

## “Think’st thou to seduce me then?”

Katarina A. Karlsson

### ERRATA

Location	Reads	Should read
p. 19 Between the 4th and 5th paragraphs	Insert:	I also want to thank professor Gunhild Vidén and PhD candidate Sara Ehrling for their expert help with Latin translations. I am grateful also for support from the following institutions: Hvitfeldtska stipendiefonden; Anna Ahrenbergs fond; Kungliga Musikaliska Akademin stipendiefond; Knut och Alice Wallenbergs Stiftelse; Stiftelserna Wilhelm och Martina Lundgrens Vetenskaps- och Understödsfonder; and finally Kungliga och Hvitfeldtska stiftelsens universitets- och högskolestipendier.
p. 80 3rd verse lines 4 and 5	Or thrive fair plants e’er the worse for the slipping? Mine own I’ll use,	Or thrive fair plants e’er the worse for the slipping? One dish cloyes, many fresh appetite yield: Mine own I’ll use,
p. 120 4th paragraph line 1	He had three collections	He had two collections
p. 149 1st paragraph line 2	cobwebs, spider’s webs.	cobwebs.
p. 152 2nd paragraph line 1	no way of singing	no voice production
p. 153 4th paragraph line 3	even ideal.	even ideal for early music.
p. 165 4th paragraph line 4	Stanislavski	Stanislofsky
p. 169 verse 1 line 8	male virginity) svendom is not	male virginity “svendom”) is not

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p. 171 verse 2 line 3	du allt En timmes	En timmes
p. 176 3rd paragraph lines 7 and 8	humor and spite. The song is really mean! I like it very much	humor and spite. I like it very much
p. 182 2nd paragraph line 6	played? by female	played by female
p. 188 2 <sup>nd</sup> paragraph line 1	The next song, “Maids are simple,”	The next song, “Young and simple,”

Pages 201 to 204

**The wrong text was inadvertently printed. The “Conclusion” section should read:**

#### Conclusion

If Campion does not express same-sex desire at all, what would that mean? It would mean that Campion has a psychological eye for women’s feelings that reaches far beyond that of most of his contemporaries and his predecessors. Then one would have to ask why he would want to express such a variety in his songs with female personas. To, as Reitenbach (1990) suggests, contradict or counterbalance the prevailing misogynistic tradition? Why would he want that, when in other songs he says women are the evil with which men unfortunately are mixed? “Kind are her answers” and “If Love loves Truth,” from his third book of Ayres, are nothing but a catalog of women’s bad habits and character traits. And if Campion really was so fascinated with women, why did he not marry? Reitenbach (1990), as well as Lowbury, Salter and Young (1970), suggest that some unhappy love affair in his youth broke his heart, a theory for which they see evidence in his poems in Latin, where he expresses love for his *Mellea* and *Caspia*.

If Campion does express same-sex desire in his songs with female personas, that could explain why his female portraits are so multi-layered and nuanced. Then he would have been able to identify with his female personas in a different way, by imagining himself as a target of male love.

All of the people Campion should have bonded with when he was a child disappeared—in addition to his birth parents, he probably also had a wet-nurse he was forced to part from, as was commonplace in a well-to-do family. Campion’s own real life started when he moved away from home, when he made friends. He kept those friends and looked after his friendships all his life. With his friends and especially with the Latinists, he found a network where he could feel at home, where he was allowed to belong. With them he felt he could rise above the vile masses, being of a better sort himself, belonging to those knowing, skilled, and learned ones. If you remain at a certain distance to people, you can also control what kind of relation you have to them. Married men in those days were certainly free to do most things they wanted, including having same-sex

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relationships, if that was the issue at stake. So I do not think Campion’s unmarried state can be used as a proof of his sexual preferences. I think we can say with safety, however, that he does not quite fit the nineteenth- and twentieth-century hetero-normative pattern.

If Campion both does and does not express same-sex desire, if Campion wants us to decide what to say with the songs, then he is logical and illogical at the same time, in the same way Thomas Nash is when he first scolds bawdy verse, and then writes one of the longest ones from the period himself. Society also condemns sodomy, but the public turns a blind eye to same-sex practice. Considering the tradition of puns and the love of multi-layered lyrics, would not “Campion both does and does not express same-sex desire” be the most plausible alternative?

Since this is a thesis in the field of artistic research, I must also answer the question of whether these possibly contradicting meanings make any difference to my artistic practice. And my answer must be as logical and illogical as the songs themselves: to suspect the songs express same-sex desire does not influence the way I sing them, because we live in a time where these desires can be imagined and accepted. There are other aspects that have more impact, such as the possibility that the songs were sung by men. If the songs were not even intended for women, I cannot sing them the way I did before, when I stressed only their entertainment value. I have to ask myself if the songs really were that amusing even when they were new, because the Renaissance of Classical thought also dug up a great deal of Classical misogyny. I get the feeling of being tricked into portraying women who act badly. There are bad women, of course, as there are bad men. And sometimes portraying a crooked character is more interesting than being the good one. But before, I did not think I was taking part in a canon that demeans women. Now that I know, I need new means to stay in command of what I am projecting onto the audience. Thus, when I think Campion wants to put on a female disguise to entertain his male friends and participate in a misogynistic tradition, it is less fun for me. It is an obstacle I have to overcome by cross-dressing, or by putting the song in a context where I can leave my own strong personal mark on it, as for instance in a written play or a lecture-recital. And that is obviously what I have done. Having gone through the analytical process in this dissertation, I am much more aware of the political agenda of these songs.

In the serious songs like “Oft have I sigh’d,” however, the thought that Campion might be expressing same-sex desire works differently on me. When I sing that song I can identify with the sorrow, bitterness, and longing of the persona. In my performance, I can use the idea that they were Campion’s own deep emotions for an equal—a man—because then the song mirrors the kind of love I recognize and appreciate.

Campion’s possible secretiveness and codifying also encourage me to continue to make up contradictory stories behind the songs, and to have secrets I hide or eventually show to the audience.

My relationship to the songs has deepened. I no longer find it important to revive the jolly humor that was the reason that the songs attracted me in the first place. And I am grateful for that. The songs made me take a journey and put words to my real reason for singing: it is not just the beauty that matters, not just the humor, not just the accuracy, but most of all it is bringing pieces of life into music that you can present to an audience and to yourself.

What kind of relation to women does Campion reveal in his songs with female personas? I

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feel he watches us women, tries to figure us out. And yes, sometimes Reitenbach is right; he wants to talk for us. In the third book of Ayres there is a progression in the songs from misogyny, via a more balanced look at women, to a defense of them, as if he is guiding the depressed Mounson, to whom the book was dedicated, from one opinion to another, in the end saying “Life is worth living,” and “It is not as bad as it looks.” Would that not be a fine gift from a four-hundred-year-old man, and something that might make us stop looking down on the Renaissance as a time when people knew less than we do today?

Life is worth living. It is not as bad as it looks.

p. 205 4th paragraph line 5	as uu, ee or th are	as “uu”, “ee”, or “th” are
p. 206 1st paragraph line 1	instance uu can suggest a kiss, ee can be teasing.	instance “uu” can suggest a kiss, “ee” can be teasing.
p. 213 3rd paragraph line 1	Ett par av de fyrstämiga arrangemangen	Fyra av de fyrstämiga arrangemangen
p. 220 verse 3	when he says his love is true.	when he swears his love is true.
Before p. 238	Insert:	Song 1 (see below) “So many loves have I neglected”
Before p. 238 and after “So many loves have I neglected”	Insert:	Song 2 (see below) “Think’st thou to seduce me then?”
p. 238-255	Renumber to:	p. 240-257
p. 248 (new p. 250) line 33	———. 2001. In the Person of Womankind:	Coren, Pamela. 2001. In the Person of Womankind
p. 249 (new p. 252) lines 10 and 11	PhD diss, New York.	PhD diss., University of Pennsylvania.

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Song 1

### So many loves have I neglected

T Campion

1. So ma - ny loves have I neg - lec - ted, Whose good parts might move  
That now I live of al re - jec - ted, There is none will love



2. Should I then woo that have been woo - ed, Seek - ing them that fly  
When I my faith with tears have vow - ed, And when all de - ny  
3. O hap - py men whose hopes are lic - ensed, To dis course their pas -  
While wo - men are con - fined to sil - ence, Los - ing wished oc - ca -  
4. When I com - pare my for - mer strange - ness with my pres - ent dot -  
I pit - y men that speak in plain - ness, Their true hearts de - vo -



1. me: 1. maid en heat so coy? It  
5 Why is what it might en - joy, And



2. me? 2. me, Who will pit - y my dis - grace, Which  
3. sion: 3. sion, Yet our tongues than theirs, men base Where  
4. ing, 4. ting, While we are more dumb than they, Are  
1. see are nev - er blessed That



9 1. freez - eth when it 1. Los - eth 2. mourn - eth.  
hav - ing lost it burn - eth;



2. love might have pre - ven - ted? There is 2. pen - ted.  
er - ror is re -  
3. ap - ter to be - mo - ving: Wom - en 3. rov - ing.  
in their thoughts more  
4. their sub - mis - sive pas - sion: Maids I 4. fash - ion.  
strange be but for



# Think'st thou to seduce me then?

T Campion

1. Think'st thou to se - duce me then with words that have no mea - ning?

The first line of music features a vocal line in G minor with a common time signature. The melody begins with a quarter note G, followed by quarter notes A and B, then a half note C. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a simple chordal accompaniment in the right hand.

2. Learn to speak first, then to woe, to wo - ing much per - tay - neth.

3. Skill - full ang - lers hide their hooks, fit baits for ev - ery sea - son.

4. Ruth for - give me if I err'd From hu - man hearts com - pass - ion

The second line of music continues the vocal melody and piano accompaniment. The vocal line includes a half note D and a quarter note E. The piano accompaniment maintains its rhythmic pattern, with the right hand playing chords and the left hand playing a consistent eighth-note bass line.

5 1. Pa - rats so can learne to prate our  
Nur - ses teach their chil - dren so a -

The third line of music shows the vocal line starting with a half note F and a quarter note G. The piano accompaniment continues with the same rhythmic structure, providing harmonic support for the vocal melody.

2. He that courts us wan - ting art soon

Looks a - squint on his dis - course and

3. But with crook - ed pins fish thou as

Go - gions on - ly can be caught with

4. When I laughed some - times too much to  
But a - las, who less could do That

The fourth line of music features a vocal line with a half note A and a quarter note B. The piano accompaniment continues with the established rhythmic pattern, with the right hand playing chords and the left hand playing a consistent eighth-note bass line.

8 1. speech by pie - ces glea - ning  
bout the time of wea - ning

The fifth line of music shows the vocal line starting with a half note C and a quarter note D. The piano accompaniment continues with the same rhythmic structure, providing harmonic support for the vocal melody.

2. fal - ters when he fai - neth.

smiles when he com - plai - neth.

3. babes that do want rea - son

such poor tricks of trea - son.

4. see thy foo - lish fa - shion:

found so good oc - ca - sion?

The sixth line of music features a vocal line with a half note E and a quarter note F. The piano accompaniment continues with the established rhythmic pattern, with the right hand playing chords and the left hand playing a consistent eighth-note bass line.