pattern by which line 14 is itself unified is another chiasmus: the assonant coupling of *With* and *dis-* surrounds the alliterative coupling of *lovers* and *long*. Less obviously, but of equal importance in giving the line phonetic identity, the opening and closing sounds of *lovers* repeat after an appropriately elongated interval in the next phrase, *long discourse*. (Compare the *th* and *is* sounds in the preceding line—first joined together in *This*, then split apart in *doth well dispence*.)

The tongue-twisting required to enunciate the clogged sounds of line 15, *Much speech hath some defence*, suggests the "much speech" it talks about. The line's phonetic identity is complex. Two ideationally related but opposed adjectives are linked by the chiasmic pattern of their *m*-plus-schwa and schwa-plus-*m* sounds. This pattern encloses a pair of terminal *ch* sounds in *Much* and *speech* (contrast the pair of initial *l* sounds in the preceding line: *lovers long*) and the combination of sounds in *Much* is at the same time reversed and spread apart in *speech hath some*. Ordering the line in a different way, the *m*, *ch*, *ch*, *m* chiasmic sequence in these four words is overlaid by the alternating sequence of *s*, *e*, *s*, *e* in *speech hath some defence*. Since the line also echoes a variety of earlier *m*, *sp*, *th* and schwa sounds, it is at once whole and wholly implicated in the phonetic network that precedes it.

Line 16, *Though beauty no remorse*, is unified by a different sequence of alternating sounds: the pattern in long *o*, *e*, *o*, *e*. It is also tied to the preceding line by the assonance of its penultimate syllable and its final voiced *s*, thus repeating the pattern of the informal rhyming of lines 13 and 14 (*dis-/dis-*, *de-/re-*). Although

long *e* has already occurred in the penultimate syllables of seven lines, two of those instances are especially relevant here: *remorse* duplicates exactly the *re-m* conjunction across syllabic boundary in *remove* in line 12; and, set to exactly the same notes, it also pulls apart the pattern of long *e*-plus-*s* (voiced rather than unvoiced) in *ayrie toures* in line 4. In contrast to this parallel ordering of like sounds, one of the numerous vowel-plus-*r* patterns which *remorse* echoes occurs in *Courthy*, where a pattern of vowel preceding *r* in one syllable followed by long *e* in the next (again penultimate) exactly reverses the arrangement of the vowel sounds in *remorse*. Similarly, in *beauty* the syllabification of long *u* followed by long *e* inverts the pattern of long *e* and a different but very similar *u* sound in *remove*—which thus participates in two separate complex phonetic relationships with line 16. The long *u* in *beauty* also underscores important ideational connections between that word and *youthfull* and *well-tun'd*.

The first line of the next quatrain, *All doe not all things well*, is punctuated with vowel-plus-*l* combinations, and that punctuation insists that the line has independent phonetic identity. Though they clearly echo sounds from previous lines, the *l* sounds in its first and last syllables enclose the line and work to isolate it, make it a kind of island cut off from the sounds which precede and follow it. This phonetic isolation corresponds to the syntactic and ideational separateness of line 17: beginning a new quatrain, it also opens a new and general train of thought. If the triplication of *l* in *All, all* and *well* is the poem's most clearly audible example of one sound permeating and unifying an entire line, it still resembles the less exact recurrence of three vowel-plus-*l* combinations in line 11 (*While youthfull Revels*) and three vowel-plus-*r* combinations in line 2 (*number of their houres*). The difference between those lines and line 17 in this regard is that their subtlety depended upon a dissimilarity of similar elements within the unifying pattern, whereas in line 17 those elements are almost identical. Almost but not quite, since the variation from *All, all* to *well* in the end gives the line just enough phonetic asymmetry to keep the pattern from becoming merely perfect. Instead, its harmonious mixture of agreement and disagreement offers as clear and simple an illustration of the rhyme principle and its physics as one could ask: *All* and *well* are alike; they are also different; pulling together and pulling apart, they are attracted and opposed at the same time. The

strong but strongly imperfect identity of *All/all* and *well* gives to line 17 a pleasing and dynamic proportion—one that in fact complements the physics of the distinction expressed in a substance in which *All* is set against *not all*. At the same time, the vowel sequence in the words *All, not* and *all* orders the line's sounds in a different way—one that conflicts with and disrupts the more noticeable pattern of liquids in *All, all, well*. Since *all* sounds in one way as much like *not* as in another like *well*, it actually participates in two sets of similar relations, neither of which may be said to take precedence over the other. The emphasis of formal rhyme given to the *All, all, well* triplet is counteracted both by the symmetry of *all, not, all* and by the fact that this triplet is the first to be completed: again we have a line whose simple sound patterns are, quite simply, complex. Notice also that the disruption of perfect symmetry in the sequence *All, all, well* has as its counterpart the now completed triplication of *well, well* and *well* in lines 7, 13 and 17. (Though the identity of this sequence is not as urgently insistent as the less exact identity of the other, it is more important thematically: "Now winter nights enlarge" is, after all, about doing things "well"—about suiting one's thought and action to the occasion, that present here and *Now . . . now . . . now* . . . *Now* set down in its first three quatrains.

A grosser triplication is begun and completed in the anaphora in *Some* in the next three lines:

Some measures comely tread,
Some knotted Riddles tell,
Some Poems smoothly read.

I talked in the last chapter about how lines 18-20 stand together as a complex ideational and syntactic unit following from but coupled to the general statement of line 17. This unity in several other of the poem's orders is further complicated by the multiplicity of informal relations among the rhyme words in lines 17-20. For one thing, the assonance in *well, tread* and *tell* counteracts the abab division of the rhyme scheme; so does the initial *t* in *tread* and *tell*. The inexact rhyming of *tread* and *read* is on the other hand counteracted by the recurrence of *r* and *d* at similar points in both words; at the same time, it is underscored by the fact that *tread* begins with a dental and *read* does not. Since *tell*, the second "a" rhyme word, begins with the same dental, there is at least one good reason to make

another sub-grouping of the lines—*tread/tell/read*—which corresponds exactly to their grouping by the repetition of *Some/Some*. There are two other reasons for including *tell* in the *tread/read* group: all three are verbs, and *tell* and *read* are themselves ideational rhymes, both referring to verbal communication. And yet, despite the imperfection of the “b” rhyme, the formal unification of *well* with *tell* and *tread* with *read* effectively counteracts any informal unification of the quatrain’s final three lines; the point, again, is that “Now winter might enlarge” is structured by a multitude of conflicting and/or congruent phonetic relationships, the physics of whose interaction is highly complex.

Other patterns of phonetic coherence identify lines 18, 19 and 20 individually. Like the line that precedes it, *Some measures comely tread* is knit together by a triplication of one consonant sound—in this case *m*—which conflicts with other simultaneous patterns in the line. The unification of *Some measures comely* by a shared *m* consonance coincides with the separate pairings of *Some* and *comely* by assonance in schwa, *measures* and *tread* by a similar short *e*, and *Some* and *measures* by their *s*-vowel-*m*/*m*-vowel-*s* chiasmus. This last grouping extends further, since the final *s* in *measures* is itself joined across word division and an initial *c* to the vowel-plus-*m* sound in *comely*. The *s*-schwa-*m* pattern in *Some* is therefore matched by similar vowel and *s* sounds pulled apart and repeated in *measures comely*, as is the initial *s*, *m*, *m*, *s* sequence in *Some measures comely*, as is the initial *s*, *m*, *s* sequence in *measures comely*. Again, this phonetic network involves numerous sounds from previous lines. For example, the short *e* in *measures* echoes the one in *well* in line 17, thus providing phonetic linkage between lines; the vowel-plus-*rs* pattern in the same word echoes similar patterns in the rhyme words in lines 14 and 16 (*discourse, remorse*); *Some* duplicates *some* in line 15, reverses the *m*-plus-schwa pattern in *much* in the same line, and recalls all of the sounds already echoed by those two words.

The knotted alliterations in line 19, *Some knotted Riddles tell*, suggest the line’s substance. Vowel-plus-*d* in *knotted* is immediately followed by the same pattern in *Riddles*; *te* in *knotted* recurs in *tell*; *el* in *tell* inverts the pattern in the syllable that precedes it. Thus a unification of *-ted* and *tell* surrounds the separate pairings of both *-ted/Rid-* and *-les/tell*. Preceding this

tight complex of sounds, *Some* and *knotted* are linked by the chiasmic patterning of a pair of similar vowel sounds enclosing a pair of nasals. *Knotted* and *not* in line 17 are in fact homonyms, and their phonetic identity (underscoring musically because both are set to high C) reasserts the pun already latent in line 17: *All “knot”*—with strongly physical implications.

In the final line of the quatrain, *Some Poems smoothly read*, there is again a concentration of *s* and *m* sound. As in line 18, the basic *sm* conjunction occurs three times: once broken apart in *Some*, then contracted and reversed in *Poems*, and then contracted in *smoothly*. The *s*, *m*, *m*, *s*, *m* sequence thus duplicates the sequence in *Some measures comely* above. (Granting that all of these patterns are very small in their effects, as well as being unnoticed as effective or as there at all, the evidence of patterning in *s* and *m* in lines 18 and 20 should convert any reader who has not already walked out on this analysis.) In contrast to the pattern in line 19 of a separate unification of the first two and last four syllables, the grouping of *Some Poems smoothly* around the recurrence of *s*, *m*, and a range of *o* sounds is balanced in this line against the repetition of long *e* in *-ly read*. The phonetic unification of syllables in lines 19 and 20 are thus exactly opposite in one respect: the 2, 4 division of the first line is reversed to 4, 2 in the second. The recurrence in *read* of the vowel-plus-*d* pattern in *knotted Riddles* creates a further unity between these lines. Finally, as I suggested earlier, the identity of the penultimate syllables (*-ly*) in lines 18 and 20—an echo made even stronger by the recurrence of *m* and, less exactly, *o* in each of the preceding syllables—establishes a bond that counteracts the imperfect likeness of “*tred*” and “*reed*” by making the rhyme in these two lines trisyllabic rather than monosyllabic.

The opening of line 21, *The Summer hath his joyes*, is almost identical to the opening of lines 18, 19, and 20; almost, but not quite. In fact, *The Sum-* simultaneously asserts and denies the break in anaphora in *Some, Some, Some* and the break between quatrains. (*Summer* by itself ought to finish off the last honest sceptic who still doubts the existence of patterning in *s* and *m*.) The line has several different unities: *th* and the beginning of *The* stands against a different *th* at the end of *hath*; the schwa assonance in *The Sum-* parallels the alliterative coupling of *hath his*; that coupling in turn parallels the coupling of *his joyes* by terminal voiced *s*.

Line 21 is also pulled by an anaphora-like connection to line 22,

fact that one follows and one precedes the other two patterns, and musically by the fact that one is set to the fourth and the other to the root. At the same time (their more insistent identity again modulated musically by the fact that one is set to the root and one to the fifth), *nights* duplicates *nights*. Thus, with its circle of resonant phonetic harmonies truly unbroken, "Now winter nights enlarge" sounds in conclusion as it has sounded throughout—constantly fluent, symphonic, bewildering, and right.

This chapter has been long and tedious. It is longer by far than the two stanzas that are its subject and, unfortunately, far more tedious than the pleasurable winter nights those stanzas talk about. I do not apologize for the fact that the analysis is long, however, because in order to demonstrate fully the existence and effects of the network of interrelated sound patterns in "Now winter nights enlarge" it could not have been shorter. Nor do I apologize for its tedium. As I said in the Preface, if this kind of analysis—the analysis of noises in a little poem—is to be useful and efficient it cannot at the same time be humane. I have therefore consciously and purposefully avoided the convenience of those genteel amenities that seem to characterize the more popular sorts of literary criticism. The reader who has had the patience and stamina to stay with me will have seen that, while the phonetic coherence of "Now winter nights enlarge" is exceeding complex, the principle behind it—the rhyme principle—is simple: corresponding parts in any aesthetically appealing whole are *very* likely to be at once similar and different, attracted and opposed. Despite the rigors of the analysis, my one claim for the patterns I have described is also simple: they exist. Substantively meaningless, their meaning is entirely aesthetic, entirely a matter of how a dizzying, always shifting multiplicity of sound patterns linked in different but seemingly always familiar syllabic combinations with one another conspires to bewilder—literally *amaze*—the mind of any listener who hears them. The chapter that follows—a logical counterpart to this one and just as rigorous—will take up the equally bewildering sound patterns of the notes to which we hear the well-tuned syllables in "Now winter nights enlarge" sung.

Chapter 4

"Motions of the Sphaeres": Music

The fact that Campion wrote songs—music as well as words—continues to pose an embarrassing problem for modern readers and critics of his words only. We have known when we read Campion's words on the page that behind them lies a whole other set of ordering principles the operation of which we do not know; indeed, as I suggested in Chapter 1, the fact that Campion's music has remained "silent" has probably had something to do with the admiration his words alone have received since Bullen first printed them in *Lyrics from the Song-Books of the Elizabethan Age* in 1887. Though that admiration is deserved, the fact of our ignorance does not change the fact that Campion intended his words to be sung and heard together with his music. In the following two chapters I plan to confront the problem directly—by focusing upon the interrelation of words and music in one Campion song, "Now winter nights enlarge," and upon a listener's experience of that interrelation.

I set out in the last chapter to dissect the verbal "music" of "Now winter nights enlarge," the music-like harmonies of syllables sounding together in a multiplicity of different but coincident phonetic relationships. In the chapter that follows I will talk about the song's music *per se*. I will argue what is obvious: that the notes Campion composed with and for the words of "Now winter nights enlarge"—notes according to whose direction the words were meant to be sung and heard—are, like the words, ordered and coherent in several different structures simultaneously. Specifically, I will argue that the mutually interdependent metrical, rhythmic, melodic and harmonic structures which organize the raw materials of the song's music (notes) determine a unified and whole identity that is at once genuinely simple and genuinely complex.