Chapter VII. Singing the (Old) Hours

Writing Time Past

Canzonets reflected, even embodied, an increasingly commercial conception of time, yet their texts often hearkened nostalgically to an era and society that was ostensibly free from time’s pressure. The text of Lyon’s “Contentment” (Ex. 7.1, from Six Canzonets [1795?]), for example, depicts a simple life: humble, calm, and “secure from noise,” the protagonist enjoys “pleasure, innocence, and ease.” Not for him are “fears, nor grief, nor care” of the “rich and great.” Simplicity is conveyed through an easy experience of intervals of time: the passing of “fleeting hours,” “successive days,” and minutes that “roll away.”

It makes sense that nostalgia for a pre-industrial conception of time would refer in part to pastoral work and leisure. The industrial revolution brought with it the synchronization of labor based on strict time-keeping; artificially constructed, abstract demarcations of time -- even those with long histories, such as the week -- held greater sway in industrialized society than in purely agricultural ones, which operated according to more concrete, empirically perceived changes such as seasons and weather. William Blake, for instance, pursued the juxtaposition of clocks and pastoral life, making it a central theme in Jerusalem:

The trumpet fitted to mortal battle. & the flute of summer in Annandale
And all the Arts of Life. they changd into the Arts of Death in Albion.
The hour-glass contemnd because its simple workmanship.
Was like the workmanship of the plowman. & the water wheel.
That raises water into cisterns. broken & burn’d with fire:
Because its workmanship. was like the workmanship of the shepherd.
And in their stead. intricate wheels invented. wheel without wheel:
To perplex youth in their outgoings, & to bind to labours in Albion
Of day & night the myriads of eternity that they may grind
And polish brass & iron hour after hour laborious task!
Kept ignorant of its use, that they might spend the days of wisdom
In sorrowful drudgery, to obtain a scanty pittance of bread:
In ignorance to view a small portion & think that All,
And call it Demonstration: blind to all the simple rules of life.¹

Clocks dissociated time from human events, and as a result unhinged human
events from nature. This ante-clock nostalgia lingered well into the 19th
century, when Wordsworth poetically proposed a compromise: if you insist
on knowing the time, he urged his reader, at least forego the repeater watch in
favor of the more natural cuckoo clock:

Wouldst thou be taught, when sleep has taken flight,
By a sure voice that can most sweetly tell,
How far off yet a glimpse of morning light,
And if to lure the truant back be well,
Forbear to covet a Repeater’s stroke,
That, answering to thy touch, will sound the hour;
Better provide thee with a Cuckoo-clock
For service hung behind thy chamber-door;
And in due time the sort spontaneous shock,
The double note, as if with living power,
Will to composure lead -- or make thee blithe as bird in bower.²

The music of “Contentment,” however, is hardly a quiet, contented
reverie.³ The melody is a jaunty, syllabic setting of the text; the
accompaniment is playful, including a hocket-like figure at mm. 26-27, 34-35,
59-60, 67-68. The Allegro tempo suggests that the switch from duple to triple
figures (first heard at mm. 19-20) lends an energetic, even jocular spirit to the
piece; indeed, the relatively independent and difficult keyboard part implies
orchestral -- “public” instead of “private” -- interpretation (such as flutes and

³ I am grateful to Rebecca Plack and Blaise Bryski, whose performance of Lyon’s canzonet for a conference-paper version of this chapter helped me realize this point with greater clarity.
Example 7.1 Thomas Lyon, *Six Canzonets* [1795] “Contentment”
violins on the parallel thirds and sixths, trumpet on the hocket, and pizzicato strings on the offbeat figure (first heard at m. 30)). In short, when in the presence of the music, the text’s nostalgic longing for a simpler experience of time becomes a self-conscious, performative nostalgia. There are, after all, a couple of “lapses” in the apparently peaceful text. The characteristic of “innocence” (v. 3) can rarely be found in those who profess to possess it. Similarly, the word “minutes” was recent “city” vocabulary in 1795, and would not have matched the rural experience of time the protagonist purports to enjoy. (In all the canzonets cataloged in the Appendix of this study, this is the earliest of only four occurrences of the word “minutes.”) But it is the music that makes especially clear this canzonet’s function as a reflection of life not as it was but as it was idealized. Women’s singing of these nostalgic texts, then, served as a self-conscious, pretended haven or retreat from the omnipresent grip of mercantile time. Railing against the influence and power of the modern clock, pastoral time served to mitigate and camouflage some of the canzonet’s cruder alliances with commercial time. Themselves utterly in the throes of post-horological-revolution growing pains, canzonets appear to fight the consequences by projecting or feigning alliance with old time.

This resistance is apparent in canzonets’ treatment of then-recently modified notions of historical time. As the horological revolution drew to a close and investigations in biology and evolution became more prominent and publicly accessible, the old clockwork model of the universe lost adherents (except among theologians) -- clockwork could not, after all, account for new discoveries in organic growth, decay, reproduction, or development. In its place appeared a biological model, adhered to by, among others, Kant, Erasmus Darwin, Goethe, and Hume, who argued in Dialogues Concerning
Natural Religion (1779): “the world plainly resembles more an animal or a vegetable, than it does a watch or a knitting loom. Therefore, its cause ought rather to be ascribed to generation or vegetation than to reason or design.”

Since in the decades following 1760 time came more frequently to be conceived, following the biological model, as a linear path of constant change and progress, a consequent assumption held that anti-rational, “primitive” societies lacked awareness of nature’s teleological drive and labored under the understanding of time as cyclic, without definite beginning or end.

It is this version of time-nostalgia that motivates Storace’s “Unless with my Amanda” (Ex. 7.2), in which Amanda’s absence results in her lover’s inability to experience the return of spring. The lover prepares the bower and nurtures the flowers in vain without her, and though the birds sing and fields freshen, he remains untouched by the seasonal change. The melody lies entirely within the major mode, but the text, tempo (Larghetto con Esspresivo (sic)), and repeated motive of four descending half-steps (mm. 16, 21-24 (alto) 22-25 (soprano), and 35) conspire to set a melancholy tone. The lover mourns the stalled situation in which he finds himself, an absence of cyclic time.

The protagonist of Pinto’s “The Smiling Plains” (Ex. 7.3) suffers a similar predicament: he longs for Miranda, and without her he is unable to experience the cyclic return of spring and summer. For virtually half of the song he languishes over dominant prolongations in a static affirmation of the constant, unresolved sameness in his experience of time (mm. 11-18, 25-28, 29-31). Furthermore, in these passages he remains tethered to the repeated melodic motive B-flat, A, G, F and its transpositions. Finally, in the last line,

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Canzonet VII

Larghetto
Con
Espressivo

Unleft with my Amanda left in

vain I twine the woodbine bowr unleft to

vain I twine the woodbine bower

deed her faceoter breath in vain I rear the

er faceoter breath in vain I rear the

breath...ing Flee's it vain I rear the breath...ing

breath...ing Flee's it vain I rear the breath...ing

Example 7.2 Stephen Storace, *Eight Canzonets* [1782?] “Unless with My Amanda”
Example 7.3 George Frederick Pinto, Six Canzonets [1804]. "The Smiling Plains"
Example 7.3 (continued)

Come to my arms, for you alone can all my absence past a tone. O

Come and to my bleeding heart thy sovereign balm of love impart; thy

Presence lasting joys shall bring and give the year eternal spring.
harmonic motion returns: at “thy presence lasting joys shall bring,” the bass moves through pre-dominant chords and closes on an authentic cadence. But a shadow of the conspicuous pedal point endures in the sustained texture of the soprano of the keyboard part, which repeats while the alto moves. The smitten protagonist, it turns out, does not imagine for himself and his beloved a return to cyclic time per se, but rather a different kind of constancy, and a Whitehurstian one: according to the last two lines, “Thy presence lasting joys shall bring / And give the year eternal spring.”

Anne Hunter’s text for “Recollection” (Ex. 7.4), the second canzonetta in Haydn’s first set, neatly juxtaposes linear and cyclic conceptions of time in a pair of stanzas. In the first verse, alas, “time can n’er restore” the lovers’ delightful days spent together -- that is, time, pushing forward, prevents a return of what is past. In the second verse, the protagonist uses her powers of memory and “fancy” (imagination) to combat this unrelenting forward motion of time. In her memory she revisits her past delight; in her imagination she rewrites past time according to her fondest longings. In the end, though, she wakes, her visions fade and she returns to endless woes, answering in the affirmative the question of the first stanza (“O days too fair, too bright to last, are you indeed forever past?”). The past is indeed the past despite the combined efforts of memory and imagination. The opposition of linear time and cyclic time is encapsulated in the haunting unison (octave tripling) of mm. 34-35. Played with the dampers up on an English fortepiano, the timbre here would contrast starkly with the rest of the piece. This brief passage, itself “outside of time” with respect to the character and phrase rhythm of the rest of piece, sets both “which time can ne’er restore” in the first
Example 7.4 (continued)

days for get which time can never restore, can never restore?
rapid flight and all the past replace, the past replace;

Why cannot I the days for get which time can never restore, can never re-

store? I cannot the days for get which time can never restore, can never re-

store?

O days too fair, too bright to last, are you indeed for ever

place. But ah! I wake to endless woe, and leave the fading vi-

sions

But ah! I wake to endless woe, and leave the fading vi-

sions

past? O days too fair, too bright to close.

But ah! I wake to endless woe, and leave the fading vi-

sions
Example 7.4 (continued)

last, are you in-deed for ev-er past? O days too fair too
woe, and tears the fading vi-sions close. But ah! I wake too

bright to last, are you in-deed for ev-er past, are you in-deed for ev-
er
di-less woe, and tears the fading vi-sions close, and tears the fading vi-
sions

past, are you in-deed for ev-er past? close, and tears the fading vi-
sions close.
stanza and “all the past replace” in the second -- crystallizing the contrast between time that moves independently forward and time that can be relived.

Salomon’s “Say Not that Minutes Swiftly Move” (Ex. 7.5) takes a different approach to challenge historical time. In this song, time is not externally determined or measured by time-pieces, but is rather internally derived, relative to one’s context. But the song reverses that familiar and facile contention for relative time, “time flies when you’re having fun.” Instead, for Salomon’s protagonist, happy times are actually a lengthy “age of bliss”; sadness, meanwhile, will take the time of a short “pang,” before all consciousness of time, long or short, ends in death:

Say not that minutes swiftly move
When bless’d with those we fondly love
Alas each moment seems to me
An age of bliss when bless’d with thee.

But torn away from thee my friend
The weary scene wou’d quickly end
For like the lightning fraught with ill
The pang though short would surely kill.

The eight-bar keyboard prelude introduces many important features of the piece: the wide melodic range, the circling half-step figure (E-D#-E-D in m. 2, transposed to B in m. 5 and A in m. 8), and the 4-3 suspension (mm. 2 and 6). Though it is impossible to tell at this point, the ii chords in mm. 2, 6, and 7 foreshadow the crucial pivot chord (m. 20) that unleashes D minor, a strong challenger for the closing key of this piece that began unequivocally in D major. Unusually, the text enters on a new melody after the introduction, but this melody is related in the pitch content of each respective first two beats (mm. 1 and 9, 2 and 10, 3 and 11, and 4 and 12) and the harmonic support closely resembles the beginning of the prelude. Time is reinterpreted. The
Example 7.5 J. P. Salomon, *A Second Set of Six English Canzonets* [1804] “Say Not That Minutes Swiftly Move”
Example 7.5 (continued)
first stanza is an amiable, straightforward presentation without textual repetition; the circling motive reappears at mm. 10 and 16 and the 4-3 suspensions at mm. 10 and 12.

The second stanza contrasts significantly from the measured pleasantry of the first. Only the vocal rhythm of the first measure remains; otherwise, the style changes drastically from melodic to overtly dramatic, similar in conception to accompanied recitative. Lines are repeated (which never occurs in the first stanza) and the range expands to an octave and a fourth at “for like the lightening fraught with ill.” But within this contrasting setting, the principal motivic features remain. The circling motive appears in mm. 19, 20, 22, and 32 and it merges with a similar motive heard in the left hand of mm. 12 and 18. The D-C#-D-C in m. 22 adopts the articulation of the latter version, with wedges on the last two eighths. The 4-3 suspension returns in mm. 18, 20, 22, and, crucially, at the conclusion.

These motivic transformations heighten the notion of time being relative to different contexts. The same can be said of the inconclusive treatment of the tonic in the second half of the piece. After the dramatic climax in m. 24, the final line, “the pang tho short would surely kill,” repeats three times, pausing first on a deceptive cadence, then on an ethereal and mournful Neapolitan chord, repeated, chorale-like, before a final repetition settling on D minor. The G minor (iv) harmony over a D pedal in m. 33 is a weak antithesis to the searing high G of the climax in m. 24. The F# of the penultimate measure sounds less like a convincing D major conclusion than a Picardy third closing a piece set in the minor mode: the “structural cadence” (mm. 31-32 at the end of the text) resolves unequivocally -- and very unusually -- to D minor. But this ambiguity began in m. 22: is this tonic, or dominant of
Measure 28 slips almost listlessly from D major to D minor -- the F# perhaps a passing tone between dominant and tonic. Even m. 32, after the structural cadence, fleetingly raises the question again with the addition of F# in the tenor, though the resulting chord quickly becomes the dominant of the upcoming G minor. Sapped of energy, the canzonet ends in the “correct” key, but does so plagally rather than authentically. In a canzonet devoted to an understanding of time as relative to and dependent on its context, the home key remains remarkably slippery and non-committal.

“The Clock Still Points its Moral to the Heart”: The Pleasures and Powers of Memory

The power of memory that appears in Haydn’s “Recollection” is in company with numerous songs that take a nostalgic, “old” view of time: lovers remember their mates despite their separation, and forsaken lovers reinterpret their abandonment through memory and imagination. Memory appears prominently in the longing for bygone conceptions of time. While the composers and singer-performers of canzonets could not have literally remembered a past when time was cyclically or relatively conceived, they used the figure of memory to construct a past free of modern anxiety about time.

Frederic Bridgetower’s “A Shepherd Who Grav’d on a Rind” (Ex. 7.6) is a pithy testament to memory’s power. The eight-bar introduction and first phrase of text begin the canzonet conventionally; only the slippery half-step descent in the left hand hints at the disquietude to come. A shepherd carves the name of his beloved in a tree; naturally, as time passes the name fades. Disappointment is, however, unnecessary, for the beloved’s name is written not only on the tree but on the shepherd’s heart -- “to forget it fond mem’ry
Example 7.6 Frederic Bridgetower, *Six Pathetic Canzonets* [ca. 1815] “A Shepherd Who Graved”
Example 7.6 (continued)
denies, and by time ‘tis deeper imprest.” Memory thus intervenes and
overcomes the power of time, reversing it such that, for the shepherd, the
absent lover becomes more vivid rather than less. The musical setting reveals
already in m. 11 that something approaching a rejection of reason is afoot.
The arpeggiated accompaniment is bizarrely interrupted by a dotted-
sixteenth, thirty-second note rhythm, and a nudge from scale-degree 5 in the
bass not back to 1 but rather to flat-6, D-flat. From this point, continuing on
for eighteen bars, the accompaniment shifts back and forth between C and D-
flat. These two notes were missing from the chromatic descent of the
introduction, as if to save them for their later function. Measures 16-26 are set
squarely in D-flat major -- the remarkable distance of which from F major,
especially given its early appearance and unmediated character, suggests the
power of memory, despite time’s influence, to traverse wide cognitive
distance. The return to F is suspenseful: what was it that the shepherd
“lamented to find”? An extended plagal cadence delays the conventional
answer (“time could efface the dear word”), which is accompanied in a most
conventional way, with an oom-pah bass in complete contrast to the D-flat
netherworld just left. These peculiar features prepare the listener for the
reversal of logic in the second verse -- memory’s power to rewrite the effects
of time. The repeat of the oom-pah bass at “by time is deeper imprest,” upon
this second appearance, cheekily flaunts memory’s victory over reason, and its
ability to appropriate time for its own purposes.

Samuel Rogers’s (1763-1855) poem in two parts, The Pleasures of Memory
(1792), provides some context for this understanding of memory’s power. The
poem is at once a dramatic story (involving, among other things, familiar
Gothic conceits such as a deserted mansion, crumbling ruins, a gypsy, a
wanderer, ghostly spirits, and at last a shipwreck) and a thoroughgoing, multifaceted exposition on memory’s abilities. The opening depicts the speaker’s return to an obscure village after a long absence. He experiences a “mixed sensation,” or “melancholy,” referred to as “an effect of the Memory.” The “Analysis of the First Part,” which appears as an introduction, continues, 

From an effect we naturally ascend to the cause; and the subject proposed is then enfolded with an investigation of the nature and leading principles of this faculty.

Memory, in this first part of the poem, constitutes an “associating principle”:

It is evident that our ideas flow in continual succession, and introduce each other with a certain degree of regularity. [...] When ideas have any relation whatever, they are attractive of each other in the mind; and the perception of any object naturally leads to the idea of another, which was connected with it either in time or place, or which can be compared or contrasted with it.

Thanks to memory, ideas join one to another in a succession, or as it is put in the poem: “Lulled in the countless chambers of the brain / Our thoughts are linked by many a hidden chain,” for “kindred objects kindred thoughts inspire.” Memory brings the comfort of the familiar, for one thing excites the memory of another: “Hence arises our attachment to inanimate objects; hence also, in some degree, the love of our country, and the emotion with which we contemplate the celebrated scenes of antiquity.” This is why Bridgetower’s shepherd carved the name into a tree, with the natural expectation that seeing the carving would help him remember his beloved.

But in contrast to a linear, or chain-like, memory that is excited by series of prompts, another form of memory may be found in “internal

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6 Quotes without line numbers refer to the Analyses, pp. 4 and 17.
7 P. 9 (Part I, ll. 171-172); p. 11 (Part I, ll. 225).
operations of the mind.” The latter is “the more perfect degree of memory” and forms the subject of the second part of the poem:

Memory has hitherto acted only in subservience to the senses, and so far man is not eminently distinguished from other animals: but, with respect to man, she has a higher province; and is often busily employed, when excited by no external cause whatever.

This superior form of memory -- figured feminine throughout the second part -- exhibits “pastoral beauty and artless air” and finds her most perfect form in “calm and regulated minds” that value solitude and “the still shades of calm Seclusion.” Most crucially, this type of memory is not constituted of effects that follow causes in linear succession, but is instead made of self-propelled and on-going acts of “preservation” and “inspiration.” Neither of these activities depends on prompts, as associative memory does. Their motivation comes from within, and they continue without external impetus.

In Rogers’s poem, Memory and her sister Solitude live in a lovely, sequestered grotto, at the front of which are engraved lines excerpted and set by “a Lady” in the canzonet “Inscription on a Grotto” (Ex. 7.7). The song begins with a pleasant, triple meter andantino melody, but upon reaching a half cadence a 4/4 recitative abruptly interrupts, instructing the listener: “Hence! Hence! Away nor dare intrude.” Then, largo: “In this secret shadowy Cell / musing Memory loves to dwell / with her sister Solitude.” Of the two sisters, this canzonet honors Memory, highlighting her name with voice exchange and homorhythm between the voice and accompaniment (m. 17). Her melody returns at “yesterday” (mm. 73 and 81), and she highlights -- and thereby preserves -- with atmospheric arpeggiation (m. 60) high in the keyboard range the final line, referring to writing done in the past:

8 P. 24 (Part II, l. 273); p. 22 (Part II, l. 213).
Far from the busy world she flies
To taste that peace the world denies.
Entranced she sits; from youth to age,
Reviewing Life’s eventful page;
And noting, ere they fade away,
The little lines of yesterday.

This remarkable moment makes clear that this is Memory of the
superior sort, the sort that has the power to counteract even the effects of time.
Bridgetower’s shepherd enjoys the assistance of this kind of memory, for
counter to reason, the name of his beloved grows only more clear despite the
battering of elements that ought logically to wear it down. But the “little
lines” on life’s page mentioned by Rogers are not limited to individual stories
of separated lovers. Those lines document all of human culture and history.
The task of preservational memory, we learn from the rest of the poem, is no
less than to defend “the treasures of art, science, history, and philosophy.”

Ages and climes remote to Thee impart
What charms in Genius and refines in Art;
Thee, in whose hands the keys of Science dwell,
The pensive portress (sic) of her holy cell;
Whose constant vigils chase the chilling damp
Oblivion steals upon her vestal-lamp.

Furthering the profundity of Memory’s preservational side is her
relationship to inspiration. According to the “Analysis of the Second Part,”
“On [Memory’s] agency depends every effusion of the Fancy, who with
boldest effort can only compound or transpose, augment or diminish the
materials which she has collected and still retains.” Even imagination, the
creative instinct, is a form of Memory. To “preserve,” then, does not only
mean to keep what is already present, but to create. Memory not only
preserves what is written, but she herself writes:

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9 P. 17 (Part II, ll. 5-10).
Example 7.7 Lady, Canzonets [1803] “Inscription on a Grotto”
Example 7.7 (continued)

Entranced she sits from Youth to Age, reviewing Life's eventful Page. ere they fade away the little Lines of yesterday and nothing is.

Ere they fade away the little Lines of yesterday.

Fades away the little Lines of yesterday.
From Thee [i.e. Memory] gay Hope her airy colouring draws;
And Fancy’s flights are subject to thy laws.
From Thee that bosom-spring of rapture flows,
Which only Virtue, tranquil Virtue, knows.\textsuperscript{10}

This representation of imagination -- not independent from memory
but rather dependent upon it -- stakes the claim that originality is overvalued,
problematic, even impossible. It is a stance nostalgic for pre-industrial days
before newness became the requisite measure of quality in creative works.
Inspiration creates, but not out of nothing. M. H. Abrams described this
change in emphasis from imitation to natural genius, creative imagination,
and emotional spontaneity, aphoristically summarizing the familiar Romantic
“cult of originality” against which the valorization of memory rubs.\textsuperscript{11}
According to Abrams, early Romantic critics sought to shine light upon
something new, whereas earlier critics hoped to closely reflect something
already there.\textsuperscript{12} The earlier conception was no less of a creative act.
Canzonets on the subject of “old” time, which date from precisely the era that
hosted the paradigm-shift described by Abrams, appear to go against the
grain by resisting the new values and longing for the old. They ally
themselves with older models of creativity, such as that of Hobbes for
example, who disparaged poets who aspired to speak by inspiration. Samuel
Macey writes:

At this point, Hobbes produces his well-known formula for the
mechanical operation of the “poet’s” mind: “Time and education beget
experience; experience begets memory; memory begets judgement and
fancy; judgement begets the strength and structure, and fancy begets
the ornaments of a poem. The ancients therefore fabled not absurdly,
in making memory the mother of the Muses.” Memory provides us
with the world “as in a looking-glass... whereby the fancy, when any
work of art is to be performed, finds her materials at hand and

\textsuperscript{10} P. 17 (Part II, ll. 17-20).
\textsuperscript{12} Ibid., 23.
prepared for use.” The mechanical system of Hobbes appears to leave no room for a creative imagination which might result in works not controlled by the memory. Through his downgrading of imagination, as “nothing but decaying sense,” and his upgrading of the memory, he helped to promote the hegemony of the latter in English aesthetics for more than a hundred years.  

These canzonets, then, promote a nostalgic understanding of time, and the meaning of memory they so frequently celebrate actually entails a devaluation of originality in favor of materials already at hand. (Indeed, reviews of Anne’s poetry, discussed in Chapter II, applauded her fresh approach to the familiar.) The fact that canzonets often rely on conventional harmonic and accompanimental figures may be understood, in this context, as an expectation and an asset. The celebration of the “old” also accounts for composers’ attachment to “ancient” characters and plots, not only because they are familiar (as pointed out in the first part of Rogers’s poem) but also because they have over centuries proved themselves worthy of imitation, a virtue to be preferred, in this formulation, over what is fresh, new, and unproven in worth.

An understanding of inspiration and memory as closely interwoven is suggestive for Haydn’s “Pleasing Pain” (Ex. 7.8). Here is another canzonet centered on time; each of the three verses deals with a different duration: days, hours, and moments.

Far from this throbbing bosom haste,
Ye doubts, ye fears, that lay it waste;
Dear anxious days of pleasing pain
Fly never to return again.

But ah, return ye smiling hours,
By careless fancy crown’d with flow’rs;
Come fairy joys and wishes gay
And dance in sportive rounds away.

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So shall the moments gaily glide
O’er various life’s tumultuous tide
Nor sad regrets disturb their course
To calm oblivion’s peaceful source.

Its title notwithstanding, the song (both in text and music) is less about “pleasing pain” than it is about memory’s power to overcome it. The speaker could be memory herself, or a woman in solitude exercising her memory: she rewrites time as it occurred in her life, replacing “anxious days” with “smiling hours” and gaily gliding “moments.” She is Memory of the internal as opposed to associative sort, issuing the imperatives that banish doubts and fears (Haste! Fly!), and replace them with “fairy joys and wishes gay” (Return! Come!). She is assisted in her command by her servant Imagination: “But ah! Return ye smiling hours, / By careless (i.e. carefree) fancy (i.e. imagination) crown’d with flow’rs.” Memory’s “moments” avoid life’s “tumultuous tide,” -- the 1804 edition of the poems calls these “varied,” not “various,” suggesting that what the speaker wishes to do away with is changeability, variability, tumult, for, it appears, she prefers the consistency of pastoral “old” time. In this reading, what glides undisturbed toward oblivion (a condition defined by Johnson’s dictionary as a sort of forgetting) is not the moments, but the regrets (the pronoun in the penultimate line “their” refers to “regrets”). Memory, as per Rogers’s explication, promotes a preservation that is not simply a non-forgetting, but a rewriting. Nevertheless, her rewriting may involve a sense of forgetting, for in her effort to manipulate the moments of her life, she in fact favors “calm oblivion’s peaceful source” as the destination for “dear anxious days of pleasing pain.”
Example 7.8 (continued)
Example 7.8 (continued)

So shall the moments gai ly glide o'er various life's tumultuous tide,

nor sad regrets disturb their course to calm oblivion's peaceful source,
Haydn’s setting reinforces Memory’s power to tell her own story about time. The prelude introduces the narrator’s wish (mm. 1-4) and the “flight” motive (mm. 5-8) by which Memory directs the removal of pleasing pain from her retelling of the speaker’s life. In the first verse, the mode turns to minor to paint the text at “dear anxious days of pleasing pain”; the command “fly never to return again” returns to major and is rendered forcefully with a strong cadence (I-ii-V-I) that leaves no room for dissent. The “flight” motive takes over, soaring through sixteenth notes as the singer repeats (and at the fermata presumably embellishes) the imperative, “fly!” The second verse, in contrast, is set to a new, busier accompaniment, appropriate for the envisioning of a newly rewritten experience of past time through memory. With the pedal, the figuration can be rendered “atmospherically,” indicating the dreamy efforts of Imagination inspired by Memory. This is especially true at mm. 28-32 where the minor mode of the first verses is replaced by an extended dominant pedal. The verse concludes not with the flight motive as before, but with a “dance in sportive rounds” -- distinctly pastoral with its grace notes and I-V-I/etc. bass line suggesting a passamezzo. Finally, the third verse brings back the accompaniment of the first, with a notable extension at mm. 50-51, which, though short, sets up the endless forgetting of “calm oblivion’s peaceful source” that concludes the piece. There, as indicated by the keyboard postlude, “fairy joys and wishes gay” win out in dancing motives; that is, “smiling hours” have successfully replaced “anxious days.”

That Rogers’s depiction of memory plays a part in the canzonet repertoire’s nostalgic resistance to “new” time is finally confirmed by the author’s opposition of memory and the machinelike: “The world and its occupations give a mechanical impulse to the passions, which is not very
favourable to the indulgence of this feeling [i.e. memory].” The poem’s narrator, upon returning to the home of his distant past, comes across an old clock:

On the dim window glows the pictured crest.
The screen unfolds its many-coloured chart.
The clock still points its moral to the heart.
That faithful monitor, ‘twas heaven to hear,
When soft it spoke a promised pleasure near;
And has its sober hand, its simple chime,
Forgot to trace the feathered feet of Time?
That massive beam, with curious carvings wrought,
Whence the caged linnet soothed by pensive thought;
Those muskets, cased with venerable rust;
Those once-loved forms, still breathing thro’ their dust,
Still, from the frame in mould gigantic cast,
Starting to life---all whisper of the Past! 14

The narrator loves the clock. Unconcerned with its lack of accuracy, he does not even fault it for having stopped. Instead, he celebrates its sobriety and simplicity, even its faithfulness. He praises its appearance and its sound. That these values are familiar as those promoted by the canzonet suggests another valence of the connection of women and time: like the clock, women singing canzonets of time were women supposed to be adored, to be constant, and to instruct. Memory outdoes itself, indeed herself, in making this possible, for while the clock has stalled on account of her “lapse” (“forgot to trace the feathered feet of Time”) -- probably of her own choice given her preservational, creative sense -- it is nevertheless she who inspires the narrator’s affection for the clock. With her assistance, he imagines the clock starting to life again, now whispering the past as he, like so many women singing at the keyboard, would have it (re)told. Even when bearing no resemblance to the “new” brand of time that marches invariably on, the

14 P. 5 (Part I, ll. 56-68).
canzonet, like the clock, "still points its moral to the heart" -- no longer telling the clock-time of the reason-driven world, but telling a story of its own, about and for the women who sing and play.

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Of course, women’s existence is inseparable from commodified, clock-measured time because women participate in industrialized society’s schedules, time-frames, deadlines, and patterns of work and rest. But, as Julia Kristeva and others have pointed out, experiences traditionally understood as “feminine,” such as reproduction, nurturing, educating, and managing and maintaining a household, largely fall outside quantification in terms of time measured, spent, and completed. Historically there has been an infinite repeatability to women’s experience, an experience of time as “generated” rather than as “consumed.” Furthermore, women’s time is often time shared with others, especially loved ones, and its very shape and quality is often determined in interaction. It is time not easily measured nor translated into monetary value. “In a world where money is synonymous with power,” states the Encyclopedia of Time, “any time that cannot be given a money value is by definition associated with a lack of power.” Women’s time “tends to be excluded from the public life of objective time and relegated to the private realm of personal, subjective relations.” As such, it is rendered less visible, obscured by time measured by the clock.

The experience of being at once subject to and at odds with “new” time is reflected in women’s connection to time in canzonets. In the work of

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Richard Leppert (discussed above), Arthur Loesser, Dietrich Hildebrandt, and others, it has been understood that the iconic figure of the “lady-at-music” in art and literature served as an emblem for genteel class status, an indicator of familial resources to pay for an instrument and instruction, as well as time to spend in idle entertainment. The pastime of singing songs about time encapsulates one of the musical mechanisms by which this signification occurred. In text and music these canzonets can be seen both as products of the pervasive grip of time and as expressions of uneasiness about that power. The effects for the lady who plays and sings are similarly double-edged. Her alliance with time, when time itself has already taken on features of commodification, makes these songs an infinitely-reiterated, passive performance of her reification as a consumable object. Yet, paradoxically, the fact that the notion of time of which she sings is nostalgic and old-fashioned signals her disenfranchisement from a progress-centered or public-sphere orientation. Ultimately, the active repudiation of “new” time in favor of archaic conceptions reinforces the singing female’s position as an emblem of the antiquity of her class roots: she is protector of her class, setting herself and her peers outside the purview of the constantly changing time that might eventually imperil their superior rank.