Peter Warlock (1894-1930): A Contextual Analysis of his Art Songs Related to Symptoms of Mental Illness

Judy O. Marchman
University of Miami, JOMarchman@gmail.com

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PETER WARLOCK (1894-1930): A CONTEXTUAL ANALYSIS
OF HIS ART SONGS RELATED TO SYMPTOMS OF MENTAL ILLNESS

By

Judy O. Marchman

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PETER WARLOCK (1894-1930): A CONTEXTUAL ANALYSIS
OF HIS ART SONGS RELATED TO SYMPTOMS OF MENTAL ILLNESS

By

Judy O. Marchman

Approved:

Esther Jane Hardenbergh, Ed.D.
Associate Professor,
Vocal Performance

M. Brian Blake, Ph.D.
Dean of the Graduate School

Tony L. Boutté, D.M.A.
Assistant Professor,
Vocal Performance

Karen Kennedy, D.M.A.
Associate Professor,
Director of Choral Studies

Stephen F. Zdzinski, Ph.D.
Associate Professor,
Music Education
The purpose of this essay is to explore and examine the value of Philip Heseltine’s art song and to provide a contextual analysis for performance related to symptoms of mental illness. Currently, Heseltine’s repertoire is not considered a primary source for songs in English. This essay also provides insight as to reasons why Heseltine’s repertoire is less widely performed (or considered) than others. Heseltine’s art songs are discussed, along with characteristics relevant to Heseltine’s compositional style.

Additional discussion includes dissection of Heseltine’s personality and behavior, illustrated in personal correspondence and other biographical materials. A comparison is made between the symptoms of mental illness Heseltine may have experienced and his compositional style. Furthermore, pertinent facts of the relation of creativity and genius are presented. Discussing and comparing Heseltine’s body of vocal solo song with his erratic personality, behaviors, and unorthodox methods of thought will provide musicians and musicologists with a greater understanding of who Philip Heseltine was. It is this understanding that will affect the study and performance of his music.
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Chapter One: Introduction

Philip Heseltine (1894-1930), who adopted the pseudonym Peter Warlock, was a gifted composer. His songs are admired for their unity of music and text, melodic qualities and unique harmonies. Heseltine’s unpredictable relationships and fluctuating financial and personal life contributed to his compositional output and styles both negatively and positively.

Heseltine produced 184 literary works, including nineteen letters to the press, program notes for twelve concerts, fifty-one book and concert reviews, twenty prefaces to works by others, seventy-three articles, and nine books; 570 published musical transcriptions, including thirty-seven movements of works by Frederick Delius (1862-1934), 113 movements of instrumental and orchestral works, twenty-seven movements of vocal chamber music, ninety-five part songs, and 298 songs; and 187 original compositions, including twenty-nine movements of instrumental and orchestral works, sixteen movements of vocal chamber music, twenty-three part songs, and 119 solo songs.\(^1\) It would be natural to conclude an author, music critic, transcriptionist, and – most importantly – a composer of such prolificacy would be well known and frequently referenced. This is not generally the case for Philip Heseltine.

**Reasons for Obscurity**

Although he was a natural song-writer and a credit to early twentieth century English repertoire, Heseltine’s poor (and arguably notorious) behavior had a negative impact on how his music was perceived by the general public during his lifetime. This

stigma has prevailed to the present and has prompted his art song to be overlooked. In a later text published in 1992, Collins writes:

To begin with, [Heseltine] has had something of a bad press. It is not just that he is considered to have been overshadowed by contemporaries such as [Edward] Elgar, [Ralph] Vaughan-Williams, [Gustav] Holst, [Frank] Bridge, [Arnold] Bax and others who wrote big music and weren’t primarily songwriters, but he has been credited with a private life somewhere between those of Aleister Crowley and Sir John Falstaff.²

Collins further supposes,

Partly as a result of these negative attitudes, [Heseltine] has become something of an academic untouchable; discussion of his music (let alone its promulgation) has been left to small numbers of enthusiasts rather than institutions.³

Heseltine is often referred to in terms such as “legend,”⁴ “typically eccentric,”⁵ and “impetuous and controversial.”⁶ Heseltine’s questionable conduct will be discussed more in depth in a later chapter, but it is important to introduce the argument that Heseltine’s behavior is rooted in what some musicologists have supposed to be symptomatic behavior of mental illness. Kemp references a study by Cattell and Butcher in which Heseltine and other composers were “singled out for special mention as having unhappy and stormy lives.”⁷

While there is no evidence Heseltine ever sought professional medical or psychological help for symptomatic behavior during his lifetime, authors have attempted

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⁴ Hold et al. Parry to Finzi: Twenty English Song-Composers, 331.
to diagnose Heseltine posthumously. Cecil Gray, Heseltine’s friend and author of the first official Heseltine biography, theorizes Heseltine may have suffered from a dual personality: that of Philip Heseltine versus Peter Warlock. Gray writes,

…the change from Philip Heseltine to Peter Warlock was a gradual one, involving several distinct and separate phases – firstly, the adoption of a pseudonym merely as a matter of practical convenience, secondly, its use as a kind of disguise and protective armour, thirdly, when it becomes positive and takes the offensive as it were, and finally, a phase in which he takes a deliberate and perverse pleasure in turning upon and rending his former self and everything associated with him.  

Coleman agrees with Gray and provides further opinion that Heseltine did indeed suffer from a dual personality. He states,

The only question left unanswered is the clinical nature of the duality. That it was a schizophrenic splitting can, I think, be ruled out altogether. Heseltine showed no schizoid features. I do not think that in his own mind Gray was troubling very much about the different types of ‘split mind.’ As far as he went he saw it as something like Stevensen’s fable of Jekyll and Hyde, but not so crude and simple… This type of duality is hysterical dissociation… This is the popular picture of double personality, and I think it is as such that Gray conceived him.

The idea that Heseltine seemed to affect two different personas (as opposed to the clinically specific terminology, “dual personality”) is supported by ApIvor. He states,

The so-called “Warlock” character, particularly as worked out by Cecil Gray as a romantic Doppelgänger or alter ego that destroyed the original Heseltine, has a certain legitimacy. In more simple terms, people change – and in the circumstances of the holocaust of the first World War, with its total collapse of spiritual values, and in the atmosphere of cut-throat competition of the past-war musical metropolis, Heseltine had to change or die.

Barry Smith does not agree with either Gray or Coleman and makes no attempt to address Heseltine’s mental health at all except to refer to his behavior.

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9 *The Strange Case of Dr. Jekyll and Mr. Hyde* is novella by Robert Louis Stevenson, published in 1886. The work is known for its vivid portrayal of the psychopathology of a “split personality.”


For the unsettled Philip [1914-1915] was a time marked by extreme swings of emotion: from listless, enervating depression to extrovert cavortings which included extravagant dancing in public and naked midnight motor-bike rides through village streets at a great speed, significant manifestations of an almost pathological inability to grow up, a kind of extended adolescence.\textsuperscript{12}

Jamison includes Heseltine in a list of “Writers, Artists, and Composers with Probable Cyclothymia, Major Depression, or Manic-Depressive Illness.”\textsuperscript{13} As regards cyclothymia,\textsuperscript{14} Coleman does clarify, “… [Heseltine] does show well-marked cycloid traits… it is proposed to bring forward evidence that Peter Warlock displayed features of the manic type, Philip Heseltine characteristics of melancholia.”\textsuperscript{15} In a later chapter, these medical terms and research concerning Heseltine’s symptomatic behavior will be discussed. Further research will outline the commonalities and differences in various mood episodes and disorders and correlate them to the symptomatic behavior of Heseltine and his compositional output.

Evidence of symptoms of mental illness may explain Heseltine’s regularly outlandish behavior and reoccurring periods of depression. As mentioned earlier, his behavior may have created a stigma preventing his popularity as a composer, both in the early twentieth-century and currently. This essay posits that it is the unpopularity of Heseltine as a person that has led to his unpopularity as a composer.

\textsuperscript{12} Smith. \textit{Peter Warlock: The Life of Philip Heseltine}, 73.
\textsuperscript{14} Cyclothymic disorder (also known as cyclothymia), marked by chronic, yet not severe, mood swings. Encyclopædia Britannica Online, s. v. “mental disorder,” http://www.britannica.com/EBchecked/topic/375345/mental-disorder (accessed May 1, 2013).
\textsuperscript{15} Coleman. “The Dual Personality of Philip Heseltine,” 456.
Personal Friendships

For purposes of this approach, popularity refers less to conviviality between friends; rather it addresses the general opinion of Heseltine as a person, and in turn, as a composer. Heseltine was often known to have extreme reactions towards those he considered friends. One of the most descriptive situations in which Heseltine reacted badly towards one whom he called a close friend was that of D. H. Lawrence.

Their first meeting in November 1915 was by all accounts favorable on both sides. Lawrence, in a letter to a common friend Robert Nichols, says of his meeting Heseltine, “I like him very much: I think he is one of the men who will count in the future. I must know him more.”  

Heseltine felt much the same way about Lawrence saying, “He is such a marvellous man – perhaps the one great literary genius of his generation, at any rate in England.” However, as was common with Heseltine’s relationships, his attitude soon changed.

A short two months later in December 1915, Lawrence wrote to a mutual friend, Lady Ottoline Morrell, saying, “Heseltine is a bit backboneless and needs stiffening up. But I like him very much.” Conversely, Heseltine wrote Frederick Delius a few months later in January 1916,

I don’t want you to identify myself with [Lawrence] in anything beyond his desire for an ampler and fuller life… He is a very great artist, but hard and autocratic in his views and outlook, and his artistic canons I find utterly and entirely unsympathetic to my nature… But he is, nevertheless, an arresting figure, a great and attractive personality, and his passion for a new, clean untrammelled life is very splendid.


17 Ibid.


Despite his misgivings in written correspondence, Heseltine became Lawrence’s champion and set out to publish Lawrence’s work *The Rainbow*. However, a rift occurred between the two men during the publishing process. In February 1916, Lawrence wrote to Heseltine in what seemed to be a farewell letter. “I shall be glad when I have that [manuscript] and this affair is finished. It has become ludicrous & rather shameful. I only wish that you… should not talk about us, for decency’s sake. I assure you I shall have nothing to say of you…”\(^{20}\) Earlier in the same letter, Lawrence writes, “Yesterday your hat turned up: I think it is the last thing I have to send you. My old hat that you took I don’t want.”\(^{21}\) Both statements are significant in that Lawrence asks for dignity in their parting, yet earlier in the letter seems to be petty when addressing the return of personal items.

A month later, Heseltine wrote to Delius saying,

The *Rainbow* [sic] scheme fulfilled your prophecy and died the death… My sojourn with Lawrence did me a lot of good, but not at all in the way I had anticipated. Lawrence is a fine artist and a hard, though horribly distorted, thinker. But personal relationship with him is impossible – he acts as a subtle and deadly poison. The affair by which I found him out is far too long to enter upon here… The man really must be a bit mad, though his behaviour nearly landed me in a fearful fix – indeed it was calculated to do so. However, when I wrote and denounced him to his face all he could say was ‘I request you do not talk about me in London’ so he evidently had a very bad attack of guilty conscience.\(^{22}\)

The occurrence that precipitated the break between the two is not known. Gray and Nichols believed the rift to be a result of some sort of interference of Lawrence in Heseltine’s private relationships with two women, Juliette Baillot and Minnie Lucy Channing, known as “Puma.” The contention between Lawrence and Heseltine escalated,

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\(^{21}\) Ibid.

\(^{22}\) Ibid.
and in response to Lawrence’s letter of February 1916, Heseltine sent Lawrence a particularly hurtful collection of reviews of Lawrence’s work, *The Goats and Compasses*. In a letter to Delius, Heseltine shared some of what he sent Lawrence:

So I replied with a page of prophetic reviews of a future book ‘D. H. Lawrence, a Critical Study by P. H.,’ of which the ‘Times’ will say: – ‘Reveals the distorted soul of this unhappy genius in all its naked horror’, and the ‘Spectator’ will gloat over ‘A monster of obscenity tracked down to its secret lair’; ‘John Bull’ alliterates with ‘Personified perversity pitilessly portrayed’, while the ‘Christian Herald’ is ‘grateful to the author for his scathing indictment of the immorality of the present generation – The book is a veritable sermon and should be in the hands of every Sunday school teacher,’ etc., etc.…

Lawrence and Heseltine went from extremes of being enamored to severely disliking one another in the span of just a few months. Both men were given to emotional extremes, and their relationship exemplified this. Their entire acquaintance also affected a larger group as well; Lawrence and Heseltine both lost friendships as their common friends divided between the m.

In April 1917, as a matter of circumstance, Heseltine came to live in a cottage very near to Lawrence. It is said Heseltine attempted to resume polite interaction, but Lawrence is quoted as saying, “I don’t like him any more. It can’t come back, the liking.” Perhaps most telling is Lawrence’s work *Women in Love*, in which Heseltine and Puma were portrayed very unfavorably. Copley writes, “…[Heseltine] was the central character in a series of marginal episodes, apparently introduced out of sheer malice and which showed him in no generous light.” While Heseltine did nothing at the time to stop Lawrence, he did appeal to Martin Secker, the publisher, which resulted in a

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withdrawal of the first British edition, some superficial rewriting and the payment of £50 to Heseltine in compensation for material that may have been construed as libelous.\textsuperscript{26}

**Anti-establishmentarian Views**

Another factor that could have contributed to Heseltine’s general unpopularity is that of his socially unacceptable anti-establishmentarian opinions and viewpoints. Even early in life, Heseltine demonstrated a subversive attitude and behavior. Smith references a letter regarding Heseltine as a young boy, who was said to have “an entirely individual character, and… a highly original mind… fond of improving on, and usually dramatizing, any game [he] happened to be playing.”\textsuperscript{27}

There are many opinions as to why Heseltine chose to reject common viewpoints in favor of more obscure and decidedly artistic opinions. His attitudes could have been a reaction to the controlling and manipulative relationship he had with his mother, Bessie Mary Edith Covernton Buckley Jones (1861-1943). His lack of respect for authority or what is called “established” thought could have been rooted in his formative years while at Eton; a reaction to his rumored poor treatment. It is also thought that Heseltine believed his opinions to be the very height of artistic understanding, containing rooted views in a deeper knowledge only Heseltine could divine. Subsequently, he considered all opposing opinions to be ill conceived and outright faulty. This behavior and successive viewpoints alienated him from others, discouraging interaction and friendships that may have allowed him, and likewise, his compositions, access to larger popularity.

\textsuperscript{26} Ibid.
\textsuperscript{27} Smith. *Peter Warlock: The Life of Philip Heseltine*, 7.
**Professional Relationships**

Heseltine was commonly known to cause rifts in his professional relationships as well as his personal friendships. One of his most notorious arguments came with fellow professional, publisher, and sometimes friend, Winthrop Rogers, who was noted to be “the most enterprising publisher of ‘art-songs’ in London at that time…”

In June 1918, Heseltine had asked his friend Colin Taylor to relay a collection of piano pieces by Bernard van Dieren (1887-1936) to be published. Heseltine was one of van Dieren’s most avid fans and champions; Heseltine’s close relationship and endless support of van Dieren will be explored in a later chapter. Taylor took the van Dieren songs to Winthrop Rogers to be published. Heseltine reacted negatively and commented,

> I did not know it was W. Rogers you were going to visit in London: he is a perfectly frightful individual I think, and has already had the [van Dieren] tunes and turned them down, so it is sheer humbuggery if he pretends now that he is ‘considering’ them. This kind of man in infinitely worse than the publisher who is openly and honestly nothing but a business man. Rogers must need to pretend to be ‘something more’, a man of taste, refinement, culture etc, etc. [sic] but in the end nothing comes of it but nasty water slobber which is far more unpleasant than the good healthy hogwash of Boosey. Rogers ‘composes’ himself too!!...

Incidentally, he is not very rich as publishers go and would probably not pay van Dieren anything like their real value… Naturally that kind of person would find any definite statement or theory of the function of music profoundly disturbing. Being a publisher and, what’s more, a composer into the bargain, he wished to be approached with deference… These are the very worst types of professional musicians.

It is important to recognize the loathing in which Heseltine refers to Rogers. He feels it is not merely enough for Rogers to be a poor option for a publisher, but attacks him as a person and a composer. The overall tone in which Heseltine describes Rogers is altogether disdainful.

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Once Rogers had a chance to evaluate the van Dieren pieces, he responds to Taylor with his opinion. He is critical and cites the following points in regards to the viability of the van Dieren pieces:

First, that [van Dieren’s] workmanship is shockingly bad. Second, that the harmonic scheme is in bad taste, especially so because it is impossible to hear the melodies in the midst of the errors of harmony. Third, because the whole scheme is quite the opposite of what one understands by ‘the modern spirit’, and is more in the musical class of the mediocre Germans of the middle of the nineteenth Century. One of the [consulting composers] said at once, ‘This is the work of a sick man.’

Rogers was not aware that it was Heseltine’s desire to have these van Dieren pieces published; Rogers would not have been Heseltine’s choice of publisher.

Heseltine’s reaction to Roger’s evaluation was predictably negative, but what is most interesting about his response is that it is well over 3,000 words. Smith describes Heseltine’s tone as having “an almost hysterical, paranoid quality.” Heseltine repeatedly refers to Rogers with disparaging remarks such as, “What Rogers defines as ‘the modern spirit’ in music is in reality the spirit of Antichrist” and “It is when this true purpose is forgotten, when such things as these are done in the name of art, in the name of a spiritual principle of which they are themselves the embodied refutation that the supreme blasphemy takes place, that – relatively speaking – evil arises…” Heseltine continues,

Rogers is a very good example of this confusion which is the very root of all evil in art: one may take him as a symbol, a figure-head which sums up everything that is most insidiously, virulently hostile to the interests of art at this critical period which is the climax of the old order out of whose subsidence the new will gradually arise.

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30 Ibid.
31 See Appendix E: Infamous Letter to Colin Taylor
32 Smith. Peter Warlock: The Life of Philip Heseltine, 147.
33 Ibid.
The hysterical tone of the letter is inherently more important than Heseltine’s actual words. Indeed, the matter at hand is not about Heseltine’s compositions at all. His letter is written about the perceived injustice of a friend, van Dieren. The violent and extreme emotions that Heseltine displays to attack Rogers personally is one example of the type of disproportionately negative response for which Heseltine is known. One can imagine that Heseltine would not be ingratiated to Rogers if Heseltine were to submit his own compositions to Rogers in the future.

**Peter Warlock**

Indeed, in 1918 Heseltine submitted songs to Rogers for publication under the pseudonym Peter Warlock. Copley has suggested that at the time, the use of the name Warlock was not known to the generality of the critics – among whom Heseltine had already developed a poor reputation. It is also said Heseltine chose the name Peter Warlock to distinguish himself as a composer, separate from the identity he associated with his persona as a music critic. It is Gray’s opinion that:

Indeed, those readers who only knew him in his later years, or only by hearsay, must already have found it exceedingly difficult to reconcile the foregoing picture, presented principally in [Philip Heseltine’s] own words… with the Peter Warlock with whom they were acquainted, or as they imagined him to be. It must inevitably seem to them that they have been reading about some entirely different person and so, in a sense, they have – Phillip Heseltine and Peter Warlock are, ultimately, two entirely different persons.36

It is ApIvor’s opinion that,

…in spite of the pseudonym, [Heseltine] did not change to “Warlock” or kill off his real self. If he had done so he would have survived, as so many do: as a crasser, tougher, more thick-skinned and successful ‘mutant’. …[Heseltine] had

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failed to come to terms with a brutal world; and in approaching middle-age he felt nothing but disgust for his superficial persona and for the negation of all that had meant most to him creatively and spiritually. 37

The first documented instance of Heseltine using the name Peter Warlock occurred in 1916 in an article published in The Music Student 38 about the chamber music of Eugene Goossens, a friend of Heseltine. So as to not appear biased with regard to Goossens, Heseltine concealed his real identity from the editor. Furthermore, Gray stated, “when [Warlock] decided to publish such music as he had written which did not too greatly displease him, he very wisely adopted a pseudonym.” 39

Winthrop Rogers published Heseltine’s first songs under the name Warlock. These early songs are generally referred as the Winthrop Rogers Songs, although that is not their actual title, nor are they written as a group or set. When the songs were published and well-received, Heseltine was quoted as responding, “It gives me great satisfaction to reflect what they would have said about these same compositions had they been signed by Philip Heseltine.” 40

It is unclear as to why Heseltine chose “Warlock” specifically, but the pseudonym may refer to Heseltine’s other interest – that of the occult. A large number of Heseltine’s notebooks substantiate his interests in scientific and technical aspects of astrology, his practices of magic and his method of divination by the reading of the tarot. This essay will not discuss in detail Heseltine’s interest and participation in what is or would have been considered occult practices. The occult will only be referenced in context, as it relates to Heseltine’s state of mind, and is not meant to reflect any diagnosis or causation.

38 Collins. Peter Warlock: The Composer, 1.
40 Ibid.
ApIvor asserts the opinion that “Warlock” may refer to a church named Warley, built on the grounds of the Heseltine family home. He suggests, “…Philip, in a hurry for a pseudonym, may well have happed on ‘Warley’, so closely associated with his Heseltine relations, and that, with his characteristic liking for the bizarre and the occult, he noticed its similarity to the admirable word ‘warlock’, meaning a male ‘familiar.’”

The connection can be made that Heseltine had to adopt a new name, and perhaps a new persona, with which to publish his music. Rogers would likely not have overlooked Heseltine’s open hatred in order to publish Heseltine’s songs. It is this prevailing attitude towards Heseltine from Rogers and other professionals, friends, and acquaintances that led to Heseltine’s lack of success during his life.

Context for Performance

Despite his faults, it is maintained that Heseltine was indeed a good man. He was known as a true friend, loving son, passionate companion, creative genius and intelligent luminary of his time. It is Gray’s opinion that, “Peter Warlock is a much more, and not a less, important figure in contemporary music than his compatriots supposed…” Copley maintains,

[Heseltine] was perhaps a man of great wit rather than humour, and certainly he was a man of many moods. There were periods of almost pathological gloom… which came and went throughout most of his adult life…. As for the rest, he was a man of unselfish enthusiasms and virulent hatreds; a staunch friend and doughty foe. Even now, so many years after his death, the dust of the conflicts that surrounded him has not wholly settled.

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The conflicts of his personal and professional relationships contributed to the gradual and persistent dismissal of Heseltine’s talent. This essay proposes that this residual contempt towards Heseltine has led to continued ignorance of Heseltine’s compositional contribution.

Returning to Collins’ statement, “[Heseltine] demands real interpretive insight from both singer and accompanist who must work as one.”

“…there is no easy way you can sing a Warlock song. It needs proper preparation, rehearsal, organic memorisation, and partnership with an equally dedicated pianist. Then, and only then, can you give it its true weight and value.”

It is clear that Heseltine’s attitudes correlate to his persona, which was subject to his environment as well as his own internal influences. Thusly, it is important to consider Heseltine’s opinions. Heseltine contributed to *The New Age* in a series titles “Predicaments Concerning Music” in May 1917. He states, “If words are set to music, the music must be as independent an entity as the poem. The poem must be re-created rather than interpreted.” From this, we can conclude the importance of text as it relates to music, but understand the text’s independence from the music and vice versa.

By examining Heseltine’s art song within the context of Heseltine’s symptoms, one can develop interpretative choices for performance. Kemp states,

Because music is an art, it is important to develop a deeper understanding of the diversity of human nature and experience, which drives composers to create in various styles, conductors and performers to interpret pieces differently, and listeners to respond to musical works in a number of different ways. For, whilst choosing to be a musician in the first place is, in itself, an expression of individuality, it is the further encounter with music that allows composers, performers, and listener to develop their individuality and their sense of identity. This view leads us straight into the field of personality. Certainly, if the

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44 Collins. *Peter Warlock: The Composer*, 150.
geography of the phenomenon of musicianship is to be researched at any depth (and breadth), it is the contention… that personality should feature as an essential dimension.\textsuperscript{47}

This essay will not include an in-depth compositional analysis of Heseltine’s art songs, as this has previously been researched and published by authors such as I. A. Copley,\textsuperscript{48} Michael Pilkington\textsuperscript{49} and Fred Tomlinson,\textsuperscript{50} whose research directly informs this study. However, it is hoped that this study will encourage Heseltine’s art song to become more widely understood, performed, and eventually be considered a primary source of British art song literature. Hold supposes,

There are many ways in which a composer’s reputation can be subtly attacked. Damning with faint praise is one of the most effective, particularly if it is unintentional. Peter Warlock has suffered continually from those who have championed his weakness and ignored his greatness.\textsuperscript{51}

The more familiar Heseltine’s repertoire, the greater probability of its performance and inclusion in discussions of British repertoire, as well as discussions of the art song genre.

\textbf{Need for Study}

When one thinks of British art song as a genre, composers such as John Dowland (1563-1626), Ralph Vaughan Williams (1872-1958) or even the German-born Joseph Haydn (1732-1809) are referenced and widely performed. Few musicians are aware of Philip Heseltine and his wealth of music literature. Fewer still are aware of the artistry of his vocal art song. Constant Lambert, British composer, conductor, and contemporary of Heseltine wrote, “It would be an easy matter for me to write down the names of at least

\textsuperscript{47} Kemp. \textit{The Musical Temperament: Psychology and Personality of Musicians}, 21.
\textsuperscript{48} Copley. \textit{The Music of Peter Warlock: A Critical Survey}.
\textsuperscript{51} Cox et al. \textit{Peter Warlock: A Centenary Celebration}, 87.
thirty of his songs which are flawless in inspiration and workmanship – songs that are the
equal in every way of the poems which he always chose with such perfect taste” and
further stated, “It is no exaggeration to say that this achievement entitles him to be
one of the greatest song-writers that music has known.”

Collins references many statements in which Heseltine and his music are
described positively.

Thus one encounters statements such as: ‘…this richly gifted personality…’ (Eric
Fenby); ‘In the long history of English song his work holds an honourable place’
(Ernest Walker); ‘…the most remarkable talent in English song since the 17th
century…’ and ‘Warlock [Heseltine] died… leaving behind him 100 songs not
unworthy of the oeuvre of Hugo Wolf…’ (Charles Osborne).

Bacharach states, “[When evaluating Heseltine] One finds another personality, a
real one, expressing itself in [song] forms and accomplishing that expression with
something near to perfection.”

Heseltine is praised as a master of melody, setting text
exceptionally well. Bacharach goes on to say,

…[Heseltine] was no devotee of note spinning, of blowing up frog-ideas into bull-
like proportions. He had little liking for scene-painting, for the vague sweeping
line that means so little, even if seen from afar.

Regarding melody, Heseltine has been quoted as saying,

Though [a] tune… is by no means an essential nor even, at times, a desirable
element in modern song, one should never lose sight of the fact that song is in
essence unaccompanied tune, and on these rare occasions when a modern
composer achieves a satisfactory setting of a modern poem by means of a tune,
which, whatever be the merits and beauties of its accompaniment, satisfies the

54 Bacharach, A. L. British Music of Our Time. Harmondsworth, Middlesex, Eng.: Penguin books,
1951, 73.
55 Bacharach. British Music of Our Time, 66. “Scene-painting… from afar.” refers to the
Impressionist painting technique in which the use of light and color allowed the viewer to see the scene
depicted more clearly from a distance.
requirements set forth above, one feels inclined to single out the song for very special commendation.\textsuperscript{56}

Writing of Heseltine’s songs, Cockshott notes that Heseltine’s best work is conditioned by the words Heseltine is setting. He goes on to say, “Few composers have been so scrupulous in their choice of poetry and few have shown such care in giving each syllable the accent it requires.”\textsuperscript{57}

If Philip Heseltine’s art song is indeed viewed positively by authors ranging from Heseltine’s contemporaries to more recent musicologists, it is worth asking why his song compositions are not considered part of standard British art song repertoire. Hold suggests Heseltine was and is unpopular due to his limited range of song forms and choice of poet and poetic subject matter.\textsuperscript{58} Collins posits that Heseltine’s lack of popularity is due to performers’ natural inclination towards songs of the German \textit{Lied} tradition, reticence to perform songs that may be poor transpositions from keys more suitable for a high baritone voice, and what Collins feels to be the most important reason: “[Heseltine] demands real interpretive insight from both singer and accompanist who must work as one.”\textsuperscript{59}

**Purpose**

The purpose of this essay is to explore and examine the value of Heseltine’s art song and to provide a context for performance. This essay will discuss characteristics of Heseltine’s solo art song in light of his prevailing personality and

\textsuperscript{56} Furlong, Mary Edwardine. \textit{A Synoptic Analysis of a Selected Group of the Solo Songs of Peter Warlock}. Thesis (M.S.)--Boston University, 1967, 7.

\textsuperscript{57} Cockshott, Gerald. “Some Notes on the Songs of Peter Warlock.” \textit{Music & Letters} 21, 3 (1940): 255.


\textsuperscript{59} Collins. \textit{Peter Warlock: The Composer}, 150.
symptomatic behaviors. By researching his art song in this manner, it is expected that musicians and musicologists will achieve a greater understanding of who Philip Heseltine was, and how this understanding affects the study and performance of his music. This essay will not only examine his heretofore underutilized repertoire, but also serve as insight as to why certain composers’ repertoire is less widely performed (or considered) than others.

**Method**

Using the sources relevant to Heseltine’s biography reviewed in the previous chapter, his life can be grouped into periods, similar to the periods outlined in Barry Smith’s text. Study of Heseltine’s personal correspondence and professional literature will provide biographical information, but will also provide insight into the personality and behavior of Heseltine by using the man’s own words as a basis for analysis.

All available resources and published copies of Heseltine’s solo art songs will be identified and catalogued. Using the texts of Tomlinson, Copley, and Pilkington, each of Heseltine’s art songs will be studied and categorized by date and will further delineate the compositional time periods that may be cross-referenced with the time periods of Heseltine’s life.

In studying Heseltine’s biography, personal correspondences, professional literature, and art song compositions, symptoms that could be related to mood episodes or

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disorders will become apparent. In order to correctly identify these behaviors and explain their existence properly, a survey of criteria that may exemplify psychological disorders is provided using clinical resources such as the Diagnostic and Statistical Manual of Mental Disorders: DSM-IV-TR\textsuperscript{64} and the text Manic-Depressive Illness: Bipolar Disorders and Recurrent Depression.\textsuperscript{65} From this, the criteria is examined and applied to Heseltine’s personality and symptomatic behavior. Cross-referencing the available biographical information, personal correspondence and symptomatic behavior related to mood episodes or disorders is crucial to understanding Heseltine as a person.

It is worth comparing periods of symptomatic behavior to times of increased productivity. From this, a correlation can be made as to the probability that symptoms related to mood episodes or disorders influenced Heseltine’s art song compositions. This provides a context with which to develop interpretive choices when performing the solo songs of Philip Heseltine.

The research tasks related to the purpose of this essay are as follows:

1. To research the biography, personal correspondence and professional literature of Philip Heseltine.

2. To survey the symptoms and predictors of mental illness.

3. To compare Heseltine’s symptomatic behaviors, as reported in correspondence and verified documents, to mental illness predictors.

4. To discuss interpretive choices based on instances in which Heseltine’s symptomatic behavior influenced art song compositions.

By collecting information and analyzing Heseltine’s art song compositions within the context of his symptomatic behavior, it is hoped that a greater understanding will


develop and inform the study and performance of his music. Accomplishing these tasks will further promote Heseltine’s contribution to vocal art song as a genre, as well as help to establish his music as a primary resource of British vocal literature.
Chapter Two: Literature Review

This chapter explores the relevant resources from which to draw conclusions about Philip Heseltine and his art songs. In order to explore and examine the value of Heseltine’s art song and to provide a context for performance, this essay will discuss and compare Heseltine’s body of vocal solo song alongside his symptomatic behavior related to mental illness.

The resources used in this study are organized in three categories: Heseltine’s biography, including personal correspondence; Heseltine’s art song compositions; and materials used to identify and discuss symptoms of mood episodes and disorders. Resources that address symptoms of mental illness will include diagnostic manuals and sources which address topics such as madness, genius, creativity, artistic temperament, and clinical depression and mania, among others.

Biography

Initial sources providing materials for research include Heseltine’s biography, personal correspondence and compositional output. Cecil Gray wrote the first biographical text about Philip Heseltine (or Peter Warlock) in 1934. In Gray’s memoir of his friendship with Heseltine, he includes personal accountings of events in Heseltine’s life and excerpts of Heseltine’s letters. As with any memoir, Gray’s factual statements are colored with personal interpretation. According to Gray, his purpose in writing the memoir “was to show [Heseltine] as he was to the generation which had so

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misunderstood him, and to give lie [sic] to many grotesque perversions of the truth concerning him which are now current.” Gray’s personal opinions often distort factual representation, but his personal involvement provides context for Heseltine’s life and correspondence.

Gray’s text only references Heseltine’s childhood and does not provide much substantiated biographical information. Conversely, Barry Smith’s accounting of Heseltine’s life offers a more comprehensive approach, including excerpts of letters between Heseltine and other prominent figures in his social circle. Smith presents a more historically accurate view of Heseltine and provides a chronological accounting from childhood to death.

Smith also collected and reproduced Heseltine’s letters in a four-volume set to “give readers a chance to judge Heseltine by his own words.” The letters are presented in their entirety, complete with editorial footnotes. In addition to biographical information, this source provides valuable insight regarding Philip Heseltine’s mental state throughout his life.

Smith has compiled, edited and published all written materials authored by Heseltine, excluding books. Smith published Heseltine’s occasional writings of articles on music and musical criticism that were “scattered amongst numerous, often ephemeral, publications and [could] only be found by delving into archives of old newspapers, magazines and music journals.” However, Bernard van Dieren, a close friend of

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70 Ibid.
Heseltine’s, stated, “it would appear that [the occasional writings] are regarded as mostly frank journalism and not quite worthy of reprint.” From this, one can draw conclusions about Heseltine’s lack of popularity within the musical community at the time. This is important because how Heseltine was viewed by his contemporaries may be related to why his music still finds a limited audience. Smith reprints these occasional writings in their entirety, giving the reader a chance to form their own opinion as to Heseltine’s character and influence in his own community.

Smith’s volumes of letters do not contain the letters written in response to Heseltine directly, nor do Smith’s volumes include responses to Heseltine’s published items. Therefore, it is helpful to cross-reference Smith’s publications with memoirs such as Gray’s or Heseltine’s son, Nigel.

Nigel is the son of Heseltine’s only legal wife, Minnie Lucy Channing or “Puma,” as she was called. Because Philip Heseltine was frequently absent, Nigel was raised by Heseltine’s mother, Edith, and her second husband, Walter Buckley Jones. Nigel begins his memoir with Edith Buckley Jones lamenting the death of her son, his father, Philip. In his text, Nigel Heseltine describes his own life within the circumference of his father’s life and death.

Nigel Heseltine’s writings are mostly personal narrative, and as such are less historically accurate than an objective source would be. In fact, Nigel Heseltine offers no physical proof of his accounting, stating, “So no one need contest my sources, which no

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71 Ibid.
73 Heseltine. Capriol for Mother: a memoir of Philip Heseltine (Peter Warlock), 7.
longer exist except in my memory.”74 Nigel also admits he never received a letter from his father, and in fact had very little interaction with Philip Heseltine at all. What is most useful in his writing is Nigel’s portrayal of the Heseltine family, particularly for providing the context in which “[Heseltine] broke away from his family, and rejected all the massive advantages to which he was born.”75

**Personal and Professional Relationships**

To understand Philip Heseltine, one begins with his biography: his family, his upbringing and his background. Within these sources, Heseltine’s social and professional relationships are discussed, but not in detail and without a full description of the impact each relationship had on Heseltine.

Among the many important relationships Heseltine had, both personally and professionally, two friendships shaped Heseltine as an adult and as a musician: Heseltine’s relationship with Colin Taylor (1881-1973) and Frederick Delius (1862-1934). Both men became father figures and professional advisors to Heseltine, and each man corresponded with Heseltine until the end of his life.

Smith provides an extended view of the relationship between Heseltine and Taylor by publishing correspondence between the two men.76 According to Smith, Taylor was “an enlightened teacher who was later to become [Heseltine’s] close friend and confidant.”77 Fred Tomlinson provides the first intimate look into the relationship between Delius and Heseltine with his transcript of a speech he gave to the Delius

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74 Heseltine. *Capriol for Mother: a memoir of Philip Heseltine (Peter Warlock)*, 6. 
75 Heseltine. *Capriol for Mother: a memoir of Philip Heseltine (Peter Warlock)*, 5. 
Society in London on 29 January, 1976. In this text Tomlinson refutes some of the statements made in Gray’s memoirs by using excerpts of letters between Delius and Heseltine, and he goes on to chronicle the relationship between the two men.

Smith also provides an editorial text of the letters between Delius and Heseltine. These letters are presented in their entirety and allow the reader to consider the presented information and gather their own conclusions. While some parts of Smith’s text refute sections of Tomlinson’s, one should note many of the letters contained in Smith’s text were not available to Tomlinson. In fact, most of these letters were not available to Gray either, as “Delius lent Gray the [Heseltine] side of the correspondence and Gray would naturally have had access, as biographer, to the Delius side…”

Tomlinson was intent on proving the inaccuracies of Gray’s texts and often points them out with condescension, such as: “…the more one knows about [Heseltine] the more one is annoyed at what Cecil Gray did.” He further stated: “I don’t want to spend too long running down Cecil Gray, but one of the most erroneous passages concerns Delius, and is quoted as fact… so there is a need to put the record straight.” Gray’s inaccuracies may not have been purposeful; rather, his errors could be attributed to assumptions made from the available letters at the time.

A relationship similar to that of Heseltine and Delius developed between Heseltine and Bernard van Dieren (1887-1936), a composer who Smith describes as “a largely self-taught, enigmatic composer who had emigrated to London in 1909…

80 Delius et al. Frederick Delius and Peter Warlock: A Friendship Revealed, xiii.
81 Tomlinson. Warlock and Delius, 7.
Although influenced to a certain extent by [Arnold] Schoenberg and Alban Berg, van Dieren evolved his own highly personal style characterized by contrapuntal complexity and a very individual harmony. Tomlinson focuses on the relationship between the two men in order to gain perspective about Heseltine, which is Tomlinson’s main interest. According to Tomlinson, “This study concerns the interflow between the two artists, and as in my Warlock [Heseltine] and Delius booklet I have traced the relationship chronologically. There are many parallels between the two friendships….” The friendship between Heseltine and van Dieren cannot be overstated, especially considering Heseltine appointed van Dieren the executor of his estate in the event of Heseltine’s death.

Similarly, I.A. Copley’s study focuses on Heseltine’s efforts to promote the work of writer D. H. Lawrence. The relationship between the two men was dramatic, beginning in the same obsessive way as Heseltine’s relationships with Delius and van Dieren. Copley’s study is based on the writings of Heseltine’s friends and contemporaries and the letters of D. H. Lawrence, and chronicles the relationship between the two in much the same ways as Tomlinson’s booklets. The friendship and its short existence detailed within Copley’s text shows Heseltine’s unsteady personal habits and unstable emotional interactions.

Tomlinson shows every known aspect of Heseltine’s life through the context of his friendships, many of which were tumultuous and dramatic. His studies were the first

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82 Smith. Peter Warlock: The Life of Philip Heseltine, 98.
84 Delius et al. Frederick Delius and Peter Warlock: A Friendship Revealed, xiii.
to explore these important relationships in great detail and with supporting sources. Tomlinson further expands on relationships that impacted Heseltine’s social and compositional style with yet another booklet chronicling Heseltine’s relationship with the composer Bruce Blunt (1899-1957). Blunt and Heseltine were friends during the last years of Heseltine’s life, and the two became very close. For Heseltine, this particular relationship was not one of hero-worship; rather, it is clear that Heseltine regarded Blunt as a contemporary, although Blunt was a journalist/poet. In fact, Heseltine set quite a few of Blunt’s poems, *The Frostbound Wood* being the most successfully performed in later years. In studying excerpts of letters between the two men, one gains insight into Heseltine’s state of mind leading up to his death in 1930.

**Heseltine, the Composer**

Many physical documents from Heseltine’s life are still in existence. To compare Heseltine’s letters with contextual memoirs is helpful in understanding his up-bringing, his adulthood, and his social interactions. Brian Collins provides further biographical documentation, but focuses on Heseltine as a composer. As Collins states, “…I want to get away from the biographical emphasis that has become so much a part of the Heseltine phenomenon. In pursuing or relating the details of his life with such concentrated vigour there is an unpleasant suggestion that his music was no good…. However the music – or most of it – is worthwhile…” In discussing Heseltine as a composer, it is helpful to identify each composition by month and year.

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To do that, one begins with Tomlinson’s compilation of a complete alphabetical list of Heseltine’s compositions. Tomlinson includes a section listing the poets, translations and anonymous texts within Heseltine’s work and then cross-references the list with a historical chart and notes. He also provides a chronological list of compositions with transcriptions and literary activities correlated by year, plus a biographical section which serves as an addendum to published manuscripts. At the time it was published in 1974, this was the most comprehensive text detailing the compositions of Philip Heseltine.

Michael Pilkington provides a more current, critical edition of almost all songs attributed to Philip Heseltine, published under the name Peter Warlock. Published between 2004 and 2005, this collection is the most current and comprehensive anthology of Heseltine’s songs. The editorial notes and historical references become useful when constructing an accurate program of Heseltine’s music. Additionally, the notes give some reflection into Heseltine’s character, which prove most valuable when interpreting his art song stylistically.

I.A. Copley details a further discussion of Heseltine’s compositions. What is most helpful about Copley’s text is his organization of Heseltine’s compositional style characteristics. He groups Heseltine’s compositions by genre, and discusses the evolution of those compositions within this context. His study contains musical analysis, and provides insight into Heseltine’s compositional thought processes. Copley’s writing is also helpful when trying to compare Heseltine’s music to that of his mentors, such as

Delius, van Dieren, Quilter, etc. Through this type of analysis, Heseltine’s own voice and style emerges.

Michael Pilkington⁹² and Trevor Hold⁹³ briefly review Heseltine biographically and stylistically. Both texts refer only to Heseltine’s art songs, cover more than one British composer as a whole, and do not mention Heseltine’s art song compositions exhaustively. However, these two books can be used to cross-reference material regarding Heseltine’s musical style in more detail.

A secondary reference to Tomlinson’s handbook is the previously mentioned biography by Smith in which he categorizes Heseltine’s life into periods such as “Friendship with Delius,” or by geographical location, such as “The Oxford Year.”⁹⁴ By comparing the two sources, one can form educated conclusions as to the style of Heseltine’s compositions when compared with the events of his life at that particular time.

The 1940 thesis by William Henry Owen attempts to compare Heseltine’s compositions with the events of his life as well, but with less detail.⁹⁵ Owen separates Heseltine’s life into broad periods, and lists most of Heseltine’s music categorically by genre. In the final section, Owen briefly discusses Heseltine’s musical style in general and provides a summary, but does not effectively correlate Heseltine’s life periods with Heseltine’s compositions. Therefore, this source is useful as a reference but not

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necessarily as a comprehensive view of Heseltine’s compositions within the context of his life.

Ralph Scott Grover provides a different viewpoint of Heseltine’s musical style within his art song.\textsuperscript{96} Grover posits the composer as a dual personality, that of Philip Heseltine and Peter Warlock; a hypothesis also presented by Gray\textsuperscript{97} and further supported by Cockshott.\textsuperscript{98} Grover separates Heseltine’s art songs written by Philip Heseltine and art songs written by Heseltine as Peter Warlock. He then compares the art song in content and style and relates that to the dual personality of Heseltine-Warlock. This perspective of Heseltine’s influences support educated conclusions about Heseltine’s emotional health as it relates to specific compositions within the periods of his life. Although very similar to what this essay is proposing, Owen’s thesis is based on the hypothesis that Heseltine had a dual personality. As mentioned in Chapter 1, this theory can be proven erroneous, making Owen’s text less valuable as an insight into Heseltine’s psychological components.

Coleman\textsuperscript{99} further posits the theory Heseltine was indeed a dual personality, but cites the same texts, such as Gray’s and Cockshott’s. Written in 1949, Coleman’s text comprises broad generalizations without specific scientific conclusions addressing the mental and/or emotional health of Philip Heseltine. While not necessarily scientific resource, Coleman’s article can be used to cross reference information about Heseltine and provide validity for the opinions of Gray, Cockshott and Owens.

\textsuperscript{97} Gray et al. \textit{Peter Warlock: A Memoir of Philip Heseltine}.
\textsuperscript{98} Cockshott, Gerald. “Some Notes on the Songs of Peter Warlock.” \textit{Music & Letters} 21, 3 (1940): 246-258.
\textsuperscript{99} Coleman, Stanley M. “The Dual Personality of Philip Heseltine.” \textit{The Journal of Mental Science} (1949), 456.
A more accurate representation of the personas that could be attributed to Heseltine or Warlock are explained by ApIvor. In his article, ApIvor discusses Heseltine in light of his biography, and does not attempt to diagnose Heseltine as a dual personality. ApIvor acknowledges the subtle differences between the two personas, but insists they are not two separate men, but differing components of the same man; two different personas used by Heseltine in order to most comfortably navigate the world in which he lived.

Other brief overviews of Heseltine’s art songs include theses by Alice L. Morris, Ralph Scott Grover and Mary Edwardine Furlong. Each text identifies compositional techniques employed by Heseltine that set his style apart from other composers’ styles and are helpful when further organizing stylistic characteristics in his compositions. Grover’s thesis is similar to Owen’s in that it attempts to separate Heseltine’s art songs into categories that reflect Heseltine's supposed dual personality. Each thesis provides a foundation for further analysis of Heseltine’s song.

When analyzing Heseltine’s musical style, whether his entire compositional output or just his art song specifically, one would be remiss not to have a greater understanding of the prevalent compositional style during Heseltine’s lifetime. Texts such as Pilkington’s and Hold’s provide this foundation as it relates to Heseltine’s contemporaries, however the discussions are more general commentary on British composers and less about Heseltine specifically.

Yet another source of direct comparison is the thesis by Vernon Lee Yenne. In this thesis, Yenne cites specific musical passages and compositional techniques that are common between Heseltine, E. J. Moeran (1894-1950) and John Ireland (1879-1962), and categorizes them as indicative of twentieth century British art song.

The collection of essays edited by Blyth Daubney and published by The British Music Society in 1992 is very similar. The insights made by Brian Collins in this collection are a precursor to his book published in 1996. The essays attempt to codify musical characterizations specific to British composers. Similar to A.L. Bacharach’s text, it too cites musical examples, but only covers composers deemed important by its publisher. Largely based on the opinions of the contributors, members of The British Music Society, the text is useful as a reference and provides information about the British compositional style in relation to other composers.

Contextually, it is better to look at the British compositional style as a whole and correlate that with Heseltine’s musical style. Bacharach begins by briefly characterizing musical styles and techniques common to composers of the nineteenth-century as origins of twentieth century styles and techniques. Bacharach then designates each chapter to a composer, citing musical examples that demonstrate what he determines to be British musical style. It is interesting to note that Bacharach begins his list of composers with Frederick Delius, positioning Delius as a forerunner and leader of twentieth century British music. Heseltine is referenced in this text, but was not given his own chapter. This

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is curious as Eugene Goosens, a minor historical figure in relation to Heseltine, was given his own chapter. Carol Kimball provides a sampling of art song composers of all nationalities. Kimball’s text is divided into two main sections. The first is a guide to learning about specific composers’ song styles, and the musical details that reveal each composer’s “soundprint.” The second part of the book represents song literature grouped by nationality. Kimball is somewhat broad in what she considers a “British” sound, but from this text, one can read about the musical style of Delius and van Dieren themselves, as well as Heseltine’s specific style that was strongly influenced by these two composers. It is a text that can be used for immediate cross-referencing, however general.

**Clinical Characteristics**

The third resource category contains materials used to identify and discuss characteristics and symptoms of mental illness, specifically mood episodes and disorders. These resources include diagnostic manuals and sources which discuss psychological characteristics that are sometimes referred to as “madness”, “genius”, “creativity”, “artistic temperament”, “melancholia”, “depression” and “mania”, among others.

Before the Heseltine’s symptomatic behavior can be discussed specifically, one must attempt to codify the behavior. In order to do this, two medical texts are consulted: the *Diagnostic and Statistical Manual of Mental Disorders: DSM-IV-TR*¹⁰⁹ and the *Manic-Depressive Illness: Bipolar Disorders and Recurrent Depression*.¹¹⁰ Both texts are currently used by medical professionals as diagnostic tools, and will serve to establish a

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clinical platform used to organize the symptoms exhibited by Philip Heseltine. It is these symptoms that could lead to or suggest a diagnosis.

Additionally, it is crucial to define and discuss Heseltine’s behaviors. These issues are often termed the “artistic temperament”, “madness” or “creative genius.” As artistic individuals are often called eccentric, Kemp addresses these personality traits under the term “artistic temperament.” An extremely useful source, it is Kemp’s contention that,

Occupational psychology demonstrates that the personalities of exceptionally skilled members of society... deviate in highly significant ways from those of the general population. From this one might reasonably expect that those types of musicians who devote much of their lives to the development of particularly specialized skills would also possess a characteristically deviant profile. Such a profile might be viewed as a window into the musician’s deeper psychology and as an indicator of the demands that the development of these musical skills constantly makes upon the individual. By addressing these kinds of questions we are able to develop a broader understanding about the nature of musicianship and the ways in which musical skill interrelates with temperament, thus providing a more comprehensive view of what musicians do and why.

A text by Kay Redfield Jamison is a relevant and contemporary text connecting psychological issues and creativity. Jamison’s text is the study of the relation between manic depression and artistic personalities. She solidifies the understanding of the creative process in a new way by combining psychiatric sense with artistic sensibility. Jamison states:

The fiery aspects of thought and feeling that initially compel the artistic voyage – fierce energy, high mood, and quick intelligence; a sense of the visionary and the grand; a restless and feverish temperament – commonly carry with them the capacity for vastly darker moods, grimmer energies, and, occasionally, bouts of “madness.” These opposite moods and energies, often interlaced, can appear to

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the world as mercurial, intemperate, volatile, brooding, troubled, or stormy. In short, they form the common view of the artistic temperament, and... they also form the basis of the manic-depressive temperament. Poetic or artistic genius, when infused with these fitful and inconstant moods, can become a powerful crucible for imagination and experience.  

Beginning with a general definition of manic-depressive illness, Jamison discusses biographical and scientific evidence described from a clinical perspective connecting manic-depressive illness and creativity. She further explores the psychological and biological arguments to establish a relationship between what is referred to as “madness” and artistic creativity. Jamison explains the overlapping natures of the artistic and manic-depressive temperaments, as well as similarities in patterns of thought and behavior.

Throughout her discussion, Jamison references well-known poets, visual artists and musicians as supporting evidence. It is the task of this essay to analyze Philip Heseltine’s behaviors using the DSM-IV-TR, and make connections to symptoms related to mood episodes and disorders. From that connection, one may be able to draw conclusions further characterizing Heseltine’s symptomatic behavior as an influential force in specific periods of his life, namely that of his compositions.

Jeffrey A. Kottler’s book is a narrative of prominent creative personalities, such as Judy Garland and Virginia Woolf. Kottler writes as a “psychobiographer,” which is defined as a “psychologist but also a writer, who seeks to explore the ways that personal experiences are informed by professional involvements and likewise by the ways that our professional behaviors are influenced by what we encounter in our daily lives.”

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cites common instances and experiences among the included profiles. Correlations can be drawn between the persons discussed in Kottler’s book and Philip Heseltine. In conclusion, Kottler explores whether or not the personalities he references were suffering from mental illness.

Andrew Robinson tries to understand exceptional creativity – “genius” – in both scientists and artists by following the lives of ten individuals from childhood to the achievement of a famous creative breakthrough. In this text, Robinson uses the same format as Kottler and even discusses some of the same creative personalities, but Robinson’s study is less narrative and more scientifically supported. He defines genius as it relates to creativity, and whether or not the onset of said genius was spontaneous or the result of long-term instruction. Although mental illness is referenced, Robinson is not concerned with it as a result or bi-product of a creative personality. His text is useful in that it provides further understanding into the nature of creativity and genius.

Drs. D. Jablow Hershman and Julian Lieb defines genius as, …the proven ability to produce artistic, scientific, or other intellectual work that is considered supremely valuable during or after the lifetime of the producer. … The candidate for genius must produce, perform, discover, or invent something that is highly valued.

Additionally, One’s claim to genius also depends on the credibility of those who promote it. Genius, therefore, is not an attribute: it is a dynamic relationship between its possessor and society. It indicates, in a general way, what society expects of the genius and how it responds to that person.

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119 Hershman and Lieb. Manic Depression and Creativity, 7-8.
It is this text that further defines genius as it relates to creativity, then creativity as it relates to manic-depression. Hershman designates whole chapters to well-known creative personalities, such as Ludwig van Beethoven and Vincent van Gogh and relates specific symptoms generally thought to be the result of Jamison’s referenced “artistic temperament.”

Although published a few years earlier, Robert W. Weisberg’s text and his subsequent journal submission are relevant to this essay in that they explore the definition of creativity as it relates to genius, rather than Hershman’s view that relates genius as an result of creativity. Weisberg states, “This book takes a path somewhere between the genius and the behaviorist views. Creativity is not nearly as mysterious as the genius view leads us to believe, but neither is it as trivial as the behaviorist view claims.” Weisberg does reference Wolfgang Amadeus Mozart and Pablo Picasso in his argument, but not Philip Heseltine. As with Hershman, the reference is relevant when comparing similar personalities and professions. This text does not definitively connect creativity (or genius) to mental illness, but provides a good foundation from which to further explore the roles that each can play in an artistic personality.

Nancy C. Adreasen approaches creativity more scientifically. She identifies the parts of the human brain that are responsible for the creative process, defines and discusses creativity within the context of the creative person and the creative process, and concludes with a discussion on “how to build a better brain” and “how the brain develops

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122 Weisberg. *Creativity: Genius and Other Myths*, 3.
and continues to grow and change throughout life.”

In the context of this essay, Andreasen’s most relevant section is that which focuses on the relationship between perceived genius and insanity. Andreasen discusses the issue of mental illness scientifically and less anecdotally than does Kottler.

Storr’s text discusses music as it relates to the mind, as opposed to the physical brain. Referring to music as an influencing entity, Storr’s discussion originates less from a scientific view than from an anthropological one. Similarly, a compilation of studies edited by Andrew Steptoe discuss the creative personality and its relevance to human existence.

Noriko Kobayashi wrote a thesis that is similar to the purpose of this essay, but instead of discussing Heseltine, Kobayashi attempts to connect Schumann’s mental illness with his compositions. Beginning with an overview of Schumann’s life and personality, Kobayashi discusses how Schumann’s illness manifested itself in his music. This study is used as a preliminary outline for this essay.

Comparisons

The studies, articles and personal narratives compiled and edited by David Cox and John Bishop are:

…an attempt to clear the air – to reconsider ‘in the round’ the nature of a magnetic personality who was a highly original composer – to assess again, with a fresh approach, the music (which is, after all, what really matters most), and to see

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the music in relation to the man, his influences, his world, and those with whom he associated. 128

This compilation is separated into three sections: (1) The Man; (2) The Music; and (3) [Heseltine] and his world. Within each section are contributions from authors previously discussed in this chapter, such as Cecil Gray and Brian Collins, but others are from additional sources. From these numerous submissions, one can extrapolate conclusions not only in reference to Philip Heseltine and his life, but to his psychological character and its relation to his compositional style.

Ian Parrott wrote his text in response to the previously mentioned memoir by Heseltine’s son, Nigel Heseltine. 129 It was Parrott’s aim to refute some of Nigel’s accusations and provide factual data in support of a contrary viewpoint. In the same way, Parrott also discussed some errors in Gray’s memoir. Unlike a true biography, such as Barry Smith’s, this text addresses suppositions of Heseltine’s life; most importantly the suspicions surrounding Heseltine’s death. Parrott also briefly discusses the role the occult played in Heseltine’s life. Although some assumptions are garnered from factual representations, Parrott’s book indulges heavily in supposition.

As previously stated, it is not the intent of this essay to discuss why Heseltine suffered from symptoms related to mood episodes or disorders, only to record certain periods of time in which he experienced symptoms behavior. Rather, the goal of this essay is to explore Heseltine’s music and provide a context for performance. Using these aforementioned resources to facilitate this study will increase the understanding of Philip Heseltine as a man, and will provide a fresh interpretation of Heseltine’s art song.

Chapter 3: Biography

Much can be said of the life of Philip Heseltine, but it is perhaps a misnomer to term his behavior legendary. Heseltine’s behavior was a product of his upbringing, but also a reaction to his surroundings. While Heseltine’s symptomatic behavior will be discussed clinically in another chapter, it is important his biography be thoroughly understood before a hypothesis can be made regarding his behavior. This chapter will focus on the personal aspect of Philip Heseltine’s life. Important events will be outlined and formed into a time-line spanning the short thirty-six years he lived.

It is important to understand Heseltine’s life in the context of his family – his mother particularly; his education; the mentors in which he sought guidance; Heseltine’s close friendships; the significant romantic relationships in which Heseltine engaged; and lastly, perhaps most importantly, his professional undertakings.

Edith Buckley Jones

Born on October 30, 1894, Heseltine’s early life was considered relatively privileged. Heseltine’s father, Arnold Heseltine (1852-1897), died a few years after Heseltine’s birth. Heseltine’s mother, Bessie Mary Edith Covernton Buckley Jones (1861-1943) was a stern and controlling woman. Heseltine’s composer friend, E. J. Moeran (1894-1950) remarked that Heseltine’s mother was, “the most dominating woman he had ever met.” Indeed, Heseltine’s mother not only held the purse-strings which controlled Heseltine his entire life, she too held the heart-strings which wreaked

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havoc with Heseltine’s emotions. Nigel Heseltine, Heseltine’s only son, has said, “My grandmother was convinced that she had only to exert her will on those near her and they would bend.” Further, Nigel Heseltine tells us, “[Heseltine’s mother] would use every weapon, her not inconsiderable will, her charm, the sentiment by which she had bound her only son to her” in order to control Heseltine and shift him in the direction she deemed appropriate.

In 1903, Heseltine mother married Walter Buckley Jones (1864-1938). The marriage was advantageous for both; Walter was a wealthy gentleman and Heseltine’s mother a well-off widow four years his senior. The new family moved to Walter’s ancestral home in Wales, named Cefn-Bryntalch, and it is there that Edith Buckley Jones was able to establish herself as the “Grand Dame” and “Chatelaine” of the great Welsh estate. Nigel Heseltine remarks,

… my grandmother had now the setting she desired for a very real purpose. At least two families among our relations were extremely rich, and were additionally related to my grandmother through her first marriage…. My grandmother cultivated them, and though we had no contact with them except when we took the trouble to go and see them, my grandmother often took this trouble. The house in Wales, though not lifting her into the economic bracket of our rich relations, certainly provided a more convincing pedestal than a mere London house in Hans Road.

Walter was somewhat absent in Heseltine’s life, often times physically, but more importantly, metaphorically. Nigel Heseltine calls the relationship between Walter and Heseltine “distantly benevolent” as the two men had very little meaningful interaction. Contradictorily, according to Gray, Walter and Heseltine “were always the best of friends

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132 Ibid.
133 Heseltine. *Capriol for Mother: A Memoir of Philip Heseltine (Peter Warlock)*, 12.
and companions.” Perhaps this is because the two of them shared an interest of trains and railways, but more likely these two men were forcibly connected by the iron will of Heseltine’s mother.

This lack of relationship between Heseltine and his stepfather may account for Heseltine’s connection with older gentlemen later in life, that of Colin Taylor, Frederick Delius and Bernard van Dieren. It is commonly said Heseltine was consistently searching for a “father-figure” and on the surface this does seem to be true. However, Heseltine cultivated many male relationships regardless of age, elevating these friendships almost obsessively (however briefly), as in his interactions with D. H. Lawrence, E. J. Moeran and Bruce Blunt.

To say that Heseltine’s relationship with his mother was clinically dysfunctional may be an overstatement. Smith states,

Edith Buckley Jones was a powerful and dominating woman, who doubtless contributed to [Heseltine’s] emotionally complicated life. Although aware and resentful of her obvious manipulation, [Heseltine] was never able to break the filial ties completely, because he had not inherited any money from his father’s estate and was largely reliant on her for financial support throughout his life.

While nothing physically inappropriate has ever been proven between Heseltine and his mother, the relationship did approach an inappropriate tone. When Heseltine was sent away for school, first to an establishment run by Miss Quirinie in 1899, then to the Stone House School in 1904 and then on to Eton in 1908, quite often the letters he wrote to his mother were almost sickeningly sweet. Early letters often began, “My Own Sweet

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Darling Wooley Sheepkin” and ended with “Good-bye Wooley Wooley LOTS and LOTS LOTS LOTS LOTS of love for you and Walter… From your VERY loving Wooley Wooley Wooley Wooley Lambkin Philip.” Although this may seem a simple dramatic demonstration from a little boy first away from home, some letters are even more troubling to read. Heseltine writes, “I am still you [sic] own VERY extra loving lambkin Phil. I hope you don’t show this letter or any of my letters to anyone… Of course I know you wouldn’t but I like to make certain that our little loving talks are quite private.”

Letters from Edith Buckley Jones are unavailable, so a comparison of language cannot be made. However, because Edith Buckley Jones is the adult in this relationship, it is probable the young Heseltine was taking his emotional cues from his mother. It is possible his language is merely a mirror of hers.

As early as 1906, we see Heseltine’s mother exerting emotional control over the adolescent Philip. In this excerpt, Heseltine seems to be unsure of himself and what he should say about his behavior after a visit home. It is almost as if he is waiting his mother’s condemnation.

I did have such lovely holidays and I hope you had and that I didn’t spoil ONE minute of yours, but I’m afraid I spoilt more than a minute but I hope not much. I shant spoil one next holidays if I can help it, at least I’ll try not to. But I hope you’ll forgive me. Thank you a million quadrillion times for it and I will try to repay you as much as I possibly can by being good and trying my hardest. Only 88 more days now till holidays, Good bye my own sweet darling wooley wooley

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137 Warlock, Peter, and Barry Smith. The Collected Letters of Peter Warlock v. 1, 16. All editorial marks are transcribed from original letters and appear in Smith’s text.
138 Warlock, Peter, and Barry Smith. The Collected Letters of Peter Warlock v. 1, 17. All editorial marks are transcribed from original letters and appear in Smith’s text.
139 Warlock, Peter, and Barry Smith. The Collected Letters of Peter Warlock v. 1, 93. All editorial marks are transcribed from original letters and appear in Smith’s text.
sheepskin bhgih with *ALL all* my love for you and Walter, I am still you *VERY VERY* loving lambkin.\textsuperscript{140}

Heseltine’s mother used emotional (and sometimes financial) blackmail when dealing with Heseltine. He sends a reply to her, leaving no doubt the letter which precipitated the response was intended to manipulate a very guilty Heseltine.

I was sorry to get you [sic] letter today, at least to read what you said. I didn’t think my last letters were so very much shorter than those before. But I hope those of this term un till now have been alright… only please whatever you do DONT think that I dont care whether I get your letters or not as I really do: you cannot really think that I know. But above all dont think I forget you here as I know also that you couldn’t think that.\textsuperscript{141}

However, in each excerpt you can see that Heseltine is, to a certain extent, just as manipulative. It is unclear if the manipulative tone is a learned tactic or an imitation of his mother’s language, although because Heseltine is a child, it is probable the language is learned behavior. Heseltine overcompensates for what he feels is his mother’s condemnation as in, “Thank you a million quadrillion times for it and I will try to repay you as much as I possibly can by being good and trying my hardest.” His language is almost preemptive, and in the years to come, the tactic becomes a common manipulation when dealing with his mother.

**Colin Taylor**

As a youth, Heseltine’s mother saw to it he was educated properly. It was his mother’s wish that he would complete his formal education and enter the Civil Service. Heseltine struggled with Edith Buckley Jones’ decision and, as is seen throughout his life, he turns again and again to music despite his mother’s wishes. While at Eton,

\textsuperscript{140} Warlock, Peter, and Barry Smith. *The Collected Letters of Peter Warlock v. 1*, 92. All editorial marks are transcribed from original letters and appear in Smith’s text.

\textsuperscript{141} Warlock, Peter, and Barry Smith. *The Collected Letters of Peter Warlock v. 1*, 93.
Heseltine became involved with the College Musical Society and briefly learned to play the clarinet and percussion, then was further absorbed in playing the piano. His first piano teacher, Colin Taylor, was to be one of Heseltine’s strongest influences throughout his life, both professionally and personally.

Gray states that in Colin Taylor, Heseltine found a “sympathetic and stimulating influence.” The friendship between the young Heseltine and Taylor grew, and on December 12, 1909, Heseltine writes to his mother and asks if he may invite Colin Taylor to stay while the family is in London. Heseltine has written, “Colin Taylor is a splendid man: I owe most of my love for music to him.” Many years later, Taylor wrote:

When [Heseltine] came to Eton in 1908 at the age of fourteen I was twenty-seven, and had already been assistant music master at the College for four years…. From the very outset of Heseltine’s advent it was apparent that in this well knit and rather pale little boy there was something arresting, something apart, something strikingly different from the ordinary run of our music students. Not that he showed musical or pianistic precocity, but it was his approach, his attitude that differed. This posed a problem.

Sensing, and I hope rightly, that had I insisted on the stereotyped drill commonly meted out to those in my charge, the boy as likely as not would give up music altogether. The upshot was that I devoted the greater part of lesson time to an attempt to enlarge his musical horizon.

It is a common presumption that Heseltine did not enjoy Eton. In fact, Gray has stated, “That [Heseltine] was unhappy at Eton, however, is unquestionable…. I have no doubt whatever that the explanation of many aspects of his life and character that are

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144 Warlock, Peter, and Barry Smith. *The Collected Letters of Peter Warlock v. 2*, 11.
difficult to understand is to be sought in the miseries and humiliations endured in those early years at Eton.”

It is accepted that Heseltine’s intelligence was expressed in a different way than was traditional for other students at Eton. Whether or not his “capabilities were far above the average,” Heseltine himself has said of the experience, “I became a moody, vindictive youth, and absolutely lost a real power of concentration that I had.” Even with his unhappy experience at Eton, it is during this time Heseltine becomes aware of the music of Frederick Delius, a discovery that leads to an almost unhealthy preoccupation with the man.

**Frederick Delius**

In 1911, Heseltine first met Delius at a concert of Delius’s music, although he had been touting Delius’s music before their meeting. Smith states, “There is no obvious reason why he should suddenly have developed this all-consuming interest; there are simply increasing references to Delius’s music in [Heseltine’s] letters home.” Edith Buckley Jones, even in this instant had to control Heseltine’s interests, and only gave permission for Heseltine to go to the concert after she personally went and met Delius beforehand. Even early on, Heseltine’s mother sensed there was a rival for her control and counsel.

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147 Gray et al. *Peter Warlock: A Memoir of Philip Heseltine*, 34.  
148 Ibid.  
The young Heseltine wrote to Delius the day after their meeting. His style of writing is so effusive one can imagine how Delius felt to encounter such a fixated admirer.

I feel I must write and tell you how very much I enjoyed your concert last night, though I cannot adequately express in words what intense pleasure it was to me to hear such perfect performances of such perfect music. I hope you will not mind my writing to you like this, but I write in all sincerity, and your works appeal to me so strongly – so much more than any other music I have ever heard – that I feel I cannot but tell you what joy they afford me, not only in the hearing of them, and in studying vocal scores at the piano, (which, until last night, was my only means of getting to know your music) but also in the impression they leave, for I am sure that to hear and be moved by beautiful music is to be influenced for good – far more than any number of sermons and discourses can influence.¹⁵⁰

Heseltine and Delius shared many things besides music. Both had a tendency to view their surroundings philosophically, as though tangible things were forgotten and loftier ideals were instead to be encouraged. These ideas firmly entrenched Heseltine and Delius as anti-establishment thinkers. Collins contends, “Delius and his strongly held beliefs were readily taken on board by the impressionable and fatherless Philip to the point where the opinion and invective of both become practically indistinguishable.”¹⁵¹

Of the relationship, Nigel Heseltine has written, “It is possible to theorise and say… that Delius represented an intellectual father.”¹⁵² Cockshott asserts Heseltine thought of Delius as a “father-imago,”¹⁵³ and Gray claims the relationship comprised that of “master and disciple, and almost father and son.”¹⁵⁴ Perhaps the relationship between Delius and Heseltine is termed such because Delius was forty-nine and Heseltine was sixteen. ApIvor suggests that because Heseltine began to pull away from the maternal

¹⁵⁰ Warlock, Peter, and Barry Smith. *The Collected Letters of Peter Warlock v. 1*, 292.
control that governed his earlier life, “[Heseltine’s] quest was, in fact, for the dead father, and it is therefore not surprising to find him turning to Delius for those aspects of his emotional life that engaged him closely in adolescence and which were bound up with his closest aspirations.”

Delius was a major proponent of Heseltine remaining focused on his music; no doubt part of the reason Heseltine’s mother resented the relationship. Delius writes to Heseltine saying,

You ask me for advice in choosing between the civil service, in which you seem to have no interest whatever, and music, which you love…. I think that the most stupid thing one can do is to spend one’s life doing something one hates, or in which one has no interest; in other words it is a wasted life…In your case I do not see why you should sacrifice the most important thing in your life to your mother.

It is significant to note that Smith refers to the relationship between Delius and Heseltine as emotionally intense. In fact, Smith contends, “Sometimes the letters read like those between father and son, at times almost like those between parted lovers.”

Simultaneously to Heseltine’s relationship growing with Delius, his mother’s influence over him declines. Smith states, “…increasing references to immense rows with his mother indicate quite clearly that she was becoming more and more unhappy and impatient with the direction in which her son’s ambitions were now moving, and possibly also with Delius’s influence over him.”

Colin Taylor was very careful not to usurp Edith Buckley Jones’s role in Heseltine’s life, whereas Delius seemed to encourage Heseltine to follow his own path, regardless of the consequences.

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158 Ibid.
The opinions of Heseltine historians differ with regard to Heseltine’s music, especially the earliest songs, being just imitations of Delius. Copley asserts,

As far as [Heseltine’s] melodic style was concerned, the mature [Heseltine] owed little or nothing to Delius, indeed in melodic interest his songs are generally superior to those of Delius. But from Delius, [Heseltine] undoubtedly acquired a vocabulary of chromatic chords of a sort which are very difficult to analyse in textbook terms, and it is very easy to point to passages in his works in which the use of such chords is a noticeable feature, and label such passages as “Delius – influence of.”

Characteristics of Heseltine’s compositional style have been discussed in more detail in a previous chapter, but it is important to reiterate that although the two men shared a personal bond, their music varied distinctively.

**Bernard van Dieren**

As Heseltine matured, his music began to develop into a style that was less attached to Delius and more firmly rooted in his own voice. ApIvor suggests Heseltine “moved from Delius…to the figure of Bernard van Dieren, who, he felt, could ‘help’ more than Delius to turn him into a composer.”

Like Delius, Van Dieren has also been categorized as a father figure to Heseltine. With van Dieren, Smith states, “[Heseltine] had now found a new object for his obsessive, almost schoolboy-like, hero-worship, his search for a father figure.” Indeed, Heseltine avocation of van Dieren’s music did become “obsessive” and he did look to van Dieren for personal advice, but the relationship between the two was not necessarily familial. When Heseltine met van Dieren in 1916, he was twenty-two and van Dieren was

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Certainly, Heseltine regarded van Dieren with the highest esteem and felt van Dieren’s ideas in regards to the musical establishment were similar to his own, but Heseltine was not as personally attached to van Dieren in the way he was to Delius.

Van Dieren and Heseltine were more contemporaries than were Delius and Heseltine. Both men were fiscally incompetent and depended largely on others for the means to survive, whereas Delius had a personal income that may have set him apart from the kinship between Heseltine and van Dieren. However, most of the surviving letters from Heseltine to van Dieren talk about musical ideas rather than personal issues. It is very odd then, that Heseltine’s only legal will names van Dieren as the executor of his estate.

Van Dieren was a “largely self-taught, enigmatic composer”\(^\text{163}\) who had emigrated to London in 1909. Smith describes van Dieren as “influenced to a certain extent by [Arnold] Schoenberg and Alban Berg, van Dieren had evolved his own highly personal style characterized by contrapuntal complexity and a very individual harmony.”\(^\text{164}\) Upon meeting van Dieren, Heseltine, along with Gray, was thrilled to involve a composer such as van Dieren in their efforts to revamp musical life in England. In Heseltine’s first letter to van Dieren on June 8, 1916, he gushes predictably,

Your music… is nothing short of a revelation to me. I have been groping about aimlessly in the dark for so long, with ever growing exasperation – and at last you have shown a light, alone among composers whom I have met; for neither Delius nor any other has even so much as suggested a practical solution of the initial difficulties of musical composition…. Is it too much to hope that, even without the establishment of a new conservatorium, you may set some of the younger generation in this country upon the right path?\(^\text{165}\)

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\(^{163}\) Smith. Peter Warlock: The Life of Philip Heseltine, 98.

\(^{164}\) Ibid.

Frequently debilitated by a persistent kidney ailment, van Dieren was often unable to promote his music and Heseltine was only too happy to go to any length to support him, referring to van Dieren as the “Master.” Van Dieren’s compositional style is arguably more influential on Heseltine than Delius’s. Collins states, “Bernard van Dieren’s own musical pedigree attracted the young [Heseltine], anxious to extend his knowledge as much as he could, in a different way.”\textsuperscript{166}

While influenced compositionally by van Dieren, Heseltine’s music is still his own. In Heseltine’s music, Collins contends,

There are moments reminiscent of Bartók as well as van Dieren or Delius, composers whom he knew personally and whose music he had discussed with them, but any overt influence they exerted is hard to prove. It is reasonable to suppose that harmonic material was acquired from Delius but [Heseltine’s] deployment is idiosyncratic; \textit{Saudades} openly displays the influence of van Dieren in terms of its sonorities and textures but it is his line-led use of chords – used in a non-van Dieren-esque way – that is the real legacy.\textsuperscript{167}

Leaving Eton a year earlier than was considered customary, Heseltine convinced his mother to allow him to go to Cologne. His purpose was to study German and piano, but his musical studies did not proceed well. Smith states, “…after a short while [Heseltine] returned home convinced he had no musical talent whatsoever.”\textsuperscript{168} It was this disillusionment that led him to re-enter academia, this time at Oxford where he intended to obtain a degree in Classics. This was to the delight of Edith Buckley Jones, who had wanted [Heseltine] to forget music and enter into a profession with the Civil Service. As Nigel Heseltine writes,

\textsuperscript{168} Warlock, Peter, and Barry Smith. \textit{The Collected Letters of Peter Warlock v. 1}, 3.
…my grandmother had no intention of allowing Philip to become any kind of eccentric. He had no appearance of being suitable for the army; there was neither enough money, nor gallingly enough family pull for the Diplomatic Service, and she had therefore decided that a good post in the Civil Service should follow his Oxford career.  

**Viva Smith**

The hold Heseltine’s mother exerted over Heseltine was at odds with what he felt during adolescence, and Delius was only too happy to listen (and encourage) as Heseltine spoke of his burgeoning maturity. To Delius, Heseltine writes,

> The fears of my mother as to my relations with females… makes me almost break out into bitter laughter. *I feel* as much *I cannot express* – and no-one knows how much that is… *I feel*, as I say, so passionately sometimes, and yet can *never* express myself…

As for the opposite sex, and my mother’s prudish fears, – the situation is truly ironic. I am acutely sensitive to sex, and to all the beauty and romance associated with it, both in Idealism and in Reality: but, as a matter of fact, I know practically no females at all: – absolutely none of my own age – for whose mere society I positively hunger – I know this is a morbid symptom, but that is what it has come to with me: I have never in my life experienced the “kiss of passion” – and I am not strong enough – (or is it really – not *unnatural* enough!) not to desire it.

It was while Heseltine was at Oxford that he began the first of many romantic relationships with women. Olivia “Viva” Smith (1884-1962) was almost ten years his senior, and is described as being “an intelligent and highly independent young woman who seemed always to be in control during the time of her relationship with Philip.”

The comparison of Viva Smith to Edith Buckley Jones is inevitable; both women were controlling of Heseltine, although his fixated infatuation with Viva Smith diverted Heseltine often from his mother’s influence. However, Edith Buckley Jones was very intent that Heseltine should enter and finish at Oxford. Nigel Heseltine comments that

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170 Warlock, Peter, and Barry Smith, *The Collected Letters of Peter Warlock v. 2*, 89.  
171 Smith, *Peter Warlock: The Life of Philip Heseltine*, 50.
Heseltine’s mother considered Viva Smith as a “little hurdle”\textsuperscript{172} along the pathway of Heseltine’s impending success. “In the meantime she would use every weapon, her not inconsiderable will, her charm, the sentiment by which she had bound her only son to her – all of these arms – to ensure an orderly progression through Oxford to Whitehall,\textsuperscript{173} and from Whitehall who knew to what political or other post.”\textsuperscript{174} However, while at Oxford, he frequently neglects his studies to meet up with Viva Smith.

This is the first romantic relationship for Heseltine, and for him it appears all-consuming. Some Heseltine historians call the relationship an infatuation, but it does appear as though Heseltine considered their affair more serious. One of the first letters expresses how deeply Heseltine felt about Viva Smith.

My dear, dear one – all this is too wonderful, too beautiful, beyond the wildest flight of my dreams…. This is the supreme moment, the turning point of my whole life. I though I had lost everything, and I have found instead – more than what I imagined before was everything.

You have given a meaning to my meaningless life: I have something to live for, work for, die for. You are all in all, everything in life to me – I am so transcendentally happy, I can find no words to tell you: but I feel as though new life and an infinite source of new power and ability had been bestowed up on me: I feel that so long as you remain with me, in presence or in spirit, I shall have that great assurance and sympathy that noone [sic] else could give me, and which will be the most wonderful talisman of power in the whole wide world.\textsuperscript{175}

During his relationship with her Heseltine became preoccupied with sex and read extensively on the subject. Viva Smith refused to capitulate to Heseltine’s romantic advances initially, forcing Heseltine’s adolescent frustration and the intensity of his declarations of love to grow. He writes, “I can tell you now, for now, at this one moment

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\textsuperscript{172} Heseltine. \textit{Capriol for Mother: A Memoir of Philip Heseltine (Peter Warlock)}, 16.
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\textsuperscript{173} Whitehall has been the site of principal government offices since the establishment of Henry VIII’s court at Whitehall Palace in the 1530s. \textit{Encyclopædia Britannica Online}, s. v. “Whitehall,” http://www.britannica.com/EBchecked/topic/642744/Whitehall (accessed March 21, 2013).
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\textsuperscript{174} Heseltine. \textit{Capriol for Mother: A Memoir of Philip Heseltine (Peter Warlock)}, 16.
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\textsuperscript{175} Warlock, Peter, and Barry Smith. \textit{The Collected Letters of Peter Warlock v. 2}, 139.
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out of our lives, there is nothing between us – that is why I thirst for you, with a burning
passionate longing to merge my whole being, body and spirit, into yours, and your into
mine – to be one with you for the tragically short time Life and Love and Death grant to
us.”176

Presumably she gave in to his sexual overtures on February 1, 1914 as the tone of
his letter that evening is one of contentment, if not satisfaction.

…all the beauty and the wonder of my day with you, and the glory of it that
utterly surpassed my farthest dreams, has not yet soaked in and saturated me
enough, though and through: it all seems still too wonderful, too much of a
distant, shadowy dream for me to realize – it is so much more than ever I desired
even – … yet, I know – I know… oh, the joy of it, the deep-down lasting sense of
peace, of assurance towards the future… I cannot utter it now, it simply
overcomes me: tonight I feel I can only sink down at your feet, in perfect content,
perfect happiness, and worship you, my only dear, dear one.177

It appears as if Viva Smith felt similarly, although perhaps not to that great an
extent. Only a week later Heseltine becomes unsure of himself and of Viva Smith
writing, “I don’t know quite why you seem so terribly far off to-day, because, on the
surface, there was nothing in your letter to make me at all unhappy… and yet, and yet –
between the lines I read – too much, do you think?”178 By June of that year, the
relationship shows evidence of waning as Heseltine writes, “Well, well: I think we
understand each other well enough by now for each of us to know that written silence
means no lack of love and sympathy.”179 By September, it appears as though the
relationship has ended not with a great bang, but with a slow withdrawal, as the time
between letters to Viva Smith grew.

176 Warlock, Peter, and Barry Smith. The Collected Letters of Peter Warlock v. 2, 235.
177 Warlock, Peter, and Barry Smith. The Collected Letters of Peter Warlock v. 2, 248-249.
178 Warlock, Peter, and Barry Smith. The Collected Letters of Peter Warlock v. 2, 257.
179 Warlock, Peter, and Barry Smith. The Collected Letters of Peter Warlock v. 2, 304.
Many years later, Viva Smith wrote, “I always felt that I had a terribly bad effect on him at a time when he would have been better to have had no women near him. I understood this and made several efforts to break with him. All the way through I realized that his good was of more importance than my personal feelings.”

The relationship lasted for about a year, until the summer of 1914, but Heseltine and Viva Smith continued to correspond sporadically throughout Heseltine’s life.

Heseltine studied at Oxford that same year, not completing his education, much to his mother’s dissatisfaction. During this time, excepting the surge of emotion he felt towards his relationship with Viva Smith, Heseltine became “increasingly unhappy and depressed.” Coleman describes Heseltine during that time as “…a man of great enthusiasm for life, music and books, his knowledge is wide and many-sided, but he is moody, passing abruptly from dismalness to hilarity, and then to weariness, irritability, and finally dejection and exhaustion.”

Heseltine’s view of Oxford was even more hateful than his view of the structure of Eton. He writes,

I am burning to find some means of escape from the appalling, enervating and depressing atmosphere of Oxford: the place is just one foul pool of stagnation – I simply cannot stand it, and I am getting no good, and any amount of harm, from staying there. Yet nothing can I find to do elsewhere: I would do anything to get away from the place, and, if possible, make a little money. But it seems hopeless, and my people suggest nothing. Oxford leads nowhere – and it is fearful to wander on through life, aimless, objectless, and – what is worse – moneyless…. But as for other professions – this accursed public school, and university “education” (!!) fits one for nothing: at the age of 19, the product of Eton and Oxford is worth a thousand times less than the product of the national boardschools. What, in the devil’s name, is to be done?

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181 Smith. Peter Warlock: The Life of Philip Heseltine, 58.
182 Coleman, Stanley M. “The Dual Personality of Philip Heseltine”, 458.
183 Warlock, Peter, and Barry Smith. The Collected Letters of Peter Warlock v. 2, 279.
In the summer of 1914, Heseltine left Oxford and enrolled as a philosophy student at London University. He stayed there less time than he did at Oxford, and dropped out without completing one year of his degree. None of Heseltine’s actions of that year pleased his mother, and Nigel Heseltine writes of one of her rants on the subject:

…your father listened to nobody. And what was the result? He wasted his time at Oxford, never took degree, then wasted his time in London hanging around with people he thought interesting, whom I would never have had inside the house. He wasted years, do you hear me, years. And then even if he began to compose music later on, do you suppose he made any money? Not a penny. Who do you supposed paid for everything your father did or ate or wore from the day he was born till the day he died? His mother.  

Predictably, Delius encouraged Heseltine to pursue his music. It was Heseltine’s goal to install himself in London as a music critic, something he felt he was capable of doing well as he had no confidence in his music composition. Delius, in fact did not support Heseltine’s desire, but instead wanted him to concentrate on composition. Delius writes, “…to become a music critic is to become nothing at all – the only possible attraction in music is to be a musician… But critic is no career.”

Regardless of Edith Buckley Jones’s and Delius’ feelings, Heseltine did go to London and became a music critic, although only briefly. In February 1915 Heseltine was offered a position as music critic on the staff of the Daily Mail. However, within a year Heseltine became unhappy with his work there. According to Smith, “the energetic and articulate Philip soon found work at the Daily Mail unrewarding and extremely frustrating, and once again, he became restless.”

184 Heseltine, Nigel. Capriol for Mother: A Memoir of Philip Heseltine (Peter Warlock), 33.
186 Smith, Barry. Peter Warlock: The Life of Philip Heseltine, 70.
By April of that year, Heseltine was indeed depressed. He refers to himself as “nearly dead, though physically much better”\(^\text{187}\) and in May writes to Viva Smith telling her, “I myself am in the lowest depths of depressions and utter lifelessness and hopelessness to which I have ever sunk”\(^\text{188}\) and “My mind is an utter fog, so that I cannot think or describe or write anything whatever.”\(^\text{189}\) In the same letter Heseltine, for the first time, mentions the possibility of seeing a doctor about his depression, but to no avail. He writes, “I shall shortly visit Dr Byres Moir, of Harley Street,\(^\text{190}\) at great expense… but hav’nt [sic] the energy or the initiative to rise up and make an appointment.”\(^\text{191}\)

By this time the First World War had begun, London was the center of patriotism and propaganda, and the energy of the city at that time affected Heseltine negatively. Heseltine was able to avoid conscription for military service, due to what a doctor termed a “nervous stricture.” Dr. Edwin Ash, of Harley Street, stated on Heseltine’s certificate of exemption that Heseltine has an “inability to micturate when mentally excited, and especially in the presence of other people, with the consequence that he has had occasional prolonged retention.”\(^\text{192}\) This same doctor also added that Heseltine “complained of undue mental fatigue after moderate effort, and inability to carry out consistent daily work without distress, having to work in an irregular manner.”\(^\text{193}\) Heseltine’s mood continued to decline, even while – or perhaps because – he actively participated in the creative community in London.

\(^\text{188}\) Warlock, Peter, and Barry Smith. *The Collected Letters of Peter Warlock* v. 2, 373.
\(^\text{189}\) Ibid.
\(^\text{190}\) Harley Street is a street in the City of Westminster in London which has been noted since the 19th century for its large number of private specialists in medicine and surgery. Harley Street Guide, “History of Harley Street,” http://www.harleystreetguide.co.uk/about/history/ (accessed March 21, 2013).
\(^\text{191}\) Ibid.
\(^\text{193}\) Ibid.
The Café Royal was a popular gathering place for the artistic establishment, and Philip Heseltine spent much time there. Its patrons have included the likes of Oscar Wilde, Aleister Crowley, Virginia Woolf, and Winston Churchill. Gray described the Café Royal as a “meeting place of Character, Wit and Fashion, and its history is largely that of the figures, eminent, eccentric or infamous, who sat at its marble tables.” It was there Cecil Gray met Philip Heseltine, and also where Heseltine met his only legal wife, Minnie Lucy Channing or “Puma.”

**Minnie Lucy “Puma” Channing**

Born in 1894, Puma is described as having “black hair and olive complexion” and a “striking, almost classical Mediterranean beauty.” Nigel Heseltine depicts her as “dynamic, passionate, destructive, and packed into a small slim body the forces which carried her like a meteor across my grandmother’s horizon, leaving behind it no other trace than an odour of carbonized conventions.” Puma met Heseltine at a time in his life where he was most definitely distancing himself from his mother. Puma “could be described under none of his mother’s classifications, and certainly not as a ‘nice girl.’”

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199 Heseltine. *Capriol for Mother: A Memoir of Philip Heseltine (Peter Warlock)*, 100.

200 Ibid.
It seems Heseltine’s friends had various stages of like and dislike towards Puma. Paul Delaney did not like her particularly, and described her as “a hanger-on of the bohemian set that frequented the Café Royal, a pretty and wayward opportunist who hoped to get some lasting advantage out of the floating world in which she lived.”

According to Nigel Heseltine, D. H. Lawrence called Puma “…the blood connection, the dark sensuous relation.” Nigel Heseltine further states, “This was not at all appreciated by many of Philip’s friends, who were not accustomed to have their ideas disturbed by such an impact of vital reality” and “Delius would have seen only a nuisance; where van Dieren could see nothing at all, the other friends drew apart in their uneasiness.”

Heseltine and Puma’s relationship was tumultuous, to say the least, and at times damaging for the both of them. The beginning of their relationship began passionately. Jean Rhys (1890-1979) wrote, “Heseltine and Puma made noisy scenes of sadomasochistic love.” Nigel Heseltine contends, “[Heseltine] was awakened physically by Puma at the age of twenty-one, at the time when his adolescent emotions were involved in warm male friendships and passing attachments to safe unattractive females.” Nigel Heseltine adds, perhaps bitterly for the father that neglected him, “We know that [Heseltine] did not in any way lack the power of emotion, and that in spite of never having felt it, he was capable of loving.”

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203 Ibid.
207 Heseltine. *Capriol for Mother: A Memoir of Philip Heseltine (Peter Warlock)*, 105.
208 Ibid.
However, at the time of their meeting Heseltine was experiencing quickly shifting moods and general unhappiness. Smith writes,

For the unsettled Philip this was a time marked by extreme swings of emotion: from listless, enervating depression to extrovert cavortings which included extravagant dancing in public and naked midnight motor-bike rides through village streets at great speed, significant manifestations of an almost pathological inability to grow up, a kind of extended adolescence.  

It would be logical to assume that any of Heseltine’s relationships at that time, platonic or romantic, would be somewhat turbulent. Nigel Heseltine writes, “Puma was an emotional challenge to any man, and especially to this pale boy [Heseltine] who was prolonging his adolescent friendships, and warded off aggressive affections....” And it is said that Puma was an aggressive woman that did not sit idly by and let things happen to her, much like Heseltine’s mother. Nigel Heseltine further observes, “Philip was unable to resolve his love for his mother, because he was quite unable to stand on his own feet…. Philip was in no danger of ‘losing’ the power to love, but he was in great danger of never experiencing it.”

Heseltine’s depression remained throughout the initial phases of his relationship with Puma. In August of 1915, Heseltine writes to Delius telling him,

My mind at the present moment is fitly comparable to the blurred humming of the distant peal of bells whose slow, monotonous droning seems to blend with the grey, listless sky and the still trees and the far-off, shadow-like hills in an atmosphere of intolerable dejection and lifelessness on this late summer Sunday evening. Over the wide landscape there hangs a false mood of peace – something seems to have died – or gone out – and there is no peace but only a weary restlessness. My head feels as though it were filled with a smoky vapour or a poisonous gas which kills all the finer impressions before they can penetrate to me and stifles every thought, every idea before it is born. This is not the mere passing pessimism engendered by an English Sabbath – it is a feeling that had been enveloping me little by little for many months past, and although there are

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209 Smith, *Peter Warlock: The Life of Philip Heseltine*, 73.
210 Heseltine, *Capriol for Mother: A Memoir of Philip Heseltine (Peter Warlock)*, 104.
211 Ibid.
times when I think myself rid of it but it always returns after a while more virulent than ever.\footnote{212}{Warlock, Peter, and Barry Smith. \textit{The Collected Letters of Peter Warlock} v. 2, 376.}

Months later Heseltine is still feeling this depression and in November he writes to Colin Taylor, saying, “I am recovering from a fearful, nerve-wracking and entirely horrible three months, and trying to drown the memory of this period in much musical work of divers [sic] kinds. Composition is entirely impossible…”\footnote{213}{Warlock, Peter, and Barry Smith. \textit{The Collected Letters of Peter Warlock} v. 2, 385.} Soon, though, Heseltine will meet the woman that lifts his spirits and sends him into a tailspin of burgeoning (and unrequited) love.

\textbf{Juliette Baillot}

In late November, early December of 1915, Heseltine meets a golden beauty named Juliette Baillot (1896-1994). Swiss-born, Juliette was the governess to Lady Ottoline Morrell’s\footnote{214}{Lady Ottoline Morrell (1873-1938) was a hostess and patron of the arts who brought together some of the most important writers and artists of her day. \textit{Encyclopædia Britannica Online}, s. v. “Lady Ottoline Morrell,” http://www.britannica.com/EBchecked/topic/392840/Lady-Ottoline-Violet-Anne-Morrell (accessed March 22, 2013).} daughter. Nigel Heseltine says, “She was well-bred, with good manners and a sound religious upbringing. She had a prosperous family to back her.”\footnote{215}{Heseltine. \textit{Capriol for Mother: A Memoir of Philip Heseltine (Peter Warlock)}, 107.} Presumably, Heseltine’s mother would have approved of the match, Juliette being considered a “nice girl.”

Comparisons between Puma and Juliette are inevitable, especially since Heseltine had not completely broken with Puma before he began to pursue Juliette. Juliette has been called the “baby-faced Swiss girl”\footnote{216}{Heseltine. \textit{Capriol for Mother: A Memoir of Philip Heseltine (Peter Warlock)}, 106.} and Puma the “harlot of adultery.”\footnote{217}{Heseltine. \textit{Capriol for Mother: A Memoir of Philip Heseltine (Peter Warlock)}, 106.} While Puma had an olive complexion and had short dark hair, Juliette was fair-skinned with
blonde hair. Puma was brash and outspoken, Juliette timid and reserved. “Philip fled from
[Puma] to the baby-face, to what he imagined was the light,” Nigel Heseltine writes.

On December 15, 1915 Heseltine writes to Delius, “I am in a state of flux – my
mind is a whirlpool of alternating excitement and depression – I am also on the brink of
another, more personal affair which may be big – it almost frightens me with joy at
times…”218 While he does not explain, it is presumed his gross infatuation with Juliette
has caused this emotional surge. Delius deduced correctly when he wrote, “Dear old pal!
you are on the brink of being in love again – a phrase in your letter seems to tell me so – I
have been in love twice myself – the 2nd time by far intenser than the first – in fact it gave
the direction to my life – Perhaps you will get your direction that way.”219

Smith tells us shortly after meeting, Juliette and Heseltine began writing to one
another. Juliette described their interaction as “a strange correspondence,”220 but later
remarked, “…his letters were so divorced from reality that a deep instinct warned me of
danger.”221 Nigel Heseltine tells us, “Philip soon could not do without [Juliette]; and even
six years later, when she was remarried to someone else, he was forced to confess to his
mother that she was the only woman he had ever loved….,”222 Heseltine writes to a
mutual friend soon after meeting Juliette,

Suddenly as I looked at the exceedingly charming little Swiss girl this evening, it
struck me that I can NEVER223 return to Puma – it has become quite impossible.
She has soiled my whole life – I can no longer imagine that I loved her the tiniest
bit, when I now passionately love the Swiss girl with my whole heart – as no one
ever before. God, but she is out of this world – Puma must away – it must be –

218 Warlock, Peter, and Barry Smith. The Collected Letters of Peter Warlock v. 2, 392.
219 Warlock, Peter, and Barry Smith. The Collected Letters of Peter Warlock v. 2, 393.
220 Smith. Peter Warlock: The Life of Philip Heseltine, 82.
221 Ibid.
223 All editorial marks are taken from the original letter and provided in Smith’s text.
how can it be? Ah, my friend, it must, must, it must be! Ah, if I only had courage – to send that one far away and to receive this one for eternity!!

Heseltine does not say why he suddenly turned away from Puma to Juliette.

Heseltine historians theorize that as Heseltine’s depression began to lift, he sought out the “lighter” or “purer” overtones of Juliette’s personality. The assumption can be made that Heseltine begins to equate Puma with all the negative, dark sides of himself. Quite often Heseltine refers to Puma – and most women, in fact – as a “vampire.”

Years later Juliette would write, “[Heseltine was] an unusual young man, unsure of himself and wasting himself in many pursuits… perhaps [he] was part angel and part demon.” Juliette did not return Heseltine’s feelings, and broke off the relationship, presumably because she learned of Heseltine’s relationship with Puma, and that Puma was pregnant. The relationship with Juliette is significant because it is the first time we see Heseltine’s intention to break with Puma. In a letter to Delius, Heseltine writes,

…I am still worried to death by the little model [Puma] I took away in the summer in sheer desperation of loneliness. I never really liked her, but she has been staying with me a good deal during the winter, because she had no home and little money, and, as I told you in London, she is going to have a child. Fortunately, I had a legacy of £100 the other day which I can draw upon to supply her needs, but I have no idea what is to become of the child. She cannot possibly afford to keep it, and I have far too little liking for her to want to help her afterwards. As it is, I reproach myself for having been too Christian, too weakly compassionate towards her.

However, Puma’s pregnancy bound Heseltine to her for the rest of his life. On December 22, 1916 the two married. Their relationship – on both sides – alternated between one of desire and outright hatred.

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D. H. Lawrence

D. H. Lawrence did not introduce Heseltine to Puma, but he was definitely an admirer of hers. One could interpret his behavior as “pushing” Heseltine and Puma together. It is presumed by Heseltine historians that the rift that occurred between Heseltine and Lawrence was because of the poor way Heseltine treated Puma, although this claim is unsubstantiated; what exactly soured the two men towards each other is not known. But, it seemed an abrupt end to a friendship that had begun promisingly, if not somewhat obsessively.

This time in Heseltine’s life was notably depressed in nature, as seen in his letters to Delius. Whether his melancholy was a natural condition resulting from his own feelings, or whether it was in reaction to the general state of London at the time of the war cannot be determined. But, Gray writes, “It was in this acute state of depression and repulsion engendered by the war that Philip met for the first time… D. H. Lawrence, for whose work… he had for some time past entertained the highest admiration.”

Gray also tells us, that at that time, “Lawrence himself was in a precisely similar state of mind, accentuated, moreover, by the prosecution and suppression of his latest novel The Rainbow, on the grounds of immorality.”

David Herbert Lawrence (1885-1930) was one of the most influential writers in England of the twentieth century. He is known for pushing the boundaries of acceptable morality in speech and actions, but specifically in writing. Some of his works were banned in England, or were refused publishing because of morality issues. Many of his works contain many aspects of sexual relationships.

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228 Ibid.
Michael H. Black states, “D.H. Lawrence was first recognized as a working-class novelist showing the reality of English provincial family life and—in the first days of psychoanalysis—as the author-subject of a classic case history of the Oedipus complex. In subsequent works, Lawrence’s frank handling of sexuality cast him as a pioneer of a “liberation” he would not himself have approved. From the beginning readers have been won over by the poetic vividness of his writing and his efforts to describe subjective states of emotion, sensation, and intuition. This spontaneity and immediacy of feeling coexists with a continual, slightly modified repetition of themes, characters, and symbols that express Lawrence’s own evolving artistic vision and thought. His great novels remain difficult because their realism is underlain by obsessive personal metaphors, by elements of mythology, and above all by his attempt to express in words what is normally wordless because it exists below consciousness. Lawrence tried to go beyond the “old, stable ego” of the characters familiar to readers of more conventional fiction. His characters are continually experiencing transformations driven by unconscious processes rather than by conscious intent, thought, or ideas.”

Largely autobiographical, the novels of Lawrence give accepted, substantiated insight into Lawrence as a man. There are many parallels in the lives of Lawrence and Heseltine. The overbearing mother, the anti-establishment views, the anti-war views, preoccupation with sex and sexuality and, at least for Heseltine, a burgeoning interest in mysticism and the occult. Many Heseltine historians claim that Heseltine looked to D. H. Lawrence as another hero. In this case, as with van Dieren, it is perhaps more apt to describe their relationship as one of mutual conspiration. Heseltine was happy to follow

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the supposed wisdom of Lawrence, not as a disciple, but as one who already believed the same things and thought the same way, philosophically. The divergence between the two men is that Lawrence was already a controversial figure, and lived openly (and perhaps relished it). At this point in Heseltine’s life, he was at a loss emotionally, and latched onto Lawrence. Not necessarily as a “Messiah” or “savior”, but perhaps just a port in the proverbial storm. It is crucial to understand this, as the relationship between the two men is pivotal in Heseltine’s development.

Nigel Heseltine describes the relationship negatively. He writes, “Lawrence, with his messianic tendencies, was not slow to cast a tentacle on to this impressionable young man [Heseltine]. Puma, however unconsciously, fitted much more closely to Lawrence’s ideas of flux, love, and the phantasmagoric motive power of the Id.”230 This is significant because of what is assumed to be the cause of the rift between Heseltine and Lawrence, that of his poor treatment of Puma and/or Juliette Baillot. Nigel Heseltine writes further, quoting a letter written by Lawrence to Heseltine.

It is so important that now, the great reducing, analytic, introspective process, which has gone on pure and uninterrupted since the Renaissance – at least since Milton231 – should now give way to a constructive, synthetic, metaphysical process. Because now, reduction, introspection, has reached the point when it has practically no more to reveal to us and can only produce sensationalism. One must fight every minute, at least I must, to overcome this great flux of disintegration,

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230 Heseltine, Nigel. *Capriol for Mother: A Memoir of Philip Heseltine (Peter Warlock)*, 101. The “id”, Latin for “it.” Freudian psychoanalytic theory, Id is one of the three agencies of the human personality, along with the ego and superego. The oldest of these psychic realms in development, it contains the psychic content related to the primitive instincts of the body, notably sex and aggression, as well as all psychic material that is inherited and present at birth. *Encyclopædia Britannica Online*, s. v. “id,” http://www.britannica.com/EBchecked/topic/281641/id (accessed March 23, 2013).

further analysis, self analysis. If it continues, this flux, then our phase, our era, passes swiftly into oblivion.\textsuperscript{232}

One can compare the tone of this letter excerpt with Heseltine’s at the time and conclude the writing style and tone of the letter is similar. A correlation can be drawn between the philosophy of Lawrence and Heseltine. Their friendship developed quickly, perhaps because both men were elated to find someone of similar modes of thought. However, Nichols contends,

The reader will do well to bear in mind that Philip was an admirable conversationalist and that in some respects he was better informed than Lawrence, both in some branches of particular knowledge and as concerns the behaviour of certain sections of the community. Furthermore, in analytic discussion Philip was distinctly able, and in contradiction, when an idol had in his opinion displayed all-too-human qualities – and Lawrence did, I hold, tend to be perverse in argument – relentless…. I fancy that Philip, aroused, may have been very upsetting to the none-too-secure prophetic equilibrium and not less so because the offender had been taken to be both \textit{in statu pupillari}\textsuperscript{233} and incapable of such ferocious dexterity.\textsuperscript{234}

Initially the relationship between Heseltine and Lawrence prospered. In a letter to Colin Taylor dated November 25, 1915, Heseltine writes,

Last week I met D. H. Lawrence, whom I have long venerated as the greatest literary genius. He has an astounding philosophy of art – diametrically opposed to that of Delius, and, I suppose, 99\% of the best artists of our time, though one would not infer it from is work.

He is against conscious self-expression, introspection and reducing, analytic methods in general. “I believe,” he writes to me, “That music too must become now synthetic, metaphysical, giving a musical utterance to the sense of the whole.”\textsuperscript{235}

\textsuperscript{232} Heseltine. \textit{Capriol for Mother: A Memoir of Philip Heseltine (Peter Warlock)}, 102.
\textsuperscript{234} Gray et al. \textit{Peter Warlock: A Memoir of Philip Heseltine}, 91.
\textsuperscript{235} Warlock, Peter, and Barry Smith. \textit{The Collected Letters of Peter Warlock v. 2}, 388.
Heseltine felt an affinity for Lawrence, and again, this affinity is characterized by some historians as one of discipleship. Nigel Heseltine characterizes the relationship as Heseltine being under Lawrence’s spell. However, it is quite possible the two saw much of themselves in each other; their lives were very similar, and both men’s emotions fluctuate rapidly between the negative and positive. Lawrence was all to ready to exploit Heseltine’s interest in him, and tried to convert Heseltine into the development of a Utopian-type society in Florida. Heseltine was initially a proponent of the idea, and wrote to Delius saying,

For myself I feel that I am – and have been for years past – rolling downhill with increasing rapidity into a black, slimy cesspool of stagnation – and with every day the difficulty of pulling up and reversing become more apparent. A big effort is needed – and lately my eyes have been opened to a clear and terrifying vision of this necessity, and I am filled with devastating fears lest it be already too late to do so… casting all cautious fears to the winds, I am going away, to the uttermost parts of the earth, to live. Does this sound wild and vain? I don’t care much if it does, nor of I perish in the attempt – This living death I can endure no longer.²³⁶

This trip to Florida never materializes for either man. However, Lawrence did invite Heseltine to stay with him at Lady Ottoline Morrell’s estate in Garsington. On November 29, 1915, Heseltine makes his first trip to Garsington. These trips are significant, because this is where Heseltine meets Juliette Baillot. Lawrence was drawn to Puma in a way he was not to Juliette. Perhaps it was the “darkness” of his character that resonated with Puma. In a letter to Lady Morell, Lawrence analyzes the trio:

About H[eseltine] and Mlle. [Baillot] – I tell him he ought to tell her. I suppose he will. It is queer. He declares he does not like this one, the Puma, but he does really. He declares he wants her to go. But he is really attached to her in the senses, in the unconscionness, in the blood. He is always fighting away from this. But in doing so he is a fool. She is very nice and very real and simple and we like her. His affection for Mlle. is a desire for the light because he is in the dark. If he were in the light he would want the dark. He wants Mlle. for companionship, not for the blood connection, the dark, sensuous relation. With Puma he has the

²³⁶ Smith. Peter Warlock: The Life of Philip Heseltine, 80.
second, dark relations, but not the first. She is quite intelligent, in her way, but no mental consciousness; no white consciousness, if you understand, in the dark, the consciousness of the senses. But she is quite fine and subtle that way, quite, and I esteem her there quite as much as I esteem him.

Perhaps he is very split, and would always have the two things separate, the real blood connection, and the real conscious or spiritual connection, always separate.\textsuperscript{237}

He also writes,

Heseltine is in a great state of (unjustly) hating the Puma, and looking on Mlle [Baillot] as a white star. He will swing from dark to light till he comes to rest. I believe if he stayed long enough with Mlle exclusively, he would hate her: but perhaps not. We can but let him oscillate violently. He is really very good and I depend on him and believe in him. But he is exasperating because he is always in such a state of mad reaction against things, all mad reaction. It is a terrible cyclonic state, but he will be worth having with us, oh, very much.\textsuperscript{238}

Perhaps Lawrence was referring to Heseltine’s “worth” as a supporter of Lawrence’s work. Like many of the friends in Heseltine’s life, Heseltine tried – unsuccessfully in this case – to promote Lawrence’s novel, \textit{The Rainbow}. Much as he had with Delius and van Dieren, Heseltine obsessively advocated Lawrence’s works and put a scheme in place to have the novel published. At the same time, Lawrence invited Heseltine to stay with him in Cornwall. However, soon after his arrival in January 1915, Heseltine writes to Delius. One can see in his letter the doubts are beginning to arise about his friendship with Lawrence:

The past months have been full of anxieties and small nagging worries, each petty in itself individually, but en masse powerful and wearing to one’s nervous vitality. At the moment I am completely exhausted, as though I had been dragged, insensible, out of the sea. And although I trust that with 1915 I have put behind me for ever a great deal of foolish and harmful stock-in-trade with which my life was encumbered, I have not yet gained enough positive energy to set out on the forward track again.\textsuperscript{239}

\textsuperscript{237} Smith. \textit{Peter Warlock: The Life of Philip Heseltine}, 89-90.
\textsuperscript{238} Smith. \textit{Peter Warlock: The Life of Philip Heseltine}, 90.
\textsuperscript{239} Warlock, Peter, and Barry Smith. \textit{The Collected Letters of Peter Warlock v. 3}, 4-5.
But, later in the same letter, Heseltine writes, “At any rate, this is the beginning of a fresh start.” It was not as effective as Heseltine would have wanted. Heseltine and Puma left Cornwall and returned to London in February 1916. At that time, Lawrence, although feeling the strain of having guests in his Cornwall home, was still positive towards Heseltine’s departure, writing, “Come back soon, free…. I feel a new life, a new world ahead, for us…. We will be a centre of a new life, a centre of destruction of the old.” But, in a letter to Middleton Murry on February 24, 1916, Lawrence shows his opinion towards Heseltine had changed.

…I feel that he is one of those people who are transmitters, and not creators, of art. And I don’t think we [Lawrence and Murry] are transmitters. I have come to the conclusion that I have no business genius. Heseltine’s family have got that curious touch of artistic genius which will make them perfect dealers in art.

As Lawrence and his wife expected Heseltine to return, they proposed a gathering that would include Murry and Heseltine. In March 1916, Lawrence writes to Murry, “I hope you will really like him, and we can all be friends together…. Of course he may be kept away indefinitely.”

There does seem to be some fluctuation of Lawrence’s opinion of Heseltine. For at the beginning of February Lawrence is lamenting Heseltine’s departure. By the end of February, Lawrence is criticizing Heseltine’s artistic proclivities.

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240 Ibid.
242 John Middleton Murry (1889-1957 was an English journalist and critic whose romantic and biographical approach to literature ran counter to the leading critical tendencies of his day. He wrote at least 40 books and a large body of journalistic works in which his pronounced—though changeable—views on social, political, and religious questions were constantly before the public. *Encyclopedia Britannica Online*, s. v. “John Middleton Murry,” http://www.britannica.com/EBchecked/topic/398346/John-Middleton-Murry (accessed March 23, 2013).
By March, Lawrence’s letter to Murry suggests Heseltine is not as important to him as he used to be.

Heseltine writes a letter on the same day to another mutual friend, Robert Nichols (1893-1944), saying, “I am not returning to Lawrence; he has no real sympathy. All he likes in one is the potential to convert to his own reactionary creed. I believe firmly that he is a fine thinker and a consummate artist, but personal relations with him is almost impossible. At least so it appears at present.” Later, in a letter to Delius dated April 2, 1916, Heseltine writes,

My sojourn with Lawrence did me a lot of good, but not at all in the way I had anticipated. Lawrence is a fine artist and a hard, though horribly distorted, thinker. But personal relationship with him is impossible – he acts as a subtle and deadly poison. The affair by which I found him out is far too long to enter upon here – I will tell you about it one day, and we shall laugh together over it. The man really must be a bit mad, though his behavior nearly landed me in a fearful fix – indeed, it was calculated to do so. What is even more interesting is that Heseltine begins the letter – which is quite lengthy – by stating, “After a long, long period of storm and stress, I have at last attained to something approaching peace of mind and have settled down…” There is most definitely a shift in Heseltine’s attitude, not only towards Lawrence, but towards his life. Indeed, the remainder of the letter is upbeat and is full of discussion of an active musical life and Heseltine’s reaction to the war.

It is not clear why Heseltine and Lawrence ceased to be friends. It is unknown if the break between two men was due to Lawrence’s interference in Heseltine’s personal life or Heseltine becoming aware of some unfavorable things Lawrence had said about

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246 Warlock, Peter, and Barry Smith. The Collected Letters of Peter Warlock v. 3, 31.
247 Warlock, Peter, and Barry Smith. The Collected Letters of Peter Warlock v. 3, 23.
him. There is no written evidence that Heseltine told anyone what in particular made him reject Lawrence so swiftly.

There are two significant reasons why time was taken to outline the meeting and parting of these two men: 1.) the ideas experienced by Heseltine and fostered by Lawrence shape Heseltine’s development as a man, and provide the foundation of which Heseltine would rebuke the musical establishment more fanatically than before; and 2.) the unrestrained reactions of the men to one another, both positive and negative, are all facets of a time in Heseltine’s life that had a great amount of emotional upheaval.

**Robert Nichols**

Heseltine’s interactions with other men could sometimes be hostile and antagonistic. Dr. Brian Collins suggests, “I think he was good company if you were of his mind set.”248 Dr. Rhian Davies asserts, “He was very litigious, he was very quarrelsome. There were fallings out even with the closest friends.”249 Despite his behavior, Heseltine was capable of having normal relationships, a few in particular that affected his life favorably.

Robert Nichols met Philip Heseltine at Oxford. Nigel Heseltine calls Nichols an “unsuccessful poet”250 but Heseltine successfully set some of Nichol’s poetry in songs such as *The Water Lily*. Nichols left Oxford after only a year to serve in the Royal Field Artillery on the Belgian-French front from 1914-1916. He gained recognition through two volumes of war poetry. He was also, at one time, a film-script writer in Hollywood and the chairperson of Literature at the University of Tokyo. Sir Arthur Bliss (1891-

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248 See Appendix C: BBC Radio Program 4  
249 Ibid.  
1975) described Nichols as “a complex personality compounded of many warring elements. Sometimes he would be wildly exuberant and excitable, at others he would sink into black depression and self-pity.”

The relationship was the longest Heseltine was to have with anyone outside his family. Nichols says, “I recall but one serious quarrel and that was during the war when, out of exasperation with all things, he spoke (as I thought) insultingly of those who had volunteered. I took this ‘insult’ personally and in a Byronic huff left him in the middle of Piccadilly Circus.” They shared a love of poetry, art, music, and motor-biking, yet were able to disagree about the war. Nichols withstood the negative accusations regarding Heseltine, and was a steadfast friend. Nichols writes,

Now that [Heseltine] is dead, I feel for him exactly as I have always felt. Though we do not love our friends for one particular quality but as a whole… yet there is usually some element which while the friend is with us especially appeals to us, and the memory of which we most cherish when he or she is absent for a while or for ever. For me that element in Philip was and is the extreme gentleness hidden in his heart of hearts. Those who knew him only as a combative spirit in the world of music may be astonished at that statement. Yet I hold this gentleness to have been absolutely fundamental in his character and that no few of his troubles were attributable to continued and exasperating outrage of it.

One would have expected a more turbulent relationship, both men being moody, but it seems as though Nichols remained friends with Heseltine until his death.

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252 Smith, *Peter Warlock: The Life of Philip Heseltine*, 56.

253 Gray et al., *Peter Warlock: A Memoir of Philip Heseltine*, 72.

254 Gray et al., *Peter Warlock: A Memoir of Philip Heseltine*, 85.
Cecil Gray

Unlike Nichols, Heseltine’s friendship with Cecil Gray (1895-1951) did fluctuate with Heseltine’s moods. It is Gray who wrote the first Heseltine biography, published in 1934, four years after Heseltine’s death. The book is a memoir and the foundation for many Heseltine historians. However, the book is colored by personal recollections. Since its publishing, Gray’s text has been found to have many errors. Certainly, Edith Buckley Jones did not care for the biography and Nigel Heseltine states,

The biography had already raised cries of rage from my grandmother and other members of the family. The author, a certain Cecil Gray with unfulfilled ambitions as a composer and adequate private means, while appearing to consult his friend’s mother, had succeeded in hiding the real nature of the book from her, until it was published. Thus the poor lady, who had been tricked into lending him letters from Delius and the others, was made to seem to have given it her imprimatur.255

Gray came from a wealthy background and dropped out of Edinburgh University where he studied History and French. He moved to London and it is there in the Café Royal where he met Philip Heseltine in 1916. Contentions have been made that Gray was a follower of Heseltine. That is to say, he rose with Heseltine’s successes and fell with Heseltine’s failures. The two shared many acquaintances, and it does appear as though Heseltine cultivated these outside friendships and experiences and Gray went along. They shared an interest in Elizabethan literature, and together they would write a book titled, Carlo Gesualdo: Prince of Venosa: Musician and Murderer.256

Their relationship did fall in and out of favor. In 1920 Gray introduced Heseltine to Viva Booth in the hopes that he would extol Gray’s virtues to her. Instead, Heseltine had an affair with her, and the men understandably ceased to be friends for a short while.

Heseltine and Booth’s relationship lasted for about a month, and much later Gray did become engaged to her. But Gray ended the relationship and he and Heseltine resumed their friendship.

Heseltine and Gray collaborated again with the publishing of the music magazine, *The Sackbut*. The existence of the magazine was at a particularly traumatic time in Heseltine’s emotional history and he all but abandoned the venture, leaving Gray to dispose of it. According to Smith, “[Gray] wrote him an angry letter refusing to associate with him ever again.”

In response, Heseltine writes this very irritated letter:

> Personally, having no reputation to lose (except perhaps the kind of reputation which is lost on the Salvation Army’s penitent stools) I have no objection to your fulminating against me, both publicly and, for that matter, privately also, amongst your large circle of friends (all acquired and retained, no doubt, by persistent acts of self-sacrifice and solid “worthiness”) – if it gives you any pleasure to do so.

Sarcastically, Heseltine continues, “But, alas, it is not always those who prate most loudly about the selfishness of others who are themselves conspicuous for their devotion to other interests other than their own…” By 1921, Gray and Heseltine once again reconciled, after meeting coincidentally at a party.

Gray writes Heseltine’s biography, he says, “to show [Heseltine] as he was to the generation which had so misunderstood him, and to give the lie to many grotesque perversions of the truth concerning him which are now current.” He also writes, “It is intended as a kind of prolongation of his life, his activities, and his ideals: as a kind of artificial limb to replace, however clumsily and inadequately, the arm which fought so

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259 Ibid.
valiantly and struck so hard in the eternal battle against everything small, petty, mediocre, philistine, pharisaical, puritanical, both in art and in life.”

Heseltine and Gray did seem to having a lasting, if unstable, friendship. It seems as though Heseltine is to be seen as the perpetual abuser of Gray, and Gray to be seen as the rider of Heseltine’s metaphorical coattails. Either way, the two men must have gained something from each other within their relationship, because, despite their arguments, they were friends until Heseltine’s death.

E. J. Moeran

A friendship much less volatile was Heseltine’s relationship with the composer Ernest John Moeran (1894-1950). As far as British composers, Moeran is somewhat better known than Peter Warlock. Bacharach tells us, “Anyone coming to Moeran’s music for the first time could hardly fail to be struck by a recurrent character in his themes which is unmistakably Irish…. With Moeran, we may safely attribute it to Irish ancestry, even though his birth and upbringing were English.”

Not much is known about his beginnings, but Moeran did attend the Royal College of Music from 1913 to 1914. He enlisted during the First World War at the age of 19, as a motorcycle dispatch-rider.

Hold writes, “[Moeran’s] influences are extremely eclectic and (one might think) mutually exclusive: Stanford (his pre-war teacher), John Ireland (his post-war teacher),

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Vaughan Williams, Delius, [Heseltine] – and folksong.” One would naturally conclude Heseltine and Moeran shared many interests: music, Elizabethan literature and motorbikes, and Heseltine’s influences became Moeran’s influences. Their friendship occurred at a very active part of Heseltine’s compositional history, and it is during this time that historians describe most of Heseltine’s behavior as “legendary.”

Heseltine and E. J. Moeran shared a cottage in Eynsford, Kent from 1925 to 1928. There they both lived with a “collection of cats and a Maori housekeeper-cum-factotum, Hal Collins (Te Akau) (d. 1929).” Another member of the house was Heseltine’s mistress, Barbara Peache (b. 1900). She lived with Heseltine until his death. The household was the meeting place for some of the creative geniuses of that time, and there are many instances of behavior that have earned the supposed term “legendary.” Douglas Goldring described the atmosphere in his book, _The Nineteen Twenties:_ “Tall, pasty-faced, with a wisp of beard, it was his deep-set eyes and demoniac smile – a smile which became more lewdly devilish as the evening proceeded and his blasphemies became more daring.”

Smith states, “The daughter of their Eynsford landlord Mr Munn, the grocer, recalled Philip and Moeran filling big urns at the pub and taking them back to the cottage where the kitchen was ‘swimming in beer.’” At the very least, Moeran was Heseltine’s metaphorical “partner in crime.”

The Eynsford period is one of the most prolific periods for Heseltine, compositionally. Whether this was because there was a general air of frivolity or debauchery, or whether because Heseltine, at the time, had his needs met and was able to

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264Smith. _Peter Warlock: The Life of Philip Heseltine_, 221.
265Smith. _Peter Warlock: The Life of Philip Heseltine_, 222-223.
266Smith. _Peter Warlock: The Life of Philip Heseltine_, 223.
be free from outside pressures. Cockshott writes of Moeran’s memory of Heseltine during that time, stating,

[Heseltine’s] methods as a composer were dictated by the peculiarities of his temperament. For weeks he would be sunk in gloom, unable to think of a note. He would alleviate his melancholy by transcription, until of course the time inevitably came when there was nothing more in the British Museum that he wanted to transcribe. When the black mood passed he would write a song a day for a week. According to Moeran, “he went to the piano and began fumbling about with chords, and whistling”, quite undisturbed by conversation from the next room.267

In July of 1928, Heseltine wrote ten songs: And wilt thou leave me thus?(T. Wyatt); Passing By; Celestina; and the Seven Songs of Summer which contained The Passionate Shepherd (C. Marlowe); The Contented Lover (J. Mabbe); Youth; The Sweet o’ the Year (W. Shakespeare); Tom Tyler; Eloré Lo; and The Droll Lover. Heseltine’s time at Eynsford was one of his most prolific periods compositionally. It was also during this time that Morean and Heseltine collaborated, writing the song Maltworms.

Nigel Heseltine writes, “Moeran was a sterling person, sincerely devoted to Philip, and a true friend.”268 It seems Moeran was an honorary uncle of Nigel Heseltine’s and remained in contact with the Heseltine/Buckley Jones family for quite some time. It appears Moeran and Heseltine never ceased being friends or had a quarrel. Nigel Heseltine remarks, “In Jack Moeran I saw a friend, and even if he wept near the radio when my father’s music was played, I believe the tears were the genuine ones of a fellow composer.”269

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268 Heseltine. Capriol for Mother: A Memoir of Philip Heseltine (Peter Warlock), 155.
269 Heseltine. Capriol for Mother: A Memoir of Philip Heseltine (Peter Warlock), 25.
Bruce Blunt

Early in 1927, Heseltine met Bruce Blunt (1899-1957). Oddly, Nigel Heseltine nor Cecil Gray write about Bruce Blunt, but Smith describes Blunt as a,

...bon viveur, poet, journalist, and writer on wine, gardening, and the turf, who became one of Philip’s closest friends during the last three years of his life…. [Their friendship] was the beginning of a close and fruitful friendship and over the next few years the unique combination of their literary and musical talents resulted in a number of masterpieces.²⁷⁰

Blunt is the poet for five Heseltine songs: The First Mercy; The Cricketers of Hambledon; The Frostbound Wood; The Fox; and his last song, Bethlehem Down.

On December 16, 1944, the BBC broadcast Blunt’s personal recollection of Heseltine. Blunt writes,

Philip’s entry into the bar or taproom was apt to be dramatic. That vivid creature, with the handsome face, fair hair and pointed beard, was bound to attract attention. Eyes turned towards him, and talk ceased. But not for long. No-one [sic] was quicker at melting barriers than Philip. He was perfectly at ease with all kinds of people, and so were they with him. Many who had known him for only a few hours felt that they had known him all their lives…. He had great charm and a brilliant mind, but these are not enough. Like other people with the quality of true greatness, he was very modest. He never put on airs. And his was a most generous spirit.²⁷¹

Unfortunately, the last few years of Heseltine’s life were some of the darkest days of his life. Perhaps Heseltine spent so much time looking for a good time, in Eynsford and London, to ward off the bad times he was experiencing personally. In a letter dated October 7, 1928, Heseltine writes, “I am not by nature an artist at all. I have no real desire to create anything whatsoever, and my present difficulty is entirely due to my

²⁷⁰Smith, Peter Warlock: The Life of Philip Heseltine, 244-245.
having drifted, more or less by chance, into a milieu where I do not belong and can never really belong...”

In Early 1929, Heseltine once again moves to London and gains employment as the editor for a magazine called MILO (Magazine of the Imperial League of Opera). For a brief time, his spirits are renewed and he is busy with work and planning The Delius Festival, held in October 1929. For various reasons, MILO folds and Heseltine is once again unemployed. As early as June 1930, Heseltine writes,

And I resolved to examine myself, to seek out the cause of this spiritual deadness and to try and find a new direction for my being.... In the course of the last few bitter and remorseful weeks I have found in myself so many seeds of the soul’s death that if I dare still hope for any regeneration, it cannot be but a slow and painful one.

This letter is written to Winifred Baker, a woman with whom Heseltine’s relationship is unclear. However, she is significant, because the night Heseltine died, his will (of sorts) leaves his possessions to her.

Heseltine was found dead on December 16, 1930 of apparent gas poisoning. The claim that Heseltine committed suicide by gas poisoning has been debated at length. Given the tone of Heseltine’s last letters, it does seem that he was suffering from a bout of depression. In a letter to his mother, dated November 15, 1930, Heseltine writes,

Very many thanks indeed for your most welcome letter and cheque. You are right in surmising that my last batch of songs is still unsold.... However, there is absolutely no market for this kind of work at present.

I would very much rather come and visit you at some time other than Christmas. It is a season of the year that I dislike more and more as time goes on, and the Christmas atmosphere and festivities induce for me an extremity of gloom and melancholy which makes me very poor company at such a time. I find it very

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272 Warlock, Peter, and Barry Smith. *The Collected Letters of Peter Warlock v. 4*, 203.
273 Warlock, Peter, and Barry Smith. *The Collected Letters of Peter Warlock v. 4*, 270.
much better to remain more or less alone and devote myself to some quiet work.\textsuperscript{274}

A short while after Heseltine’s death, Winifred Baker writes to Edith Buckley Jones:

Philip was a very difficult person to help; he was so elusive and intangible and so highly sensitive. If he did not feel a sympathetic and understanding response on any particular subject, at once, he would retire into himself and when that happened it was very difficult to get near him. We much remember too, that anyone who is touched with genius, feels things with much more intensity than most of us and perhaps we do not make allowances sometimes, for a consequent lack of moderation in certain directions.\textsuperscript{275}

While we can never know for sure if Philip Heseltine did indeed take his own life, the notion that “anyone who is touched with genius, feels things with much more intensity than most of us” is worth discussing further. Are the feelings of depression or melancholia frequent in a creative character such as Philip Heseltine? Do creative people resemble geniuses and is it this genius that coincides with predilections of madness? Was Philip Heseltine mad? And did Philip Heseltine’s emotional fluctuations contribute to his compositions? These questions will be discussed at length in a following chapter.

\textsuperscript{274} Warlock, Peter, and Barry Smith. \textit{The Collected Letters of Peter Warlock} v. 4, 287.
\textsuperscript{275} Warlock, Peter, and Barry Smith. \textit{The Collected Letters of Peter Warlock} v. 4, 271.
Chapter 4: Compositional Style

Peter Warlock\textsuperscript{276} scholars are rarely in agreement as to what exactly constitutes the Warlock style. Some writers argue that Warlock idolized the composers such as Frederick Delius and Bernard van Dieren so much that his own art songs were just imitations of their musical style. Another contention holds that Warlock’s music is mostly a reproduction of the ideals and style of Elizabethan era music. Some critics believe that Warlock’s songs can be divided stylistically into categories that appeal to the idea of a supposed duality of persona. It would seem from even the most conscientious Warlock scholar that the Warlock style is simultaneously all of these things and none of them.

Each composer, while original in his own right, has his or her roots in the musical tradition of those that already existed. Copley tells us,

\textit{Therefore an investigation into the growth of the peculiarly distinctive features of any composer’s style must begin by way of an examination of the characteristic features of his musical background, noting especially those influences to which he willingly subjected himself.}\textsuperscript{277}

Perhaps more importantly, Copley also points out:

\textit{It should, of course, be borne in mind that although any young musician may, in general terms, be profoundly interested in the works of other men, it does not follow that he will necessarily be drawn to mirror their achievements in his own creative efforts; neither should it be forgotten that, short of working in a mental cocoon, no composer can avoid the pressure of the musical environment around him, and even in an age of individualists there are common textures, aims and interests, from none of which can the young composer wholly escape.}\textsuperscript{278}

\begin{footnotesize}
\textsuperscript{276} For the remainder of this essay, Philip Heseltine will be referred to as Peter Warlock, as all of his music is published under that pseudonym.
\textsuperscript{278} Ibid.
\end{footnotesize}
Hold states clearly, “The main musical influence on Warlock the songwriter were Delius, [Roger] Quilter, van Dieren and 17th-century English lute-song.”\textsuperscript{279} Bacharach supports this statement by saying, “While still at Eton, [Warlock] came under the influence of Delius’s music, and thence there sprain up a friendship with the composer, which lasted for many years. Elizabethan literature attracted him when [he] was at Oxford. A little later, Bernard van Dieren, an astonishing person both in himself and in his music, pulled a third way.”\textsuperscript{280} Blom concurs and states,

…[Warlock] captures the tone and feeling of the Elizabethan masters with extraordinary felicity without falling into mere archaism; in another [style], he shows melancholy nostalgic vein that shows something to the influences of Delius, but is also most intimately his own, and in a third [style] which is more crabbed and self-conscious, he obviously but not very successfully followed van Dieren.\textsuperscript{281}

Warlock’s friend and biographer, Gray, outlines the features of Warlock’s style to fall into four categories:

(1.) The music of Delius (1911 onwards).
(2.) English folk-song (1913 onwards).
(3.) Elizabethan and Jacobean vocal and instrumental music (1915 onwards).
(4.) The music and teaching of Bernard van Dieren (1916 onwards).\textsuperscript{282}

Considering this small sample of Warlock scholars and enthusiasts, it is reasonable to state that Warlock’s influences included Delius, Elizabethan literature and van Dieren. But, what exactly does that mean, and to what extent was Warlock influenced?

\textsuperscript{280} Bacharach, A. L. \textit{British Music of Our Time}. Harmondsworth, Middlesex, Eng.: Penguin books, 1951, 68.
\textsuperscript{282} Copley. \textit{The Music of Peter Warlock: A Critical Survey}, 33-34.
Frederick Delius

Frederick Delius’s style was known to be richly harmonic, the ideals of the late-Romantics evident in his use of great washes of sound with no particular footing in counterpoint. Delius’s approach to music was essentially emotional. Kimball tells us, “Delius’s style is basically that of a tone painter who followed no established form. His songs are characterized by his highly developed and personalized harmonic approach…” The romantic and encompassing emotional quality of Delius’s music may have appealed to the young, impressionable Warlock as he was struggling to find himself both emotionally and compositionally. According to Collins,

The most positive lever on Warlock was, undoubtedly, his contact with Frederick Delius… (There were other aspects of the relationship too: Delius and his strongly held beliefs were readily taken on board by the impressionable and fatherless Philip to the point where the opinion and invective of both become practically indistinguishable.)

However, Collins goes on to state, “Very little of Warlock’s music really sounds like that of Delius.” This is an important distinction, for otherwise the value and impact of Warlock’s music is lost in the assumptions of another’s style. Delius was typically more concerned with a harmonic imprint while Warlock was primarily focused on a melody that could stand alone, over or in conjunction with harmonic accompaniment. In fact, Warlock stated,

Polyphony with Delius is not that cause of the harmony as it is in true contrapuntal writing, but its apparent effect. Harmonic variation takes the place of what one may call the usual linear thematic development; counterpoints appear as decorative comments upon, rather than as integral factors of, the harmonic

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286 Ibid.
structure – and the very melody of a passage is often obviously dependent upon and conditioned by its harmonic background.

Sometimes… a diatonic melody is taken as a text for a series of most enchantingly varied discoursings of chromatic harmony; but there are examples of a contrary process, where a line of vocal melody [that] is neither organically essential or intrinsically beautiful has been simply superimposed upon a harmonic texture which is already complete in itself.\(^{287}\)

Conversely, Warlock believed:

One does not need the fictitious support of any stereotyped and reactionary definition of what is or is not vocal to be able to see the aesthetic defects of certain lines of melody; those defects would be the same if the melody, instead of being sung, were played upon an instrument…. But they must carry with them a conviction of their perfect appropriateness and inevitability: on intimate acquaintance they must make us feel, as we feel about all good melodies, that not a note could be changed without changing and spoiling the melody. There are occasional passages for the voice in Delius’s works… which do not satisfy this condition; and in some of the songs for voice and piano… the melodic curve of the accompaniment is far more significant than that of the voice whose notes seem at times almost inconsequent, as though any note that tallied with the accompanying chords would have done equally well had it been selected at random.\(^{288}\)

The two men, Delius and Warlock, were of the same mind in that music had to be inherently emotional and evolve organically, but they differed in priority. Warlock placed greater importance on melody than Delius, a trait influenced by van Dieren.

**Bernard van Dieren**

It is Gray’s contention that under van Dieren’s influences, Warlock “learnt to purify and organize his harmonic texture by means of contrapuntal discipline, and the thick, muddy chords gave place to clear and vigourous part-writing.”\(^{289}\)

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\(^{287}\) Heseltine, Philip. *Frederick Delius*. London: Lane, 1923, 142-143.

\(^{288}\) Ibid.

provided the listener with the late-Romantic ideal of a wash of sound, van Dieren focused on the minutiae of melody within the confines of modern chromaticism.

Hold characterizes the music of van Dieren to be “somewhat over-refined… highly chromatic and contrapuntally-complex.” The most tangible instance of van Dieren’s influence over Warlock is found in the collection of songs titled *Saudades*. In the first song, *Along the Stream*, one can see a clear homage to van Dieren to the point of reproduction. It is worth noting that this song is dedicated to van Dieren. Copley proposes van Dieren’s influence can also be observed in those works of Warlock’s which have “a polyphonic accompaniment based on a harmonic structure which is mainly diatonic but delicately tinted with chromatic notes.”

Of van Dieren, Warlock has written, “…having progressed further than any of his contemporaries [van Dieren] has been able to disentangle all the component strands of the modern harmonic complex, and … to weave them together into a clear filigree tissue. Melody emerges from the harmonic welter with added richness and still fairer potentialities.”

Copley sums up the compositional triad of Delius-Warlock-van Dieren very well when he writes,

> It is unfortunate that the music of Bernard van Dieren is so little known, since much of his music has similar harmonic opulence to Delius’s, but in his case achieved through an intricacy of polyphonic device: for when Warlock is using what appears to be a Delian chordal vocabulary in a polyphonic context – as for instance in *Sleep* (1922), he is in reality following van Dieren rather than Delius, avoiding, however, the somewhat crabbed and torturous intellectuality of the former, and, equally, the occasional rhythmic flaccidity of the latter.

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290 Hold et al. *Parry to Finzi: Twenty English Song-Composers*, 332-333.
Elizabethan and Jacobean Style

Listening to many of Warlock’s songs, influence of the sixteenth and seventeenth-centuries is prominent. Modal writing, music without bar lines, text meant to be expressed as it is spoken and not set rhythmically, are all effects of the Elizabethan era. It is Hold’s opinion,

But by far the most important and beneficial influence on [Warlock’s] songwriting was Elizabethan and Jacobean music…From the English lutenist songwriters, Warlock learned a great deal. It was not limited to what might be termed “archaisms”, such as a fondness for melodic sequences, the use of the “Elizabethan cadence”, or modally-inflected melodies. Far more importantly he learned to free his music from the tyranny of the bar-line and to inject new life in what was basically a diatonic idiom, both are factors which contributed to the rhythmic vigour and sprightliness which was to characterise his mature songs, even including those in a doleful mood.294

Warlock’s penchant for poetry from the sixteenth and seventeenth-centuries was promulgated by his editorial and transcription work in the British Museum, in addition to his interest in the English ayre and his fascination with the early seventeenth-century composer Carlo Gesualdo. Copley suggests, “…it is important to realize that when features drawn from the [early] music which he had transcribed and edited are to be found in his music, their presence was prompted not by any desire to make his music deliberately ‘olde worlde’ in atmosphere, but rather because they had become part of his musical being.”295 In some instances, the Elizabethan influence can be detected easily, as in the vocal line of Sleep, which seems to harken back to the style of Dowland.

The consistent appearance of flattened and un-flattened sevenths juxtaposed upon one another, what is termed the “Elizabethan cadence”, is evident in Sweet Content.

294 Hold et al. Parry to Finzi: Twenty English Song-Composers, 333.
Modal writing in Warlock’s songs, often paralleled with the musical flavor of the Renaissance and Elizabethan eras, are merely reflections of his own tastes, and symptomatic of his influences. Collins states, “…the extensive use of modal material can be viewed as… an extension of [Warlock’s] chordal language, the driving force behind all his music. Under these circumstances, the Elizabethan references also become eclecticisms rather than the musical essence.”

One must be careful not to categorize Warlock too stringently within the confines of the Elizabethan and Jacobean style. Warlock was a composer who strived to live directly in opposition to what was considered the norm, so to diminish his contributions by assigning his work within a single style would be inaccurate. “[Warlock] had nothing but contempt for those who admire the old just because it is old; and when devices drawn from the technical armoury of the sixteenth-century are to be found in his music, it is because they were the most appropriate to serve his own expressive needs.”

Warlock’s songs composed in 1918 are said to be the first songs to show the influence of Warlock’s study of Elizabethan and Jacobean music, The bayly berith the bell away (Anonymous) and My gostly fader (C. duc d’Orléans) being two very good examples. His experience also fits this timeline, as Warlock first began his studies in the British Museum in 1915, then continued them in 1918. According to Hold, the texture of The bayly berith the bell away is reminiscent of the Jacobean lute ayre, “as though it were an elaborate keyboard transcription of a lute part.” Copley has grouped these two songs together stylistically, and has said, “There is a dreamy, other-worldly quality – perhaps a

297 Ibid.
shade pre-Raphaelite — about both these songs which has no parallel elsewhere in Warlock’s output.\textsuperscript{299}

Collectively, the influences of Delius, Elizabethan and Jacobean music, and van Dieren do not define the music of Peter Warlock. Hammond points out, “Warlock’s youthful enthusiasm for Delius and van Dieren were fortunately tempered by a deep and devoted study of music of the 16th and 17th centuries.”\textsuperscript{301}

**Dual Personality**

Gray is a proponent of the idea that Warlock suffered from a dual personality, that of Philip Heseltine and Peter Warlock. Gray associates the Philip Heseltine personality with depression, insecurity, anxiety, and overly romantic notions. The songs attributed to Philip Heseltine are, Gray maintains, reminiscent of the style of Frederick Delius. Conversely, Gray associates the Peter Warlock personality as unreserved, brash, outgoing and reminiscent of the style of Bernard van Dieren. Cockshott further delineates Warlock style into three groups:

The personal and subjective, which we may associate with the introvert, Philip Heseltine; the charming and often boisterous setting of verses generally by sixteenth and seventeenth century writer, which reveal the extravert, ‘Peter Warlock’; and those songs which are less morbidly personal than the first type but show greater depth of feeling than the second, and which perhaps combine elements from both.\textsuperscript{302}

\textsuperscript{299} An artistic movement inspired by Italian art of the fourteenth and fifteenth-centuries, seen as the direct and uncomplicated depiction of nature typical of Italian painting before the High Renaissance and, particularly, before the time of Raffaello Sanzio (1483-1520). *Encyclopædia Britannica Online*, s. v. “Pre-Raphaelite Brotherhood,” http://www.britannica.com/EBchecked/topic/474248/Pre-Raphaelite-Brotherhood (accessed March 12, 2013).


\textsuperscript{301} Cox et al. *Peter Warlock: A Centenary Celebration*, 109.

\textsuperscript{302} Cockshott, Gerald. “Some Notes on the Songs of Peter Warlock”, 249.
Cockshott places *Saudades, The Curlew, The Fox* and *The Frostbound Wood* in the first group. The second group contains songs such as *Away to Twiver, Good Ale* and *Mr Belloc’s Fancy*. In the third group there is *Milkmaids, My Own Country* and the *Lillygay* cycle. These groupings are not organized chronologically by date of composition, which is usually standard, and there is some validity in stylistically grouping any composer’s songs to gain a cohesive insight into both the composer and his or her compositions. Grover, who agrees with both Gray and Cockshott, quite rightly states,

> There must, in some way, be a feeling of identification with the composer and his thought and mood. This is true, of course, of all music and not just the art-song. [Regarding the Heseltine-Warlock phenomena] a wonderful opportunity exists for comparison…. Analysis, however, may have revealed just as much skill in the one type as in the other.\(^{303}\)

While the sentiment is appropriate, the fact that Grover aligns himself with the erroneous idea of Warlock’s dual personality seems negligent. If one uses this strategy, the key would be not in categorizing Warlock’s art song by a supposed dual personality, but by finding instances in which an event within the composer’s life can be proven to have direct influence thematically on a specific composition. For this sort of analysis, the chronological timeline of composition is more relevant as it applies to Warlock’s life and activities, compositional or otherwise.

**Style Characteristics**

As previously stated, the focus of this essay is not song analysis, and does not analyze Warlock’s art song as a music theorist would. However, it is important to

spotlight those abstract style characteristics which one would equate with the art songs of Peter Warlock. The most common idea of what is inherent to Warlock’s art song addresses Warlock’s ability to beautifully set poetry along an engaging and elegant vocal line. The dominance of the melody in any Warlock composition has been mentioned above, but the melody as it applies to the vocal line of an art song is even more prominent. Copley stated,

It would appear… that, for Warlock, the vocal line of a song held the song’s quintessence, and that the nearer the vocal line approximated to a satisfactory entity within itself, the better. Not for him the song in which the kernel of the emotional expression was in the accompaniment, with the voice part ancillary to it, superimposed upon it, or arbitrarily derived from it.\textsuperscript{304}

Indeed, a “Warlockian” melody easily stands alone and has its own creativity and beauty. The accompaniment below merely sets the emotional stage, lending to the atmosphere of the poetry while the melody clearly conveys the meaning of the text. In the second setting of \textit{Take, o take those lips away}, the melody alone conjures the mood of the text. When the harmony or accompaniment is added, the mood changes ever so slightly, giving additional depth to what is already powerful in its execution. As a performer, the melodies of most of Warlock’s song are not difficult to learn singularly. However, once the accompaniment is added, the melody, which seemed so diatonically straightforward and firmly rooted in common era counterpoint, strays into a different realm of modern tonalities and chromatic chordal writing. It is very easy to lose interpretive footing when attempting to convey Warlock’s intent with each of his melodies.

Collins makes the argument that Warlock compositions are developed and based on chordal textures. Collins writes,

…[Warlock’s] technique is based on chordal material and the emphasis is on those features of his style that relate to such practices. The relationship between words and music and the choice of texts, important considerations for one who was, primarily a songwriter, will be considered relatively briefly [in Collin’s text]; the principal structural interest in Warlock’s songs lies in the instrumental rather than the vocal component. His sympathy for his texts is not in questions but the evidence for chordal and chordally derived material being the basis for his music will dominate the argument.  

It should be pointed out that Collins does not negate Warlock’s importance of text or melody, but merely contends that structurally, Warlock’s style is based on a harmonic texture. Collins goes on to say, “The musical language of many of Warlock’s pieces…utilize features associated with tonality; structures are flexible enough to evade a sense of predominant key [while] others have only one fixed centre.”

It is Cockshott’s opinion that, “Warlock…generally begins in a definite key and finishes in it, but destroys and re-establishes the tonality several times on the way. His chromaticism is, so to speak, poured into a diatonic mould.” Perhaps more significantly, Collins tells us,

Warlock sought, ultimately to rationalize it in his own music by means of melodic devices (as the vocal lines of his songs) and otherwise. A survey of his use of chords, therefore, must look beyond tonally familiar structures and juxtapositions. Nevertheless, Warlock is essentially a chordal composer… His music attests a constant search for a valid means of achieving chordal momentum and striving for a balanced coexistence between horizontal and vertical components.

Regardless of the structural approach to composition, Warlock is a miniaturist, a composer of art song. When considering any art song, the text takes precedence – otherwise the piece is not a song, but an instrumental composition. “[Warlock’s] best

305 Collins. Peter Warlock: The Composer, 5.
306 Ibid.
308 Collins. Peter Warlock: The Composer, 6-7.
work is conditioned by one thing alone,” Cockshott states, it is “the character of the words he is setting.”

He goes on to say,

Few composers have been so scrupulous in their choice of poetry and few have shown such care in giving each syllable the accent it requires. In spite of the variety of means of expression that Warlock had at his disposal, his music has both individuality and unity of style. As a rule he avoided the dramatic – there is no *Erlkönig* among his songs…and his emotional range is limited. But there is no limit to the depth of emotion expressed…

From this idea one would expect Warlock to land strictly in the Romantic style of song writing, overly harmonized and cloyingly emotional. Copley writes,

Since in [Warlock’s] view the composer should be concerned with the interpretation of the general emotion of a poem rather than a particular succession of images within a poem, one would expect to find specific word-painting but rarely in his songs, and a general preponderance of strophic or semi-strophic settings. In other words, ones would expect Warlock to follow a [Johannes] Brahms rather a [Hugo] Wolf approach to song-writing. Indeed in Warlock there is to be found the Brahms concept of song but realized by a composer with the literary sensibility of Wolf.

Warlock himself has said, “If words are set to music, the music must be as independent an entity as the poem. The poem must be recreated rather than interpreted. To underline a poem word by word is the work of a misguided schoolmaster.” Copley correctly suggests,

In general, Warlock has a more copious and sustained melodic invention than his contemporaries, and was, on the whole, more successful than they when it came to writing truly memorable voice parts. This, coupled with his subtle harmonic sense and capacity to evolve wholly appropriate accompanimental textures, ensured that whatever the mood and the emotion of the poem to be set, whether it grave or gay, his technique and musicality were equal to its apt expression.

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309 Cockshott. “Some Notes on the Songs of Peter Warlock”, 255.
310 Refers to Franz Schubert’s lied setting of Johann Wolfgang von Goethe’s poem of the same title.
311 Ibid.
313 Hold et al. *Parry to Finzi: Twenty English Song-Composers*, 333.
Those characteristics that reflect a sound one identifies as Peter Warlock are important to recognize. It is said by admittedly British scholars that Warlock, whether through association with the popular, creative people of his day or where his life fell chronologically within the evolution of music itself, helped define a generation of sound.

**Compositions**

While Peter Warlock has composed 119 songs, his art song is not generally considered a primary source of English solo song literature. Performers program the English song literature of John Dowland, Ralph Vaughan Williams, or Roger Quilter, and fail to see the value in the art song of Peter Warlock. This chapter will discuss positive and negative aspects of a small selection of Peter Warlock’s art songs in order to demonstrate the programmatic and pedagogic value of Peter Warlock’s art songs.

Most Warlock historians and analysts agree it is a combination of Warlock’s melodies, treatment of the English language, and choice of texts that make his work truly great. It is Hold’s opinion that, “As with all great songwriters, Warlock’s talent was not restricted to one species of song. He wrote good songs in every vein that he chose to essay… Warlock’s finest songs span his entire career and cover a variety of poets and moods.”

Warlock is considered to be a “miniaturist” as most of his works are small in scale, for instance, solo songs. Furlong writes, “Warlock was a versatile miniaturist. There are few who could paint so much with so little; he had refined the process of composition to such an economy of expression that he was able to achieve the maximum

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artistry, discreetly using the minimum of materials.” Indeed, many of Warlock’s songs are short, but their emotional impact is not derived from the length of the work. *Sleep* is just three pages in length, yet is generally regarded to be one of Warlock’s finest masterpieces; it is recorded and performed the most often of all his songs.

*Sleep* is composed to the poetry of John Fletcher (1579-1625), an English Jacobean dramatist who wrote comedies and tragedies between about 1606 and 1625. The text comes from a play titled *The Woman Hater*, written in 1607. No doubt it was the time period of the poet that initially drew Warlock, but the beauty of the poetry itself would have held his interest.

Of *Sleep*, Hold writes, “Warlock’s is a ‘classical’ interpretation [of the poetry]: calm, still and contemplative, reflected in the classical balance of melo-poetic phrases…and the long, sustained *legato* of the vocal line.” The music is, “To be sung as though unbarred, *i.e.* phrased according to the natural accentuation of the words, especially voiding an accent on the first beat of the bar when no accent is demanded by the sense.”

One key element to Warlock’s compositional technique is his ability to write a vocal melody that is interwoven with the harmony, but is also able to stand beautifully on its own. This is very true for *Sleep*. The rhythms are not difficult, nor are there very many difficult intervals or chromatic jumps; the voice moves mostly by step.

Notably, the melody is simple when separate from the accompaniment. It is when the accompaniment is added that the listener is transported and the singing of the melody

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316 Furlong, Mary Edwardine. *A Synoptic Analysis of a Selected Group of the Solo Songs of Peter Warlock*. Thesis (M.S.)--Boston University, 1967, 1967

317 Hold et al. *Parry to Finzi: Twenty English Song-Composers*, 348.

is changed ever so slightly. Indeed, Harvey Grace wrote in a review: “‘Not often is a song accompaniment so good in itself that it gives delight when played minus the voice-part, as this does.’”\(^{319}\) The same is true for the melody line. Independent of one another they are merely pretty; together they create something special.

Interpretively, this pieces should not be considered sad. “For Warlock, the singer, wooing sleep, knows that sleep will come: witness the final repose in the G major chord.”\(^{320}\) In the play, \textit{The Woman Hater}, the lyric is sung by Oriana, attempting to show Gondarino, the woman hater, that he need not hate women.

Generally scored for medium low voice, the range is less than an octave, from G4 to Eb5. This piece is moderately difficult, suitable for a junior or senior university undergraduate or advanced freshman or sophomore.

The level of difficulty of Warlock’s songs is not indicative of any one time period. That is to say, as Warlock grew as a man, musician and composer, his compositional style did not increase in difficulty. For example, \textit{Along the Stream} is one of the most difficult of the Warlock repertoire, and it was written in 1917, fairly early in Warlock’s compositional career. It is the first piece of three in the collection titled, \textit{Saudades}. The title is taken from an essay on the poetry of L. Cranmer Byng. The word \textit{Saudades} has no equivalent in the English language; it is a Portuguese word that roughly translates as “…that haunting sense of sadness and regret for days gone by.”

\textit{Along the Stream} is dedicated to Bernard van Dieren, and Warlock follows van Dieren’s example and “set it using neither key-signature nor bar-lines, relying for unity

on the logic with which one idea begets another.”\(^{321}\) The vocal line includes step-wise movement, repeated notes, and large chromatic skips. The harmony is incredibly chromatic. However, “although the chromatic nature of the accompaniment is such that Warlock did not provide a key-signature, the writing is far from atonal.”\(^{322}\) When the vocal line and accompaniment are added together, the piece increases in difficulty.

Interestingly, Copley tells us, “The music has been called oblique, exploratory, tentative, illusive, even contorted, but Warlock’s reaction to the imagery of the poem (despite the van Dieren echoes) is a prophetic foretaste of *The Curlew*.”\(^{323}\) Like *The Curlew*, the performer must look to the rhythm of the text to govern the singing of the vocal line. Categorized as “atmospheric”\(^{324}\) and “overcomplicated harmonically,”\(^{325}\) *Along the Stream* is only appropriate for an advanced singer: university graduate and above.

Conversely, one of the simplest of Warlock songs, *My Own Country*, was written towards the end of Warlock’s life in 1927. It is the second piece in a collection of songs titled *Three Belloc Songs*. The poetry is by Hilaire Belloc (1870-1953) who was a French-born poet, historian, and essayist. He is most remembered for his light verse, particularly for children, and for the lucidity and easy grace of his essays, which could be delightfully about nothing or decisively about some of the key controversies of his time.\(^{326}\)

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\(^{325}\) Ibid.

*My Own Country* is one of the most popular Warlock songs. The text subject is indicative of returning to one’s own country, and British singers have used the subject matter – and the fact that the composer is English – to identify with the song nationally. The piece is strophic. The melody is simple, but not predictable. The vocal line is written in free but simple rhythms. Harmonically, “…the modulations are simple but extraordinarily effective, and the whole is one of the most soul-satisfying songs ever written.”\(^{327}\) As a matter of vocal technique, the song is not difficult and can be assigned as an introduction to English vocal repertoire.

It may seem as though the majority of Peter Warlock’s literature is of a slow, melancholy nature. It is Lambert’s opinion that, “The key-note of his work is melancholy – not the tragedy of the moment, but a curious timeless melancholy.…”\(^{328}\) However, Warlock wrote quite a few drinking songs, and any number of these songs can be used to form a comedic end to any recital.

*Mr Belloc’s Fancy* and *Captain Stratton’s Fancy* are two songs originally written under the title *Two Troper's Tunes to Troll with Trulls and Trollops in a Tavern: No. 1: Rum; No. 2: Beer.* “*Mr. Belloc’s Fancy* (words by Sir John Squire) is a most boisterous song, and there could be few other composers, either then or since, who could rival Warlock in this mood without either producing a string of dull clichés or lapsing into embarrassing vulgarity.”\(^{329}\) Indeed, neither vulgar nor cute, *Mr Belloc’s Fancy* is humorous and must be sung with a “tongue-in-cheek” attitude.

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327 Pilkington. *Gurney, Ireland, Quilter, and Warlock*, 150.
The title is misleading in that it would be expected that the poetry is by Hilaire Belloc, as in *My Own Country*. However, this song is a “deliberate parody”\(^{330}\) of the poetry of Belloc, “whose anti-Semitic views were notorious... Changing the reference to Jews in the second verse is therefore to miss the point.”\(^{331}\)

Its companion song is *Captain Stratton’s Fancy*. Unlike *Mr Belloc’s Fancy*, it is written for low voice and is generally sung by baritones. It was the only song to be recorded in Warlock’s lifetime. This song is grouped with *Mr Belloc’s Fancy* because the subject matter – drinking – is the same. The tone of each piece is similar, and the melodic line is structured similarly. In both pieces, the vocal line, even when combined with the accompaniment, can be learned quickly. The accompaniment for both is more difficult with expanded chords that can be difficult for an amateur pianist. In fact, *Mr Belloc’s Fancy* was first composed in 1921 and then revised in 1930 to eliminate “many of the wide stretches which had proved impossible for most accompanists to play at the tempo set.”\(^{332}\) Johnson has stated, “So funny, that with one like *Captain Stratton’s Fancy*, which is so popular and all basses like to sing, he couldn’t actually play the accompaniment. Because that’s a huge amount of notes!”\(^{333}\)

Not to be taken too seriously, these songs form a second, possibly more forgiving glimpse into the character of Peter Warlock. Lambert states,

> Is it to be wondered at that having scored a deserved success with [his drinking song] ‘Good Ale’ [Warlock] turned out a number of imitations of it for the sake of a handy cheque? His attitude towards his pot-boilers was one of genial cynicism (few people could be more admirably ironical in their attitude towards themselves), but he was, I know, acutely conscious of the fact that his creative


\(^{331}\) Ibid.


\(^{333}\) See Appendix C: BBC Radio Program 4
gifts were waning, that he would never again be visited by the continuous flow of unalloyed inspiration that produced his earlier works.\textsuperscript{334}

Rather taking the comment to mean Warlock’s drinking songs, or “pot-boilers”, were trivial, it should be understood there is value in even the silliest of songs. It was unfortunate that the musical establishment of Warlock’s day considered this song genre to be trivial; however, as pointed out earlier, these songs were the only ones recorded during Warlock’s lifetime. The emotional depth of songs such as \textit{Sleep} was just as important to Warlock as rousing drinking songs like \textit{Mr Belloc’s Fancy} and \textit{Captain Stratton’s Fancy}. Each shows different facets of Peter Warlock.

It has already been established through the recollections of E. J. Moeran and the letters written by Warlock that he would go through depressive periods in which he was unable to write, then would be hyper-productive and write a “song a day.”\textsuperscript{335} It is documented that there are two particular times in which Peter Warlock wrote multiple songs in one month. In August 1918, Warlock composed five songs: \textit{Take, O take those lips away} (version 2), \textit{My gostly fader}, \textit{The bayley berith the bell away}, \textit{Lullaby} and \textit{As ever I saw}. In July of 1928, Warlock composed ten songs: \textit{Passing By}, \textit{The Passionate Shepherd}, \textit{The Contented Lover}, \textit{Youth}, \textit{The Sweet o’ the Year}, \textit{Tom Tyler}, \textit{Elorè Lo}, \textit{The Droll Lover}, \textit{And wilt thou leave me thus?} and \textit{The Cricketers of Hambledon}.

In the interest of brevity, only the songs of August 1918 will be discussed. At that time, Warlock was in Dublin. His time in Ireland was one of great reflection and self-discovery. This is the time when Warlock delved more fully into the study and practice of the occult. It was also a productive year in which Warlock notably gave his famous

\begin{itemize}
\item \textsuperscript{334} Lambert. “Master of the English Song”, \textit{Radio Times}, 12.
\item \textsuperscript{335} Cockshott, Gerald. “E. J. Moeran’s Recollections of Peter Warlock.” \textit{The Musical Times} 96, 1345 (1955): 128-130, 128.
\end{itemize}
lecture on “What Music Is.” In a letter to Cecil Gray, Warlock writes,

I have done a considerable deal of work lately in connection with problems concerning the function of art, and I actually went so far as to deliver a lecture in the Abbey Theatre some weeks ago on “What Music is” (though it was primarily concerned with art in the abstract) – it was a startling and necessarily sketchy discourse to which… some 400 persons listened with respect….\textsuperscript{336}

August 1918 is also when Warlock writes his “Infamous Letter” to Colin Taylor in regards to Winthrop Rogers rejection of a collection of van Dieren songs. According to Smith,

[Warlock’s] single-minded loyalty to, and admiration for, van Dieren unleashed a torrent of words, covering a wide range of topics and containing colourful imagery drawn from sources as diverse as Christianity, war, ‘buggery’, and his disillusionment with materialism…. His ten-page reply of well over 3,000 words in miniscule handwriting is one of the longest of surviving letters.\textsuperscript{337}

Perhaps it is Warlock’s indignant feelings that let him to begin furiously composing. Perhaps Warlock gained some thrill by controversy and was therefore able to write excitedly. Regardless of the reasons, Warlock did in fact compose a number of songs within that month. Smith writes, “In August he was suddenly inspired to compose ten songs in a fortnight, amongst which are works that established his future reputation.”\textsuperscript{338} Pilkington has documented there are only the five songs listed above that were written in August 1918. However, it is true that in these five songs, some of Warlock’s best work exists. These songs were among the first to be published under the pseudonym Peter Warlock. Copley writes, “There is no doubt in the critics’ minds that a new songwriter of distinction had arrived.”\textsuperscript{339}

\textsuperscript{338} Warlock, Peter, and Barry Smith. The Collected Letters of Peter Warlock v. 3, 148.
Take, O take those lips away of 1918 is the second version of this poem by William Shakespeare (1564-1616), the first version being contained in Saudades. This second version is part of a collection of songs that are generally referred to as the Winthrop Rogers songs, as these are the songs submitted to Winthrop Rogers in response to the perceived attack on van Dieren’s music. This second version is “less bitter in feeling than the earlier setting…. Its mood is one of pleading without sourness.”

Copley continues, “The contrapuntal accompaniment unites the joint influence of van Dieren and the sixteenth-century, but the van Dieren influence is now well assimilated, and the whole setting is neater and more disciplined than the 1917 songs.” Indeed, Warlock’s harmonies are more chromatic thanks in large part to van Dieren’s inspiration. The vocal line moved by step, with intervals 4ths and 5ths. The most difficult line begins on an F#5 and descends, which may be problematic for inexperienced singers. This skill can be used as a pedagogical tool when discussing onset in the secondary passaggio of the female voice.

This song is also scored for string quartet orchestrated by Warlock in 1927. The strings perfectly transmit the wistful nature of the mood and subject, described by Pilkington as, “Go, but give me back my kisses.” This song is not sad and should not be sung depressingly. It is appropriate for university undergraduates.

Solemnity is required for My gostly fader, as the vocal line is written in the style of plainchant. Composed to poetry attributed to Charles D’Orléans (1394-1465), “the fifteenth-century language can be accepted as a gift for the imaginative singer.”

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341 Ibid.
342 Pilkington. *Gurney, Ireland, Quilter, and Warlock*, 118.
343 Pilkington. *Gurney, Ireland, Quilter, and Warlock*, 119.
opening line, “My gostly fader, I thee confess” repeats three times, giving the singer the opportunity to shape a vocal line that is personal to the performer. Pilkington paraphrases the poem excellently: “Holy father, I make my confession, first to God and then to you. At a window – you know how – I stole a sweet kiss; it was done without premeditation, still, it is done and cannot be undone. But I will give it back, if I can. That I promise to God, otherwise I ask forgiveness.”

For each performer, the treatment of “confession” will be different, and this allows for interpretative freedom which is attractive to any singer.

*Lullaby* is perhaps the least interesting of the August 1918 songs. Composed to the poetry of Thomas Dekker (1572-163), the texture of the Elizabethan time period, it is most definitely characterized by lute-song. Copley writes, “The influence of the lute-song is evident in the echo to the first line of the vocal melody, and the texture of the Elizabethan songs with string accompaniment can be felt in the imitative epilogue.”

This song, and indeed, Warlock songs in general, mix their time periods with modern chromaticism. Even though the listener is able to discern certain influences, in this case lute-song, a feeling of calmness prevails, with the flavor of chromaticism. “Yet the song is not wholly dominated by these sixteenth and seventeenth-century overtones; at the words ‘Sleep, pretty wantons, do not cry’, there is, in each verse, a piquant chromatic side-slip in the accompaniment, a twentieth-century sophistication….”

Set strophically, the vocal line contains step-wise motion, with a few intervals of a 4th and repeated notes. There are few accidentals. This piece is relatively simple to learn and only becomes slightly more difficult when the accompaniment is added. Of the

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344 Ibid.
346 Ibid.
accompaniment Pilkington writes, “Chordal, with much incidental counterpoint, some of it hard to control accurately; slightly chromatic.”

Much like *Lullaby*, *The bayly that berith the bell away* “is a particularly good example of a song having a melodic and contrapuntal texture which looks backward to a remote past, but which is, however, expressed in terms of a contemporary harmonic vocabulary.” It is unwise to confuse Warlock’s use of Elizabethan mechanisms as intentional pastiche. The key to understanding music such as *My gostly fader*, *Lullaby*, and *The bayly berith the bell away* is that the tone references sixteenth and seventeenth-century literature, but the modern harmonies within define a style that possesses its own new identity.

The poet of *The bayly berith the bell away* is unknown, and it is reported that Warlock himself did not know what the text meant when he composed the song. Scholars have offered various explanations of the text that range from a Satanic ceremony, to a young girl on the morning of her wedding, to the bell-ringing portion of a funeral. This is another fine opportunity for a performer’s to interpret the text through personal experience and not necessarily the poet’s, or even Warlock’s. Hold mentions a letter Warlock sent to singer Jane Vowles on November 28, 1928 about *The bayly that berith the bell away*. Warlock writes,

> For me the charm of the fragment lies precisely in the fact that it *means* nothing, but suggests the loveliest of images with a verbal music that foreshadows the procedure of the French *Symbolistes* of the nineteenth century… ‘The Bayly’ should be sung meaninglessly, as a child (but not as a grown-up!) sings a nursery rhyme.

Regardless of what the poetry means to each individual performer, Plant suggests, “The

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347 Pilkington. *Gurney, Ireland, Quilter, and Warlock*, 121.
349 Hold et al. *Parry to Finzi: Twenty English Song-Composers*, 341-342.
worse thing than can be done with this little gem is to sentimentalise it. A dispassionate performance, as if viewing the event from a distance, works much better than over-dramatisation….”

The range is over an octave and can be difficult to navigate for an inexperienced singer. However, the melody is easier than it looks. The song is certainly appropriate for an advanced university student.

Rounding out these Winthrop Rogers songs is *As Ever I Saw*. This song is another favorite of singers and is performed often, possibly because of the upbeat nature and the climatic ending. It can be useful as an ending to a set of English songs in a recital. It demonstrates the lyrical vocal line now identified as a particular trait of Warlock’s.

A very simple melody line, *As Ever I Saw* is easy to learn. Pilkington tells us the accompaniment is written mostly in four parts and is rhythmic with hints of counterpoint. He instructs the accompanist to make an important contrast between the legato sections and the staccato. Copley writes,

> Certain features in the accompaniment reappear in several of Warlock’s subsequent strophic and semi-strophic songs: for instance, the parallel sixths in the inner parts of verse two, and the thicker chording for the last verse. It is the ease of this setting, above all, which marks it out as Warlock’s first undoubted success.

Indeed, *As Ever I Saw* was a success when it was published. In fact, the entire group of Rogers songs, otherwise known as songs composed in August of 1918, indicated that Warlock had “at last found his own individual voice as a composer…” Smith by the way of Copley further sums up the group of songs very effectively when he writes,

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351 Pilkington. *Gurney, Ireland, Quilter, and Warlock*, 118.


Gone is the self-conscious imitation of Delius and van Dieren. As Copley so neatly puts it, “in place of labored complexities of harmony texture, ease, economy, and a certain inevitability and rightness in the use of constructional devices are to be noted. Fourteenth and seventeenth-century musical influences had come to the fore, and from now on he had a mature style at his command.”

If the Rogers songs are the beginning of Warlock’s mature style, surely he reached his potential in his last few songs, particularly in the setting of *The Frostbound Wood* in 1929 and *The Fox* in 1930. Both pieces are written to the poetry of Bruce Blunt, and are sometimes considered companion pieces. *The Frostbound Wood* is the second piece Warlock set to Blunt’s poetry, the first being the choral version of the carol *Bethlehem Down*. Having achieved an amount of success with the carol, the two decided to collaborate a second time and *The Frostbound Wood* was composed.

Copley writes, “There is nothing designedly popular about the songs, indeed it is one of the most personal and deeply felt works that Warlock ever wrote, and the poem…is enigmatic to say the least.”

Warlock composed a single phrase that repeats sixteen times, containing only three notes. Hold writes, “[*The Frostbound Wood*] is almost Stravinskian in its delimited melodic material; its vocal line is restricted to four notes throughout, a perfect match for the ‘frosty’ sentiments of the poem.” The beauty of *The Frostbound Wood* is its utter starkness. Pilkington terms this as, “A very strange song indeed, but unforgettable, and almost hypnotic in its affect.”

Deceptively simple because of its small range, the rhythms are conversely difficult. Additionally, underneath the vocal line are slowly moving chromatic harmonies.

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357 Pilkington. *Gurney, Ireland, Quilter, and Warlock*, 158-159.
juxtaposed against the vocal line, “…where the full chords emphasize the depressing, almost nihilistic, nature of the subject.”\textsuperscript{358} This song is only appropriate for an experienced singer, not only because of the difficult rhythms, but also because it requires a certain depth of emotion that an inexperienced singer may not be able to affect.

The story of how the song \textit{The Fox} was composed is a particularly Warlock-appropriate experience. In a letter to Gerald Cockshott dated May 20, 1943, Bruce Blunt writes

[Warlock] was staying with me in Bramdean in the Summer of 1930, and we had spent a long evening in “The Fox” which is the local pub. When we got home, Philip went almost straight to bed, but I stayed up and opened a bottle of Chablis (what an inadvisable addition to a lot of beer) and wrote the words of \textit{The Fox}.

As I did not go upstairs until about 3.0, I thought that Philip would probably be down before me, so I left the poem on the table with a note to the effect that I thought it was unsuitable for setting on account of the shortness of the lines.

When I got down at about noon the next day, I found Philip sitting at the table with ms. paper in front of him, and he was working at the song. He said, “On the contrary, my dear sire, I think this admirably suited for setting to music”.

We were going to Salisbury that afternoon, and, when we got there, Philip hired a room with a piano at some music shop, played and whistled the thing over, and finished the song on the spot. So \textit{The Fox}, words and music, was conceived and completed within about 18 hours, which may, or may not, be a record.\textsuperscript{359}

Copley describes the song as a “…gripping and eerie song, words and music together having a chilling intensity of feeling unique among his solo songs.”\textsuperscript{360} Pilkington describes it as “A truly terrifying song, which can stand comparison with anything in the German lieder.” \textit{The Fox} is a triumph, decidedly depressive nature. Lambert contends that Warlock,

…felt that as man and musician had come full circle. And it was this strong sense of spiritual weariness, far more than any set of circumstances, that drove him to

\begin{footnotes}
\item[358] Cox et al. \textit{Peter Warlock: A Centenary Celebration}, 111.
\end{footnotes}
the tragic end. Perhaps after all he was right, perhaps he would not have written anything after ‘The Fox,’ which, more than any other piece I know, has the smell of death about it.\(^{361}\)

The piece is highly chromatic and contains speech rhythms. The accompaniment is highly dissonant. With *Along the Stream*, *The Fox* stands to be one of the most difficult in the Warlock repertoire. However, these songs can be useful skills to teach ear-training and counting, even in the most advanced singers. Like *The Frostbound Wood*, the desolation of the text needs a certain emotional depth, and this may be too difficult for an inexperienced performer.

These songs from the Warlock repertoire are all examples of both positive and negative aspects of Peter Warlock’s art songs. *Sleep* all but identifies the quintessential Warlock melody: that of a lyrical, legato melody line with beauty that can exist outside of the harmony. His innate ability of setting the vocal line comes from not only the poetry he chooses, but also the flawless way he rhythmically interprets the English language.

The breadth of Warlock’s repertoire is appropriate for any skill level. *Along the Stream* and *The Fox* are two of the most difficult Warlock art songs, mainly for their highly chromatic vocal lines and intricately complex harmonies. However, Warlock also offers works such as *My Own Country* that are easier compositions appropriate for younger performers. Its tune is simple and straightforward, and the harmonies give the performer and the listener a sense of well-being and satisfaction.

Peter Warlock’s repertoire also offers options appropriate for a wide variety of song programs and recitals. *Take, O take those lips away* could be included in a recital of William Shakespeare’s poetry, for example. Any of the Rogers songs are easily suited to

a program demonstrating influences of music of the Renaissance. Indeed, Warlock’s drinking songs should not be entirely dismissed, either. They offer comedic respite from the majority of his output, which can be solemn in tone. *Mr Belloc’s Fancy* or *Captain Stratton’s Fancy* (along with other drinking songs like *Oh Good Ale!* and *Peter Warlock’s Fancy*) offer tunes designed to tease and entertain an audience, and can close a recital set or an entire program on a lighthearted and fun note.

Conversely, the tone of Warlock’s last pieces, *The Frostbound Wood* and *The Fox*, bring out the very essence of a soulful Warlock, and can be used to demonstrate Warlock’s state of mind at what would be the end of his life. Either thematically or emotionally, these songs are a valuable component of who Warlock was as a composer. They can be programmed together as a set of songs themed around nature, or included separately as a modern set of English songs of introspection.

Of the Warlock songs, Cockshott warns us that, Warlock’s two chief failings are banality and overharmonization, and these he generally avoids to a remarkable degree: remarkable, because few composers could write a ballad as simple and obvious as ‘Peter Warlock’s Fancy’ without producing a string of clichés; and the temptation to dress up an uninteresting tune in unexpected harmonies is one to which too many writers have succumbed.³⁶²

Certainly, many of the Warlock songs contain complex chordal harmonies that may seem excessive to some listeners. But, it is these chromatic harmonies that flavor Warlock’s music so beautifully. Perhaps another criticism would be the tempered, sometimes melancholy nature of his songs. Lambert contends, “Yet this melancholy is expressed with such sensuous beauty of texture, such a positive richness of detail, that the final effect is anything but negative or arid. This combination of inherently melancholy mood

with a sensuous richness of texture is peculiarly English.\textsuperscript{363}
Chapter 5: Symptomatic Diagnosis

For most of his life, Peter Warlock suffered from fluctuating moods. While Warlock never sought medical help for his persistent mood variations, it has already been established in previous chapters that there were frequent inconsistencies in Warlock’s behavior. By studying his biography and his personal correspondence, behavioral patterns become apparent. These patterns may be organized into psychological events and categorized clinically. Medical and diagnostic parameters outlined in the Diagnostic and Statistical Manual of Mental Disorders: DSM-IV-TR and supporting information from the Manic-Depressive Illness: Bipolar Disorders and Recurrent Depression text will aid in providing an explanation of Peter Warlock’s behavior.

Examining Warlock’s behavior will provide a better understanding of who Warlock is, and in turn, provide a context in which to examine his art song composition. From this context, interpretive choices can be made specific the performance of Peter Warlock’s art song.

Mood Episodes and Disorders

To begin categorizing mood fluctuations and/or psychological events, it is best to define the descriptive terms. According to the DSM-IV-TR reference manual, mood disorders are “disorders that have a disturbance in mood as the predominant feature.”

There are four different mood episodes: a major depressive episode; a manic episode; a

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364 Further clarification of terms and designations can be found in Appendix F: DSM-IV-TR: Diagnostic Criteria.
mixed episode; and a hypomanic episode. Mood episodes are categorized differently in that episodes “serve as the building blocks for disorder diagnoses.”

Therefore, once mood episodes are identified and defined, they can be organized into a disorder. There are ten classified mood disorders: major depressive disorder; dysthymic disorder; depressive disorder not otherwise specified; Bipolar I Disorder; Bipolar II Disorder; cyclothymic disorder; bipolar disorder not otherwise specified; mood disorder due to a general medical condition; substance-induced mood disorder; and mood disorder not otherwise specified.

The value of outlining criterion and structuring data for mood disorders allows for a preliminary and general categorization of Peter Warlock’s outlying behavior of accepted social behaviors and emotional parameters. This is useful to understanding Warlock’s personality. In doing this, a context becomes apparent for performance of his art song.

As stated in chapter one, Jamison has already suggested a preliminary and probable disorder designation, and includes Peter Warlock in a list of “Writers, Artists, and Composer with Probable Cyclothemia, Major Depression, or Manic-Depressive Illness.” It is this designation that provides the starting point for the discussion of Peter Warlock’s behavior.

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Ibid.  
Simplified outlines of criteria can be found in Appendix F: DSM-IV-TR: Diagnostic Criteria. For further study, the DSM-IV-TR should be consulted.  
Episodic Designation

The first step when organizing Warlock’s behavior is to identify his mood episodes. To do this, each simplified chart is examined. Of the criteria for a Major Depressive Episode, the following apply to Peter Warlock: A probable match for Criterion A, as a result of a possible match for symptoms 1, 2, 4, 6, 7, and 8; Criterion C; Criterion D; and Criterion E.

Criterion A is when “Five (or more) of the following symptoms have been present during the same 2-week period and represent a change from previous functioning; at least one of the symptoms is either (1) depressed mood or (2) loss of interest or pleasure.” Warlock’s behavior is characterized by six of the nine symptoms. Matches to the symptoms listed above (1, 2, 4, 6, 7 and 8) are probable and not definite because the qualifying terminology, “most of the day, nearly every day” cannot effectively be determined. In most of Warlock’s life he did not write every day, therefore his mood on those days cannot be evaluated. However, the symptoms are a probable match because according to correspondence, when Warlock did feel depressed the feeling did span a number of days at any given time. For example, in a letter to Viva Smith on September 25, 1913, Warlock writes, “… and now that I have – thank whatever gods there be – recovered from my unpleasantly long-standing fit of morbid indecisiveness and instability, I really can hope to be a little helpful to you, perhaps. I see now what horrible, depressing mood I have inflicted on you of late, infected you with, almost….” Therefore, the assessment will stand as probable in light of a lack of material to prove

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369 For further clarification and research, refer to Appendix F: DSM-IV-TR: Diagnostic Criteria and to the DSM-IV-TR.
370 Diagnostic and Statistical Manual of Mental Disorders: DSM-IV-TR, 352.
otherwise. It is important to realize, however, that Warlock does not necessarily match Criterion B, which states, “The symptoms do not meet criteria for a Mixed Episode.” It has not been proven that Warlock does not suffer from a Mixed Episode. Indeed, it is more than probable that he does in fact suffer from mixed episodes rather than Major Depressive Episodes of Manic Episodes.

Of the criteria for a Manic Episode, Warlock meets: Criterion A; Criterion B as a result of matches to symptoms 2, 3, 6 and 7, and probable matches to symptoms 4 and 5; Criterion C; Criterion D; and Criterion E. The matches to symptoms 4 and 5 are probable because while Warlock does, at times, suffer from “flight of ideas”, “racing thoughts” or “distractibility” it is not always clear to the extent he may feel them. Warlock does not match Criterion B for a Manic Episode, for it is more than probable he suffers from mixed episodes and not Major Depressive Episode or Manic Episode.

From chapter seven it is understood a Mixed Episode is “a period of time (lasting at least 1 week) in which the criteria are met for both a Manic Episode and for a Major Depressive Episode nearly every day.” Of the criteria for Mixed Episode, Warlock is a probable match for Criterion A, and a match for Criteria B and C. The match for Criterion A is probable because there is no evidence Warlock felt the symptomatic characterizations “nearly every day during at least a 1-week period.” However, in a letter written to Viva Smith on August 7, 1913 – written a little over a month from the letter referenced above as an example of symptomatic characterizations for a Major Depressive Episode – Warlock writes,

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372 Diagnostic and Statistical Manual of Mental Disorders: DSM-IV-TR, 352.
373 Diagnostic and Statistical Manual of Mental Disorders: DSM-IV-TR, 362.
374 Ibid.
...Moods – how one is swayed by them whenever there is any intensity of feeling: they seem to sweep over one like the cloud-shadows on the hills in a windy day: light and shade, day and night, positive and negative – how is everything a perpetual balancing of opposing forces, a continual shifting of the pendulum!.. I wrote to you this evening in haste and a most unsatisfactory mood: now I feel much calmer and more collected, with hopes of attaining some little degree of coherence. Perhaps it were better if I did not send you the letters I write in darker hours: [...] It is, I think, because I have too much to say to you, more perhaps, than I myself know, or could formulate into definite thought, more perhaps, than words are adequate to express, even for those who have the priceless gift of self-expression which I lack so painfully – it is because of these things, and because of my tumultuous, overmastering desire to communicate these things, and all my other vague, unformed thoughts and longings to you in one passionate moment of time, that I become, as it were, frenzied with the limitations of time and space imposed by poor, undeveloped human nature upon eternity and infinity, desiring to epitomise both in an instant. It is, I suppose, a mere passing impatience at the slow, sure and inevitable processes by which alone Nature moves forward her creations, great and small, in all their minutest details: it is almost a revolt against Nature herself – paradoxically enough, for it is only an intensity of Nature in us that makes us desire to transcend her own limitation, and create beyond, or the will thereto I imagine to be the very source of all Life, both physical and intellectual: for it is nothing, seemingly, but self-expression, whether in material or unsubstantial form. Thus, it is not enough merely to feel: for feeling, in proportion to its intensity, cries [sic] passionately from within for expression, as for release from some dark and hideous prison. Without great passion, great love, of some sort, be it for person, cause or idea, we are blank numbers, sterile: the tide of feeling rushes in, and fills us with potential energy that must inevitably discharge itself in some way: some it overwhelms: they are not strong enough to bear it’s burden:...

In this particular letter, the excerpt above is the beginning and comprises the majority of the first page. The letter continues for (editorially) another four pages, in the same tone. In this excerpt, it is probable that “mania” is displayed by the rushing of the words, the lack of punctuation – which would signify completion of a thought – and in terms such as “tumultuous”, “overmastering”, “frenzied”, and “intensity.” Conversely, there are also components of probable “depression” in references to “moods” or

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375 The punctuation in this excerpt is Warlock’s, and is example of probable racing thoughts.
376 Only this punctuation was added for clarity.
moodiness, “unsatisfactory mood”, and “darker hours.” In fact, what is most significant is Warlock’s reference to being in a “dark” mood earlier that same day that may be the deciding factor when determining whether this particular letter demonstrates a Major Depressive Episode, Manic Episode or a Mixed Episode. It does appear that there are mixes of both a Manic Episode and a Major Depressive Episode as defined by the *DSM-IV-TR*.

A Hypomanic Episode is characterized by “a distinct period during which there is an abnormally and persistently elevated, expansive, or irritable mood that last at least 4 days.” Of the hypomanic criteria, Peter Warlock is a probable match for Criterion A and Criterion B; and a match for criteria C, D, and F. Criterion A states that the affected individual experiences, “A distinct period of persistently elevated, expansive, or irritable mood, lasting throughout at least 4 days, that is clearly different from the usual nondepressed mood.” This differs from Criterion A of a Manic Episode. Criterion A of a Hypomanic Episode stipulates an elevated mood throughout 4 days, while Criterion A of a Manic Episode stipulates an elevated mood for at least a week. Criterion A of a Hypomanic Episode also states the elevated mood must be “clearly different form the usual nondepressed mood.” A Hypomanic Episode is generally considered to be less chronic than a Manic Episode. The match is probable because the time period designation cannot be determined due to the fact that Peter Warlock did not write daily, therefore the time lapse in which he felt a manic symptoms cannot be specified.

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378 *Diagnostic and Statistical Manual of Mental Disorders: DSM-IV-TR*, 365.
379 *Diagnostic and Statistical Manual of Mental Disorders: DSM-IV-TR*, 368.
380 Ibid.
The match for Criterion B is also only probable because the symptoms associated with Criterion B cannot be effectively determined. However, Warlock does match four out of seven symptoms of Criterion B: symptoms 3, 4, 6 and 7.

Judging by the greatest number of matches to criteria of each episode, it is most probable that Peter Warlock experienced Mixed Episodes most often, lacking any day to day evidence of either depression or mania that would qualify Warlock for a Major Depressive Episode, Manic Episode, or Hypomanic Episode. Indeed, Kraepelin described mixed states and their similarities and dissimilarities to man and depressive states as follows:

We observe also clinical “mixed forms,” in which the phenomena of mania and melancholia are combined with each other, so that states arise, which indeed are composed of the same morbid\(^\text{381}\) symptoms as these, but cannot without coercion be classified with the one or with the other…. The mixed states frequently fall outside the limits of the ordinary states in a very conspicuous way…. Our customary grouping into manic and melancholic attacks does not fit the facts, but requires substantial enlargement, if it is to reproduce nature. At the same time it turned out that this enlargement ran out in the direction not of the fitting in of fresh morbid symptoms, but only the different combination of morbid symptoms known for long. Further, it was seen that the mixed states, even when they appeared not as interpolations but as independent attacks, behaved with regard to their course and issue quite similarly to the usual forms, and lastly, that they might in the same morbid course simply take the place of the other attacks especially after somewhat long duration of the malady.\(^\text{382}\)

Due to the lack of daily correspondence, information that could lead to or suggest a diagnosis of a Major Depressive Episode, Manic Episode, or Hypomanic Episode cannot be ascertained. However, in reading Smith’s *Peter Warlock: The Life of Philip Heseltine*, Gray’s *Peter Warlock: A Memoir of Philip Heseltine*, and Warlock’s correspondence contained in *The Collected Letters of Peter Warlock v. 1-4*, it is apparent

that instances of depression are identified and discussed with greater frequency than instances of elevated mood. Therefore the probability that Warlock suffered from a Major Depressive Episode, due to the frequency of symptoms, is also highly probable. This contention increases in probability considering Warlock’s proclivity in overindulging in alcohol and the possibility of suicide. Goodwin and Jamison state, “The presence of a depressive… disorder can double the chances of subsequent substance abuse.”

Goodwin and Jamison further stipulate suicide is a common co-morbid condition to the manic-depressive illness. Interestingly, Goodwin and Jamison also state, “Widespread interest in creativity… has lent visibility to this aspect of the study of manic-depressive illness…. Research has demonstrated that it is not schizophrenia but manic-depressive illness, especially in its bipolar forms, that is more often associated with creative accomplishment.”

**Disorder Designation**

Now that matching criteria of a probable Mixed Episode, and matching criteria for a highly probable case of Major Depressive Episode, has been established, classification of a disorder can now be ascertained. Of the diagnostic criteria for Bipolar I Disorder, Single Manic Episode, Peter Warlock matches only one of the two: Criterion B. Warlock is not a match for Criterion A because it states there is a “Presence of only one Manic Episode and no past Major Depressive Episodes.” It has already been

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385 Ibid.
386 *Diagnostic and Statistical Manual of Mental Disorders: DSM-IV-TR*, 388.
established that it is highly probable Warlock experienced a Major Depressive Episode. Because there are only two criteria to diagnose a case for Bipolar I Disorder, Single Manic Episode and Warlock only meets one, this disorder can be discounted.

Of the diagnostic criteria for Bipolar I Disorder, Most Recent Episode Hypomanic, Warlock meets three out of four criteria: Criteria B, C, and D. Criterion A does not apply, as it has been determined Warlock did not suffer from a probable Hypomanic Episode.

The diagnostic criteria for Bipolar I Disorder, Most Recent Episode Manic cannot be determined as the basis of the criteria rests on the designation of the current (or most recent) episode. Again, knowledge of Warlock’s daily mood is unavailable, thereby making it impossible to determine Warlock’s most recent episode. Bipolar I Disorder, Most Recent Episode Mixed and Bipolar I Disorder, Most Recent Episode Depressed can be discounted by the same reasoning. Therefore, research suggests Warlock meets all criteria which characterize Bipolar I Disorder, Most Recent Episode Unspecified, most notably Criterion A which states, “Criteria, except for duration, are currently (or recently) met for a Manic, a Hypomanic, a Mixed, or a Major Depressive Episode.”

Of the criteria for Bipolar II Disorder, research suggests Warlock only meets three of five criteria: A, D, and E. He does not meet Criterion A because it states, “Presence (or history) of at least one Hypomanic Episode.” Research suggests Peter Warlock did not match the criteria for a Hypomanic Episode. Criterion B states, “There has never been a

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387 Diagnostic and Statistical Manual of Mental Disorders: DSM-IV-TR, 368.
388 Diagnostic and Statistical Manual of Mental Disorders: DSM-IV-TR, 397.
Manic Episode or a Mixed Episode.” Research suggests Warlock did indeed suffer from either (or both) a Manic Episode or Mixed Episode.

Research suggests Warlock meets three of the six criteria for Cyclothymic Disorder: Criteria D, E, and F. Criteria A, B, and C do not match the behavior of Warlock because Criterion A states, “For at least 2 years, the presence of numerous periods with Hypomanic symptoms and numerous periods with depressive symptoms that do not meet criteria for a Major Depressive Episode.” Research suggests Warlock did not suffer from a Hypomanic Episode, but it is probable he suffered from a Major Depressive Episode. The basis of Criterion B relies on Criterion A, so that criterion can also be disregarded. Criterion C states, “No Major Depressive Episode, Manic Episode, or Mixed Episode has been present during the first 2 years of the disturbance.” Research suggests Warlock did suffer from a Major Depressive Episode, Manic Episode, or Mixed Episode.

Based on the diagnostic criteria listed for the disorders listed above, research suggests Peter Warlock suffers from symptoms of Bipolar I Disorder, Most Recent Episode Unspecified. Again, various Warlock biographies describe symptoms which can be characterized as depression more frequently than mania. Therefore, based on the criteria, it is highly probable that Peter Warlock suffered from symptoms of Bipolar I Disorder, Most Recent Episode Major Depressive.

Goodwin and Jamison point out that, “‘pure’ affective states are rare: mania is often complicated by depressive symptoms, and, conversely, depression, especially the

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389 Ibid.
390 *Diagnostic and Statistical Manual of Mental Disorders: DSM-IV-TR*, 400.
391 Ibid.
bipolar form, usually is accompanied by at least one or more symptoms of mania.\(^{392}\)

Therefore, it is important to keep in mind that Peter Warlock’s psychological state cannot be categorized easily and succinctly. The text goes on to say, “Patterns of manic and depressive symptoms clearly have a cyclic quality, but their overlapping, transitional, and fluctuating aspects are enormously important in describing and understanding the illness overall.”\(^ {393}\)

For the remainder of this essay, any reference to Peter Warlock’s psychological status is characterized by the parameters of the Bipolar I Disorder criteria. However, it has become common practice that in discussion, all of the disorders delineated above fall under one of two categories of psychoses, as constructed by Kraeplein: manic-depressive illness and dementia praecox, later renamed schizophrenia.\(^ {394}\) It is the former designation that encompasses the disorder spectrum listed above. Therefore, Peter Warlock’s psychological distinction will be referred to as one suffering from symptoms of manic-depression.

**Diagnostic Correlations**

It is of value to discuss is what ways manic-depression manifested in Warlock’s life, as it is highly probable the fluctuating emotions and the resultant behaviors were the cause of Warlock’s lack of popularity during his lifetime. Distinctions of behavior will comprise four categories: manic behavior, depressive behavior, mixed behavior and personality issues not explainable by either mania or depression. It must be said that,


\(^{393}\) Ibid.

while others may experience similar emotions, Peter Warlock exhibits symptoms of manic-depression because of the intensity and frequency in which he experiences emotions.

**Mania**

While symptoms of depression seem to manifest more often in Warlock’s life, symptoms of manic episodes exist as well. Briefly in 1917, Warlock lived in Cornwall, which seemed to be a refuge for him, both physically and metaphorically. Physically he was hiding from the British government to avoid conscription to the war. Metaphorically, he was abandoning the musical establishment and the pressures of the creative culture. In a letter to Robert Nichols dated April 16, 1917, Warlock writes,

> O most excellent one! Greetings! How are you and when is the book coming? Write to me about yourself – not a word, though, about London, not a whiff of the old stench that still hangs over the old dead past! Let us cut adrift and start anew! This stupendous spring is going to blow my head clean off, I am sure, and I shall have to go chasing it over the moors like a bit of dandelion fluff, from one sea to the other! Come and hold it on for me, do! It would be so good if you were here. The world has been reborn at Easter – everything is new and wonderful! This is an excellent inn and there’s a furnished cottage to let for about a pound a month right out on the open moor, 500 feet up, where one could live for tuppence ha’penny a week. Come – One can work here as nowhere else. Miles and miles of moor, two seas and a forty-mile horizon, right away to Scillies! Don’t reveal my whereabouts or tell anyone you’ve heard from me or tell me anything about any of the old stink-pots. Let us have done with the past, once and for all – Oh, this spring! My head is dancing all day long.\(^{395}\)

The letter continues on for quite a few pages, containing two “effervescences” which is Warlock’s word for limerick-style poems. Interestingly, the first is titled, “A Delectable Ballad in Which is Set Forth Ye Futilitie of Remorseful Retrospection.”\(^{396}\)


\(^{396}\)Ibid.
The language in this letter can be characterized as manic. The speech seems rapid and pressed. The frequent exclamation points indicate an elevated emotional level. But, perhaps most tellingly are the frequent references to Spring and nature. According to Goodwin and Jamison, “As [mania] progresses, this feeling of well-being often is accompanied by a sense of benevolence and communion with nature; frequently it is associated with a ‘heightened sense of reality.’” Considering all of these components, it is probable Warlock is suffering from a manic episode.

What has been termed the “Infamous Letter” has been briefly identified in chapter one and referenced in chapter six. However, it is discussed here in more depth as a manifestation of mania. In 1918, as the result of van Dieren songs being rejected by the publisher Winthrop Rogers, Warlock writes a letter to Colin Taylor about the slight, which comprises ten pages - over 3,000 words in miniscule handwriting. The Infamous Letter is dated August 9, 1918. Two days later, Warlock writes to Gray, saying, “Forgive me if my last letter have seemed cold and curt and remote. I was in a state of nervous tension and irritation most of the last fortnight and this made me unduly cantankerous.”

Further in this letter, Warlock writes,

And since all subtle and not-quite-matter-of-fact communications depend for their being brought to light upon a sympathetic interaction between the speaker and his listener, I am full of anxiety lest the succession of fantastic masks that circumstances have clapped upon my fundamentally unwilling person should have interrupted that fine current of mutual understanding along which whole chapters may travel at the utterance of a single word: and that this instrument should be in perfect working order is at the present moment more necessary (and as far as I am concerned more easily possible) than it ever was.

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399 Warlock, Peter, and Barry Smith. The Collected Letters of Peter Warlock v. 3, 199.
400 Warlock, Peter, and Barry Smith. The Collected Letters of Peter Warlock v. 3, 200.
Warlock speaks to his own elevated mood when he describes himself as being in a “state of nervous tension and irritation” and “cantankerous.” He also describes himself as “full of anxiety.” But one should also notice, the flow and tone of the writing. It appears as though it is pressed and rushed, almost as if he feels compelled to continue writing, even as he complains that writing a letter cannot accurately articulate his feelings when he writes, “I am totally incapable of speaking directly in writing: whatever efforts I make to do so, it seems inevitable that when I try to speak intimately thought my pen I must also speak though my hat – and a very old, worn-out hat too.”401

It shall become apparent in most examples of Warlock’s writing that he frequently writes in long sweeping statements, with very little final punctuation that would indicate a completed thought. That is true in this example, as well as in the Infamous Letter of August 9, 1918. These are symptoms that match criteria characterizing a Manic Episode.

In a letter to Colin Taylor on August 22, 1918, Warlock writes,

…I very much hope we shall be able to meet quite soon and talk it all out: there are great things for us to do together in the near future.

The present is a most critical and eventful period for me. During the last few weeks the solution of a psychological problem that has obsessed and baulked me and stifled me now for nearly three years has been revealed and I am sensible of a tremendous liberation of spirit. One is prone to effervescence in the celebration of such occasions, and I have written ten songs in the last fortnight – they are probably more fizz than actual stuff, but still such activity has hitherto been a thing unknown with me – and it is a great relief.402

An elevated mood is apparent in this excerpt, as well as pressed speech, but what is most significant is that Warlock references a “psychological problem” that has “obsessed and baulked me and stifled me.” These statements imply a period of depression

401 Ibid.
402 Warlock, Peter, and Barry Smith. *The Collected Letters of Peter Warlock v. 3*, 203.
that preceded this letter. A period of mania is usually preceded by a period of depression, characterizing a cycle quality that is present in some manic-depression patients.\footnote{Goodwin, Frederick K., Kay R. Jamison, and S. Nassir Ghaemi. \textit{Manic-Depressive Illness: Bipolar Disorders and Recurrent Depression}, 35.}

As referenced above, August 1918 is the time when Peter Warlock composed “ten songs in the last fortnight.”\footnote{Warlock, Peter, and Barry Smith. \textit{The Collected Letters of Peter Warlock v. 3}, 203.} There are five songs which can be proven to be composed in August of 1918: \textit{Take, O take those lips away, Lullaby, My ghostly fader, The bayly berith the bell away, and As Ever I Saw}. According to Goodwin and Jamison, “For many patients, excessive energy translates directly into pressured writing and an inordinate production of written declarations, poetry, and artwork.”\footnote{Goodwin et al. \textit{Manic-Depressive Illness: Bipolar Disorders and Recurrent Depression}, 34.} Thus at this time, it is highly probably that Peter Warlock was suffering from a manic episode.

There is often an accepted correlation between creativity, or creative personalities, and characteristics of the manic-depressive spectrum. This relationship will be discussed further in chapter ten, but important to understand input from Goodwin and Jamison:

\begin{quote}
We argue here that there is a causal link whereby the cognitive styles, temperaments, and intense, cyclic moods associated with bipolar spectrum disorders cause some who are already creative and productive to be even more so. The argument is not the manic-depressive illness and its related temperaments are essential to creative work; clearly they are not. Nor do we argue that most people who have bipolar or recurrent depressive illness are creative; they are not. The argument is, rather, that a disproportionate number of eminent writers and artists have suffered from bipolar spectrum disorders and that, under some circumstances, creativity can be facilitated by such disorders. Indeed, great creative accomplishment is by definition a rare merging of temperament, intellect, imagination, happenstance, energy and discipline.\footnote{Goodwin et al. \textit{Manic-Depressive Illness: Bipolar Disorders and Recurrent Depression}, 381.}
\end{quote}

This manic episode of August 1918 seems to have lasted only about a month, for in a letter to Frederick Delius on August 28, 1918, Warlock writes, “For all this, one
needs a brief period of tranquility, free from risks." The “all this” Warlock refers to is an inclusionary term that describes Warlock’s distress at van Dieren’s progressive illness and possible death, the anxiety of writing the songs, the commitment in writing and finishing the book of Delius, and traveling to London. The next letter isn’t until October 29, 1918, so it is not possible to correctly estimate if the manic episode lasted longer than the month of August. However, an educated supposition would allow for the probability that, had Warlock continued experiencing characteristics of a manic episode, he would have felt compelled to write.

It should also be noted that the songs listed above written in August 1918, were subsequently published by Winthrop Rogers (also known as the Rogers songs). These songs were the first to propel Warlock’s compositions into the category of a successful, mature composer.

Cecil Gray contends,

…so far from being slender, [Warlock’s] output is large if you consider that he died at the early age of thirty-six and did not produce any of it until he was twenty-five…. As I say, I think he wrote too much; some of the later songs of Peter Warlock are not up to the best of which he was capable. But even if his output had been slender his mode of life would not have been the cause. On the contrary, his mode of life was the result, not the cause of his mode of work. Artists mostly conform to one or other of two types; either they work slowly and deliberately, with extreme regularity, or else they are dependent on the mood of the moment and can only produce when the spirit moves them. Creators on a large scale generally conform to the former, lyricists and miniaturists to the latter, and Peter Warlock was genuinely incapable of working steadily at any creative task, over a long period of time. On the other hand, when in the vein, no one had more phenomenal power of concentration and rapidity of execution. He would often work for twenty hours on end, and was able to keep up this rate for comparatively long periods, with the result that in the course of two or three weeks he would produce as much work as the artist of the opposite type would do in six months. The inevitable consequence of such high tension, however, was a violent reaction,

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and frequently he would be unable to do any work of the slightest value for months on end.\textsuperscript{408}

It is the periods of inability to work that characterize a depressive episode. In reading personal correspondence, it appears Warlock suffered from depression more frequently than he did mania.

**Depression**

The first instances of depression are apparent from the time Warlock was at Oxford. Warlock historians agree that for Warlock, Oxford was especially stifling and depressing. In a letter to Robert Nichols on Christmas, 1913 – when presumably school had adjourned for the holiday – Warlock writes,

\[\ldots\text{I am too sick and weary of everything to worry over anything but one thing.\ldots It was very good of you to offer to tolerate me with you in Essex, but I simply could not inflict myself on you and yours: I am not in a fit state to go anywhere: I am haunted by a myriad, fantastic variations on the one, old themes, and everything in an extraordinary manner: I cannot get away from it, and - a thousandfold worse – can express not a particle of it.}\textsuperscript{410}\]

The references to “sick and weary” and “I cannot get away from it” speak to the hopelessness Warlock was feeling at that moment. What would have been more painful to him would be his feeling that he could “express not a particle of it.” Goodwin and Jamison write, “The bipolar depressive states… are usually characterized by a slowing or


\textsuperscript{409} With this exception, which is included editorially for clarity, all of the punctuation is written by Peter Warlock.

decrease in almost all aspects of emotion and behavior: rate of thought and speech, energy, sexuality, and the ability to experience pleasure.”

The references to “haunted by a myriad, fantastic theme” speak to the woolly nature of his thoughts. According to Goodwin and Jamison, “Symptoms can range from mild physical and mental slowing, with very little distortion in cognition and perception, to profound depressive stupors, delusions, hallucinations, and clouding of consciousness.”

However, three days later in a letter to Frederick Delius, Warlock writes of an encompassing and beautiful “Love.” Presumably Warlock is speaking about his burgeoning relationship with Viva Smith. The quick emotional shift could be due to the oscillating nature of the bipolar disorder, or perhaps Warlock had received or seen Viva Smith in the interim. It is unknown, and therefore cannot be considered.

Perhaps the most significant period of depression for Warlock is in the months leading to his death. Again, it is not proven whether or not Warlock committed suicide. There is evidence of a faulty gas tap, and therefore it is conceivable Warlock’s death is due to accidental gas poisoning. But, there were increased periods of depression during the time before his death, and it is probable he did in fact commit suicide.

In Chapter Six, a letter sent to Winifred Baker on June 15, 1930, was excerpted. For this chapter, it is valuable to excerpt the letter further. Warlock writes,

Just so, I think, one who had killed himself might feel if for an hour he might see again from afar the world from which his deed has exiled him, And I resolved to examine myself, to seek out the cause of this spiritual deadness and to try and find a new direction for my being, so that when next I spoke or wrote to you it would be with clear and purposeful words, from my open heart to yours. In the course of

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412 Ibid.
the last few bitter and remorseful weeks I have found in myself so many sees of the soul’s death that if I dare still hope for any regeneration, it cannot but be a slow and painful one. I think that I should rightly keep silent until I can come to you as one risen from the dead, yet in these last days I have been filled with apprehensions and forebodings, and something impels me to make certain things clear to you while there is yet time…\textsuperscript{414}

From this letter, it appears Warlock had been feeling depressed for several weeks previously. The references to “one who had killed himself”, “soul’s death”, and “risen from the dead” are significant, and do seem to support the contention Warlock committed suicide. According to Goodwin and Jamison, “Patients with depressive and manic-depressive illness are far more likely to commit suicide than those with other psychiatric or medical illnesses. An analysis of nearly 250 studies, reported over a 30-year period, found that mood disorders carry the highest risk of suicide.”\textsuperscript{415} However, there is nothing in the following correspondence until the announcement of Warlock’s death that resembles a depressive episode, therefore the death of Peter Warlock remains a mystery.

**Mixed States**

Mixed states have already been defined as mood disturbances that comprise criteria from both mania and depression. While many instances of Warlock’s behavior can be categorized as mania or depression, these same occasions could be assigned to the category of a mixed episode, depending on the analysis. However, for the purposes of this essay it is beneficial to choose examples that clearly represent either mania or depression.

Clear cases of mixed states are much more difficult to excerpt from correspondence, but in statements such as, “I am in a state of flux – my mind is a

\textsuperscript{414} Warlock, Peter, and Barry Smith. *The Collected Letters of Peter Warlock v. 4*, 270.

\textsuperscript{415} Goodwin et al. *Manic-Depressive Illness: Bipolar Disorders and Recurrent Depression*, 247.
whirlpool of alternating excitement and depression,“\(^{416}\) characteristics of mania being present is highly probable.

In a letter to Robert Nichols on June 19, 1917, clear traits of mania and depression are apparent. Warlock writes,

> For years I have been looking for love to give me the key of my own being, of reality. What I have actually been doing has been to pursue a phantom of my own too-self-sufficient mind, up to the moon and down again – or, if you will, consciously pursuing my own imaginary tail. And just at the very moment when I thought I’d caught it, I discover (1) that it is’nt \([sic]\) there, and (2) that if it were, it would’nt \([sic]\) be worth chasing. But it has prevented me from seeing anything outside the vicious circle, it has prevented me from getting anywhere or doing anything.

> Now, at the moment of complete certainty, a strange inner voice has prompted me to throw over all my apparent certainties as illusions and fall back upon quite inexplicable realities. But this letter is confused. One can reason out one’s little oscillations between one’s little loves and hatreds, one’s little joys and sorrows: but sometimes there is a third state, above the line of oscillation altogether, about which one ca’nt \([sic]\) reason…\(^{417}\)

The first paragraph appears to match symptoms of a depressive episode. When Warlock writes, “consciously pursuing my own imaginary tail,” it refers to looking for something that does not exist, which demonstrates a sense of hopelessness. Further, reference to “it would’nt \([sic]\) be worth chasing” imply there is no pleasure in even trying to “chase” love, or described more aptly, pleasure.

However, the second paragraph seems to partially agree, then disagree with the negative tone of the first paragraph. There is a sense of settlement referred by “complete certainty” and then desolation again at the prospect of throwing “over all my apparent certainties as illusions.” Then of course, Warlock’s language in that last sentence is clearly indicative of a mixed state. “But this letter is confused. One can reason out one’s little oscillations between one’s little loves and hatreds, one’s little joys and sorrows: but


\(^{417}\) Warlock, Peter, and Barry Smith. *The Collected Letters of Peter Warlock v. 4*, 82.
sometimes there is a third state, above the line of oscillation altogether, about which one can’t [sic] reason.”

**Personality Behaviors**

There are behaviors that cannot be accurately described as manic, depressive, or mixed so readily without being privy to first-hand accounts, and so these behaviors are placed under the broader terminology of behaviors analogous to personality. The instances when this is most apparent are Warlock’s penchant for causing scandal in his professional life.

It is the hypothesis of this essay that it is because of this behavior that Warlock was virtually shunned when he lived, and as a trickle-down effect, the reason why he is not popular today. There are numerous examples of Warlock prompting and participating in very public professional feuds. A reference has already been made earlier in this chapter to the “Infamous Letter” and the mutual dislike Warlock and Winthrop Rogers had for each other. For the sake of brevity, two more examples are presented, both more public than the “Infamous Letter.”

On February 20, 1917, Warlock and Gray organized a concert to promote the works of van Dieren. The two men both idolized van Dieren somewhat, viewing him as part leader and part mascot for their progressive idea of the new music establishment. They wanted to showcase his work and also raise money for the ailing composer. Van Dieren would conduct his *Overture* and *Diaphony*. Warlock provided advance publicity in the form of a leaflet. It was received (and possibly purposed) as a manifesto for a new way of music. It was written under the pseudonym Prodocimus de Beldamandis, but the
public knew Peter Warlock was the author. The leaflet was sent to every artistic and social outlet available to them – even fashionable society beauties! Gray described the leaflet as “somewhat aggressive and pontifical” and “mysterious and sensational.”

Smith provides an excerpt of the leaflet:

…without hastily acclaiming Bernard van Dieren as “the great leader”… I think I am justified in saying, after a thorough study of his work, that he is the only contemporary composer to whom Dr Walford Davies’ words “the counterpoint of Palestrina, the harmony and counterpoint of Bach, the harmony and form of Beethoven await their consummation. Towards this musician’s work while their expectation is set upon another great leader. If we may judge from the past he will not be fully understood when he comes, and he will certainly be a great master of counterpoint” could reasonably be applied.

Gray’s program notes were equally as outlandish. Both men’s attempts at flattery and hero-worship fell flat with the general public, and the concert did not fulfill its purpose. ApIvor states, “…moreover, Heseltine had enemies, anxious to denigrate any of his activities. From then on, van Dieren was something of a marked man.”

According to Smith, the critic of the *Daily Telegraph* condemned both the manifesto and program notes: “Bernard van Dieren… is somewhat unfortunate in possessing friends who have made him the victim or the puff preliminary.” After a litany of sarcastic insults against van Dieren, the critic of *The Times* states, “…that is all that could be made of a first hearing; it is improbable that many of those in the room would wish for a second.”

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419 Ibid.
422 Ibid.
Understandably incensed, Warlock referred to the attack by criticizing the authors with phrases such as, “mediocrity instinctively recognises genius as its worst enemy.”

He publicly responded in the March edition of *The Palatine Review*:

When the van Dieren concert was given, not one critic in London had ever heard a note of the composer’s music: yet; although all were given a fortnight’s notice of the impending concert, not one asked for any information about him beforehand, or manifested the slightest interest in his work. One who was specially invited to come and hear some of it any day he liked was unable to undertake the quarter-mile walk which this visit would have involved. During the concert, two groups of critics gibbered and giggled so incessantly, that neither they nor their immediate neighbours could properly hear the music; and scarcely one reporter stayed for the second item on the programme... the gossip column of a penny illustrated was honest in expressing concisely what all wrote in periphrasis – that the music was “all futurist and funny.”

It is hard to believe that Warlock’s reputation would have affected the concert to that degree. However, this is a very large part of why Warlock was not more popular during his lifetime. He did, in fact, have “enemies.”

A second public feud erupted when Ernest Newman, the critic for the *Musical Opinion*, wrote a highly critical article after having seen the preliminary prospectus of *The Sackbut*, for which Warlock was the editor. Of *The Sackbut*, Newman wrote that it was “gratuitously offensive to musical critics and journals.” This was in response to Warlock’s statement in the prospectus that it was “common knowledge that the average newspaper critic of music in this country is either a shipwrecked or worn-out musician or else a journalist too incompetent for ordinary reporting.” Newman then took the opportunity to respond privately, via letter: “The truth is, my dear Heseltine, that you are

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424 Ibid.
426 Ibid.
getting very egotistic, very intolerant, and very unreasonable. Incensed, Warlock took every opportunity to rail against Newman publicly. When Warlock received a poor review for his double concerto for violin and cello by Newman, Warlock fired back in the pages of *The Sackbut*:

…a sort of review of the musical criticisms on a new important work – Especially to draw attention to anything especially inane or idiotic – Ernest Newman could be help up to great advantage every now & then – Some of his articles are really nothing but words – a sort of writing Diarrhoea [sic]… Newman wrote an especially stupid notice on my “Double Concerto” as time will show.

The controversy played out in the pages of *The Sackbut*. Warlock writes,

This is one of the most despicable exhibitions of vindictiveness and petty personal spite I have yet experienced – an offence against the first principle of justice and fair play which its perpetrator could not survive without discredit and ignominy in any department of life but musical criticism.

Warlock forgets he too was a music critic. Regardless, it is experiences like these that easily explain the existence of Warlock’s enemies during his lifetime. It is more than probable that this is one of the reasons why his music is not popular now.

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427 Ibid.
429 Ibid.
Chapter 6: Compositional Impact

If Peter Warlock were suffering from a manic-depressive disorder while composing, a logical conclusion would be that his disorder might have influenced his compositional style. The first step in shaping this discussion is to define and identify the connection between a composer and his or her compositions. Secondly, to further identify that connection as it relates to creativity, genius, and psychological disorders, or its colloquial term, madness. From these identifications, conclusions are drawn as to whether or not compositions are influenced by the psychological health of the composer.

Creativity

How does a composer compose? Burton stresses “no psychological or psychoanalytical study… has yet explained the basis for creativity.” Somewhat conversely, Nass contends:

The world of the musician, particularly of the composer, is a world of sound: musical themes and sound constantly flood his consciousness. This matrix of sound organized into music structures the composer’s world and flows continuously in his life’s experience. It forms the basis of its unique sensory style around which he organizes his perception of the world. In his creative endeavors the composer reaches into this stream of material and shapes his composition.

Weisberg states, “…self-reports by artists contain many instances of creative products springing full-blown into consciousness. It is also generally assumed that these

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430 James, Jamie. “Though This were Madness, Was There Method in It; Some Specialists Suggest That Schumann’s Manic-Depressive May Have Spurred His Creativity.” New York Times, 7 August 1994, pH27(N) and pH27(L), H27(L).
creative leaps are due to unconscious thought processes.”\textsuperscript{432} Weisberg further contends, “I believe that the thought processes involved in artistic creativity [are the same as]… ordinary individuals solving simple problems, and… creative scientists solving important scientific problems.”\textsuperscript{433} Along the same lines, Diamond states creativity “can be understood to some degree as the subjective struggle to give form, structure, and \textit{constructive} expression to inner and outer chaos.”\textsuperscript{434} Regardless, according to Sandblom, “No set of rules has yet succeeded in capturing the essence of artistic creativity and it remains a mystery why one artist’s work touches our innermost core while another’s leaves us cold and indifferent.”\textsuperscript{435}

Considering the opinions above, creativity escapes definition – or perhaps transcends it. It is Robinson’s opinion that, “Creativity is protean: it takes many forms. It is also amorphous: the forms are not easily defined. Hence the fact the ‘creative’ is today so ubiquitous as adjective….”\textsuperscript{436} So, it stands to reason that if creativity cannot be quantifiably defined, then the origins for creativity cannot be defined, either. Nass writes, “The composer’s stance with respect to his experience of inspiration brings into focus issues of activity and passivity, and the issue of whether the source of inspiration is internal or external.”\textsuperscript{437} There is no quantifiable method to

\textsuperscript{433} Weisberg, Robert W. \textit{Creativity: Genius and Other Myths}, 109.
\textsuperscript{437} Nass, Martin L. “On Hearing and Inspiration in the Composition of Music.” \textit{Psychoanalytic Quarterly}, 434.
define where the creative impulse originates. It is agreed, however, that composers
gain inspiration from their surroundings, which then leads to creation.

**The Creative Personality**

Accepting the most common, accepted version of the term of creativity, Kemp
has described the creative person, but specifically a composer, as containing “high
levels of introversion and independence.”\(^{438}\) Further, he characterizes the composer’s
personality as those who are “capable of great concentration and bursts of energy;
they have the capacity to take an individualistic stance towards project.”\(^{439}\) And,
“[Composers] emerge as fairly self-contained people, feeling their obligations to their
work very strongly but revealing little desire to influence others. This appears to
change at the professional level and, although they are more inclined to want to liaise
with people, especially in starting new movements and trends.”\(^{440}\) However, it would
be important to take into consideration that Kemp is referring to psychologically
“healthy” individuals.

At counterpoint to Kemp are the results of Post’s study, in which he examined
the biographies of 291 world-famous figures renowned for their high level of
creativity in an attempt to determine the incidence of psychic abnormalities,
disorders, and illnesses amongst them. The study yielded these results: 31 percent of
composers, compared with 38 percent of painters, and 46 percent of writers suffered
from serious forms of psychological disturbance. Only politicians (17 percent),

\(^{439}\) Ibid.
\(^{440}\) Ibid.
scientists (18 percent), and thinkers (26 percent) were found to be less prone to psychological disturbance.\textsuperscript{441}

It has already been suggested that there may be a relationship between creative personalities and predominant characteristics of the manic-depressive illness. Trethowan writes:

The suggestion of a relationship between manic-depressive tendencies and creativity, or between melancholy and genius, is not new, but stems back to Aristotle, who observed that all those proficient in politics, philosophy, poetry or the arts, tend to be of melancholic temperament. Several 20\textsuperscript{th} century writers have said the same of musicians.\textsuperscript{442}

As stated in chapter nine, Goodwin and Jamison agree to the connection between creative personalities and manic-depressive tendencies.

We argue here that there is a causal link whereby the cognitive styles, temperaments, and intense, cyclic moods associated with bipolar spectrum disorders cause some who are already creative and productive to be even more so. The argument is not the manic-depressive illness and its related temperaments are essential to creative work; clearly they are not. Nor do we argue that most people who have bipolar or recurrent depressive illness are creative; they are not. The argument is, rather, that a disproportionate number of eminent writers and artists have suffered from bipolar spectrum disorders and that, under some circumstances, creativity can be facilitated by such disorders. Indeed, great creative accomplishment is by definition a rare merging of temperament, intellect, imagination, happenstance, energy and discipline.\textsuperscript{443}

Mula and Trimble concluded, “if there is a link between musical composition and psychopathology it is through cyclothymia\textsuperscript{444} and bipolar disorder. However, it is also

\textsuperscript{441} Kemp. \textit{The Musical Temperament: Psychology and Personality of Musicians}, 208.
\textsuperscript{443} Goodwin et al. \textit{Manic-Depressive Illness: Bipolar Disorders and Recurrent Depression}, 381.
clear that not all people with bipolar disorder are creative, and neither are all poets or musicians cyclothymics."  

Storr also believes there is a connection between the highly creative and the mentally ill. He suggests,

...unconventional thought processes of a similar kind can be demonstrated in both the mentally ill and the creative. ...it appears likely that the mentally ill and the creative may share a difficulty in dealing with sensory input from the external world, whether this takes the form of speech, non-verbal sounds, or emotional pressure. The mentally ill are overwhelmed by threat of confusion and disorder. The creative meet the challenge by creating a new order in their works and thus master the threat.

What is of most interest, however, is that Storr also states, “... there is no doubt that... creativity was partly a product of... instability.” Further, Storr suggests that manic-depressive illness may supply the subject matter for composers who have the condition. Put simply, modern medicine may make the patient feel better, but the world may be losing great music as a result. These are interesting theories, if we are to believe Nass’s opinion that composers gain inspiration from their surroundings.

The nature of Warlock’s personality coincides with the results of the studies by Kemp, Post, and Storr. Indeed, as this essay has shown, it is probable that Warlock suffered from manic-depression. Therefore, while Warlock’s creative personality may have predisposed him to mental illness, it was not predetermined Warlock would become mentally ill simply because of his creative personality. It is impossible to

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447 Ibid.
448 James, Jamie. “Though This were Madness, Was There Method in It; Some Specialists Suggest That Schumann’s Manic-Depressive May Have Spurred His Creativity”, H27(L)
know the origins of Warlock’s creativity and it is impossible to know the origins of Warlock’s symptomatic behavior. Therefore, it cannot be determined if the quality (or style characteristics) of Warlock’s compositions were directly related.

Productivity and Manic-Depression

A fair conclusion would be, however, that when Warlock was experiencing a depressive episode, he composed less, and when he was experiencing a manic episode, he composed more. Jamison explains, “…activity and behavior are almost always slowed in the depressed phase of a manic-depressive illness.”449 While in the throes of mania, an individual can experience “brisker and physical and mental activity levels.”450

It has already been determined in chapter nine that in August 1918 Warlock was suffering from a manic episode. It is highly probable that because of this mania, Warlock was able to compose at least five songs in that month. One cannot disregard the fact the Warlock’s productivity increased during a manic episode. However, the creative quality of the work is indeterminable. He did not write only upbeat songs because he was feeling the symptoms of mania. Indeed, of the five songs Warlock wrote in August 1918, the subject matter varied and the “mood” or “tone” of the compositions were both happy and sad. Simply put: because of the mania, Warlock was able to work, but that state of mind did not influence the nature or the quality of his work.

450 Ibid.
In fact, it cannot be proven that manic-depression affected the quality of Warlock’s compositions at all. A certain case can be made that during depressive episodes most of Warlock’s compositions are somber in mood, but in every comparative time period there is an outlier than disproves the theory. *The Curlew*, arguably one of the most melancholy of Warlock’s compositions, was composed in 1922. That year was also one of Warlock’s most prolific, composing twenty songs while living in Wales. In fact, Warlock’s most popular drinking song, *Good Ale* was also composed that year. Therefore, Warlock’s mood did not directly influence his style or type of composition.

However, Warlock’s mood did affect his level of productivity. Storr writes, “[Depression] can be so extreme that it prevents production altogether, but liability to depression and the threat of its recurrence can act as a spur to creativity.” While it is highly improbable that someone with manic-depression would go an entire year without symptoms, there is no proof Warlock experienced a period of overwhelming mania or depression in 1922. This does not mean he did not experience symptoms, rather that there is no proof either way. It is fair to conclude that without any major mood fluctuations or debilitating episodes, Warlock was able to compose steadily throughout the entire year of 1922 at a reasonable pace.

**Context for Performance**

It is common practice for a performer to research the composer of the music about to be performed. Indeed, program notes are constructed in order to give the

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audience member a feeling of what the composer was trying to convey through their composition. Knowing the birthdate and country of origin of the composer is important and a common component of program notes. These facts help in making interpretive choices about the performance of music. But, in order to really understand the composer’s intent and perform accordingly, it is necessary to understand the composer on a deeper level. Knowing the date of birth and country of origin is only the beginning.

It has already been established that Warlock’s solo song is not considered to be a primary source for English art song and is not performed as often as other British composers. Consequently, not often does Warlock appear in any program notes. A performance of Warlock art song cannot be prepared arbitrarily with the very basic of birth statistics to aid in interpretation. For Warlock, as ideally for every composer, further research into his life is required.

For example, if one were to perform *Mr Belloc’s Fancy*, a drinking song, the first inclination would be to sing it as one would in a pub-house. The instinct would not be wrong, but certain nuances would be left behind if not for further research. It has already been mentioned that the song is a parody of Hilaire Belloc, and that Belloc was a notorious anti-Semite. Without research, the reference to “Jews” in the first verse would seem, at the very least, odd. It may even be with the most cursory research a performer would discover this. However, the inclusion of the word, the understanding that the song is a parody, and also Warlock’s penchant for openly mocking others would require an in-depth view of the composer. Thus, while the
instinct to sing the song as if in a pub-house is correct, emphasis would have to be employed on the word “Jew” in order for the audience to understand Warlock’s joke.

As another example, consider Schumann’s *Widmung*. Composed in 1840 as the first song in his song cycle *Myrthen*, it was written and given to his wife Clara on the occasion of their wedding. This information is obtained easily, and this knowledge informs the performance of *Widmung*. However, cursory research does not give the full history of Schumann’s life with Clara; it would not convey the intensity of feeling which Schumann felt for Clara, or how the two were denied the option of marriage by Clara’s father, or that the love between the two was so great, they married without permission. Only further research would produce information about Clara Schumann and what she experienced at the hands of Schumann’s own mental illness, and how she continued to love him in spite of his psychological disturbances.\(^{452}\) This type of information would certainly enhance the meaning of the word “widmung” or “dedication,” and would consequently alter the interpretation of this song.

Similar to that of *Widmung* is Warlock’s song *Love for Love*, which was dedicated to Warlock’s wife, Puma. Without research, a performer may regard the piece as a tangible form of the love between Warlock and Puma, but further research reveals a more complicated story. The relationship between the two was indeed very intense, but Warlock and Puma regarded each other with hate as much as love. Frequently described as “ill-fated,” their relationship contained much more fighting.

and separation than loving, and finally resulted in despondency and ignorance. Their love, if it ever was such, died a slow and painful death.

The fact that Warlock dedicated this song to Puma was probably as a token of what he should feel, rather than what he actually did. At the time of composition, they were not together, although there is evidence the dedication was an attempt at reconciliation. This song is not one of Warlock’s best, and it could be surmised that the subject matter was not of great enough importance to him to make the song truly stellar. Preliminary research would not show the relationship between the two accurately. And for all their beauty, the words – which have meaning in themselves – did not necessarily have meaning for Warlock and Puma.

Knowledge of the text is important when researching a song, and researching the poetry is also common practice. When researching the poetry to *The bayly berith the bell away*, a singer could come away with several different interpretations. The meaning of the poetry, while much debated, is still unknown. A performer would still be able to sing a rough performance, stemming from an interpretation colored by the performer. Further research of the song would reveal that Warlock did not know what the poetry meant, either. He liked how the words – the consonants and vowels – sounded, and the imagery those sounds evoked. Therefore, the song isn’t about the meaning of the words as much as it is about the sound of the words. This is an interpretive key that, without in-depth research, a performer would not learn, and run the risk of interpreting the song a different way than may have been intended.

It is important to remember that while the origins of creativity cannot be determined, the results of a composer’s creativity must be further researched in order
to give an informed performance of that composer’s work. Research cannot fully reveal everything about Warlock, and there are still many things about him that will never be known, but a greater understanding would provide a context in which to perform his music.

**Conclusion**

The music of Peter Warlock is not generally considered to be a primary source of English art song literature. Both Warlock’s contemporaries and current musicologists tout his music as an example of lyrical and poetic writing, with superior melodies and chromatically flavored harmonies. It is highly probable that his outlandish and combative behavior towards his contemporaries kept his music from becoming popular and widely performed during his lifetime. It is this prejudice that has kept his music from growing in popularity over the years, and truly, it is only Warlock enthusiasts that know his music well.

Research has suggested that Warlock suffered from symptoms of manic-depression, and it is likely that the symptoms of this mental illness that led to Warlock’s poor behavior. Additionally, these symptoms influenced Warlock’s productivity; the number of art songs he composed relates directly to his psychological state at the time. Researching his arts songs in light of his prevailing psychological status provides a context for performance from which interpretive choices can be made.
In-depth research is required to fully understand Warlock’s biography, and subsequently, his probable illness. Further research would include continued study of the connection between creativity and mental illness.
Appendix A: Time-Line

1894, October 30  Birth and Early Life
1899  Mother’s Remarriage to Walter Buckley Jones
1897, March  Death of Father, Arnold
1903  Early Schooling at Establishment Run by Miss Quirinie
1904, April 28  Stone House School, Broadstairs, Kent
1908, September 17  Eton
1908-1911  Lessons with Colin Taylor
1910  Discovers Delius’s Music
1911  A Lake and a Fairy Boat (T. Hood);
The Wind from the West (E. Young)
1911, June 16  Meets with Delius
1911, July  Leaves Eton
1911, October  Stay in Germany
1911, September 21  Music when soft voices die (P. B. Shelley) [1st version]
1911, October-December  Music when soft voices die (P. B. Shelley) [2nd version]
1912, March  Intense study with Clergymen
1913  Earliest Mention of Depression
1913, September 21  Music when soft voices die (P. B. Shelley) [1st version]
1913, October 21  Music when soft voices die (P. B. Shelley) [2nd version]
1914, March  Intense study with Clergymen
1913  Studies at Oxford
1913  Meets Olivia “Viva” Smith
1913  Meets Robert Nichols
1914, September  Holiday in Lake District
1914, October  Moves to London
1914, December  Early Plans for a Music Magazine – The New Hat
1915, Winter  The Everlasting Voices (W. B. Yeats)
1915, February  Music Critic for Daily Mail
1915  First Mention of a Need to See a Doctor
1915, August  Holiday in Gloucestershire
1915  Earliest Mention of Mania/Depression
1915  Minnie Lucy Channing “Puma”
1915  Early Work in British Museum – Early Music
1915, November 15  Meets D. H. Lawrence
1915, November 29  Visit to Garsington
1915  Meets Juliette Baillot
1915, December  Moves to Cornwall
1916  The Cloths of Heaven (W. B. Yeats) [1st version]
1916, April  Rift with Lawrence
1916  Moves to Chelsea
1916  Meets Cecil Gray
1916, June  Meets Bernard van Dieren
1916, July 3  Birth of Son, Nigel
1916, December 22  Marries Puma
1916  First Uses the Pseudonym “Peter Warlock”
1916-17  Saudades:
<table>
<thead>
<tr>
<th>Date</th>
<th>Event/Comment</th>
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<tbody>
<tr>
<td>1917, November</td>
<td>1.) <em>Along the Stream</em> (Li Po);</td>
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<tr>
<td></td>
<td>2.) <em>Take, o take those lips away</em> (Shakespeare);</td>
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<td></td>
<td>3.) <em>Heraclitus</em> (Callimachus)</td>
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<tr>
<td>1917</td>
<td><em>The Water Lily</em> (R. Nichols);</td>
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<td></td>
<td><em>I asked a thief to steal me a sweet peach</em> (W. Blake)</td>
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<tr>
<td>1917, February 20</td>
<td>Bernard van Dieren Concert</td>
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<tr>
<td>1917, April</td>
<td>Returns briefly to Cornwall</td>
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<tr>
<td>1917, August</td>
<td>Moves to Ireland (with Puma)</td>
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<tr>
<td>1917/18</td>
<td>Involvement in the Occult</td>
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<tr>
<td>1917, February</td>
<td>Puma Leaves Ireland</td>
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<tr>
<td>1917, September 30</td>
<td><em>Heraclitus</em> (Callimachus)</td>
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<tr>
<td>1917</td>
<td><em>The Water Lily</em> (R. Nichols);</td>
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<td>Bernard van Dieren Concert</td>
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<td>Involvement in the Occult</td>
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<tr>
<td>1917, February</td>
<td>Puma Leaves Ireland</td>
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<tr>
<td>1918, June</td>
<td><em>Bright is the ring of words</em> (R. L. Stevenson);</td>
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<td><em>Whenas the rye</em> (G. Peele)</td>
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<tr>
<td>1918, August</td>
<td><em>Take, o take those lips away</em> (Shakespeare) [2\textsuperscript{nd} version];</td>
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<td></td>
<td><em>As Ever I Saw</em>;</td>
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<td></td>
<td><em>My gostly fader</em> (C. duc d’Oriéans);</td>
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<td></td>
<td><em>The bayly berith the bell away</em>;</td>
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<td></td>
<td><em>Lullaby</em></td>
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<tr>
<td>1918, early</td>
<td>Visits Desolate Island in Ireland</td>
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<tr>
<td>1918, April</td>
<td>Meets W. B. Yeats</td>
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<tr>
<td>1918, May 12</td>
<td>Lecture, “What Music Is,” in Abby Theater</td>
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<tr>
<td>1918</td>
<td>Infamous Letter</td>
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<td>1918</td>
<td>Composes Ten Songs in a Fortnight</td>
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<td>1918</td>
<td>Grows a Beard</td>
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<tr>
<td>1918, August</td>
<td>Returns to London</td>
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<tr>
<td>1918, September/October</td>
<td>Studies MSS in British Museum</td>
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<tr>
<td>1918</td>
<td>First Songs Published (Under Pseudonym)</td>
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<tr>
<td>1919</td>
<td><em>Balulalow</em>;</td>
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<td></td>
<td><em>Moure no Moe</em> (J. Fletcher);</td>
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<td></td>
<td><em>Romance</em> (R. L. Stevenson);</td>
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<td></td>
<td><em>There is a lady sweet and kind</em>;</td>
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<td></td>
<td><em>Dedication</em> (P. Sydney);</td>
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<td></td>
<td><em>Love for Love</em>;</td>
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<td></td>
<td><em>Sweet Content</em> (T. Dekker);</td>
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<td><em>My sweet little darling</em></td>
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<tr>
<td>1919, April 1</td>
<td><em>A love-song</em> (Skipwith Cannell)</td>
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<tr>
<td>1919, May</td>
<td>Controversy with Ernest Newman</td>
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<tr>
<td>1919, May 13</td>
<td>Delivers a Paper to the Musical Association</td>
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<tr>
<td>1919, July</td>
<td><em>The Cloths of Heaven</em> (W. B. Yeats) [2\textsuperscript{nd} version]</td>
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<tr>
<td>1919, November</td>
<td>Winthrop Rogers Discovers Warlock’s Identity</td>
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<tr>
<td>1920, January 27</td>
<td><em>Play Acting</em></td>
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<tr>
<td>1920</td>
<td>Starts Paper, <em>The Sackbut</em></td>
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<tr>
<td>1920, August/December</td>
<td>Visits France (Twice)</td>
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<tr>
<td>1920, August</td>
<td>Problems with <em>The Sackbut</em></td>
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<tr>
<td>1921</td>
<td>Meets Béla Bartók</td>
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<tr>
<td>1921</td>
<td>Visits France Again (Brittany, Camaret)</td>
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<tr>
<td>1921</td>
<td><em>Captain Stratton’s Fancy</em> (J. Masefield);</td>
</tr>
</tbody>
</table>
Mr Belloc’s Fancy (J. C. Squire) [2 versions]

1921, March
Visits Algiers, Tunis, Italy, Austria, Hungary

1921, July
Relieved of Editorship of The Sackbut

1921, Fall
Stay in Wales

1921, late
Action Against Lawrence over Women in Love

1921, October 4
The Singer (E. B. Shanks);
Late Summer (E. B. Shanks)

1921/24
Edits Early Music (Writes/Edits The English Ayre)

1921, Winter
Works Together with Philip Wilson

1922
To the Memory of a Great Singer (R. L. Stevenson)

1922, February
Good Ale;
Piggesnie;
The Bachelor;
Hey troly loly lo;
Little Trotty Wagtail (J. Clare);
Adam lay ybounden;
Rest sweet nymphs;
Sleep (J. Fletcher);
Tyrley Tyrlow;
In an arbour green;
Autumn Twilight (A. Symons)

1922
Peterisms, set I:

1922, June 4
1.) Chopcherry (G. Peele)
2.) A Sad Song (J. Fletcher)
3.) Rutterkin (J. Skelton)

1922, June-August
Lillygay:
1.) The Distracted Maid
2.) Johnny wi’ the Tye
3.) The Shoemaker
4.) Burd Ellen and Young Tamalane
5.) Rantam Tantum (V. B. Neuburg)

1922, February
Completes Book on Delius

1922, November 23
First Performance of The Curlew

1922, Christmas
Visit to Cefn Bryntalch by Arthur Symon

1921/2
Serenade for String Orchestra (Gift for Delius)

1923, December
Writes Three Carols for the Bach Choir

1922/23
Experiments with cannabis indica

1923
Two Short Songs (R. Herrick):
1.) I held love’s head
2.) Thou gav’st me a leave to kiss

1923
Peterisms, set II:

1923, January 4
1.) Roister Doister (N. Udall) [2nd version 1924]
2.) Spring (T. Nashe)
3.) Lusty Juventus (R. Wever)

1923, January
Milkmaids (J. Smith);

1923
Jenny Gray;
Consider (F. Madox Ford)

1923, July
Candlelight:
1.) How many miles to Babylon?
2.) I won’t be my father’s Jack
3.) Robin and Richard
4.) O my kitten
5.) Little Tommy Tucker
6.) There was an old man
7.) I had a little pony
8.) Little Jack Jingle
9.) There was a man of Thessaly
10.) Suky, you shall be my wife
11.) There was an old woman
12.) Arthur o’ Bower

1923, August
Brief Visit to Paris with Cooper

1923, September
Interlude with Judith Wood in Essex

1923, October
Visit to Grez with Gray

1924
Twelve Oxen;
The Toper’s Song;
The Magpie

1924, March
Sweet and Twenty (W. Shakespeare);
Peter Warlock’s Fancy;
Yarmouth Fair (H. Collins);
I have a garden (T. Moore) [from 1910 revision]

1924, March
The Curlew Performed at
International Music Festival at Salzburg

1924, April
Breaks Leg on Slopes of Montgomery Castle

1924, June
Returns to London

1924, Summer
Interlude in Dorset

1924, December
Christmas on Majorca

1925
Chanson du jour de Nöel (C. Marot);
Pretty Ring Time (W. Shakespeare);
Two Songs (A. Symons):
1.) A Prayer to St. Anthony
2.) The Sick Heart

1925, January
Moves to Eynsford

1925-28
Lives with Barbara Peache

1925-28
Friendship with E. J. Moeran

1925-28
Visits to Eynsford by Lambert, Lord Berners, and Bax

1925-26
Writes Books on Gesualdo and The English Ayre

1926
Wrote Capriol Suite (String Version Published 1927)

1926
The Birds (H. Belloc);
Robin Goodfellow;
Jillian of Berry (F. Beaumont and J. Fletcher);
Away to Twiver;
Fair and True (N. Breton);
1926, January 20  The Countryman (J. Chalkhill);
1926, February  Maltworms (W. Stevenson) – collab. with Moeran;
1927  The First Mercy (B. Blunt);
1927, January  3 Belloc Songs (H. Belloc):
   1.) Ha’nacker Mill
   2.) The Night
   3.) My Own Country
1927, Early  Meets Bruce Blunt
1927, July  The Lover’s Maze (T. Campion)
1927, August  Cradle Song (J. Phillip)
1927, August 4  Sigh no more ladies (W. Shakespeare)
1927, August 9  Mockery (W. Shakespeare)
1927, September  Walking the Woods
1927, October  The Jolly Shepherd
1928, January 12  Queen Anne
1928, May/June  Controversy with Scholes
1928, June  Continues Editing Early Music
1928, July  And wilt thou leave me thus? (T. Wyatt);
   Passing By;
   Celestina;
   Seven Songs of Summer:
   1.) The Passionate Shepherd (C. Marlowe)
   2.) The Contented Lover (trans. J. Mabbe)
   3.) Youth
   4.) The Sweet o’ the Year (W. Shakespeare)
   5.) Tom Tyler
   6.) Eloré Lo
   7.) The Droll Lover
1928, May  Fractures Ankle at Eynsford Station
1928, October  End of Eynsford Period
1928, October  Brief Return to Wales
1928, December  The Cricketers of Hambledon (B. Blunt);
   Fill the Cup, Philip
1929  Carillon, Carilla (Hilaire Belloc)
1929, November 12-13  The Frostbound Wood (B. Blunt)
1929, January  Mid-Winter Cricket Match at Hambledon
1929, Early  Settles in London
1929, April  Visits to Delius
1929, August 29  Conducts Capriol Suite at Proms
1929, October  Delius Festival
1929, October-December  Imperial League of Opera and Editor of MILO
1929, December  The Five Lesser Joys of Mary (D. L. Kelleher)
1929, June-November  Correspondence with “Beachcomber”
1930  After Two Years (R. Aldington);
1930  Dent’s Article on Elgar
1930, July 29  The Fox (B. Blunt);
<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
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<tbody>
<tr>
<td>1930, December 1</td>
<td><em>Bethlehem Down</em> (B. Blunt)</td>
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<tr>
<td>1930, January</td>
<td>Imperial League of Opera Folds</td>
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<tr>
<td>1930, March</td>
<td>Death of Uncle Joe</td>
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<tr>
<td>1930, April</td>
<td>Death of Uncle Evelyn Heseltine</td>
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<tr>
<td>1930, July</td>
<td>Stays with Blunt in Hampshire</td>
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<tr>
<td>1930, September</td>
<td>Moves to Tite Street</td>
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<td>1930, November</td>
<td>Last Motor Trip with Trier</td>
</tr>
<tr>
<td>1930, December 16</td>
<td>Death</td>
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</tbody>
</table>
Appendix B: Songs

1911
1. The Wind from the West (E. Young)
2. A Lake and a Fairy Boat (T. Hood)
3. Music, when soft voices die (P. B. Shelley) [2 versions]

1915
4. The Everlasting Voices (W. B. Yeats)

1916
5. The Cloths of Heaven (W. B. Yeats) [rev. 1919]
6-8. Saudades:
   7. Take, o take those lips away (W. Shakespeare) [1st version]

1917
6-8. Saudades:
   6. Along the Stream (Li-Po/L. Cranmer-Byng)
   8. Heraclitus (Callimachus)
9. The Water Lily (R. Nichols)
10. I asked a thief to steal me a peach (W. Blake) [2 versions]

1918
11. Bright is the ring of words (R. L. Stevenson)
12. To the Memory of a Great Singer (R. L. Stevenson) [rev. 1922]
13. Take, o take those lips away (W. Shakespeare), 2nd setting
14. As ever I saw
15. My gostly fader (C. D'Orléans)
16. The bayly berith the bell away
17. Lullaby
18. Whenas the rye (G. Peele)

1919
19. Dedication (P. Sydney)
20. Love for Love
21. My sweet little darling
22. Sweet Content (T. Dekker)
23. Balulalow, 1919
24. Mourne no Moe (J. Fletcher)
25. Romance (R. L. Stevenson)
26. There is a lady sweet and twenty
27. The Cloths of Heaven (W. B Yeats) [2nd Version]
28. A love-song (Skipwith Cannell)

1920
29. Play Acting
1921
30. Captain Stratton's Fancy (J. Masefield)
31. Mr Belloc's Fancy (J. C. Squire) [2 versions]
32. Late Summer (E. B. Shanks)
33. The Singer (E. B. Shanks)

1922
34. Good Ale
35. Hey troly loly lo
36. The Bachelor
37. Piggiesnie
38. Little Trotty Wagtail (J. Clare)
39. The Singer (E. B. Shanks)
40. Adam lay ybounden
41. Rest sweet nymphs
42. Sleep (J. Fletcher)
43. Tyrley Tyrlow
44-48. Lillygay:
   44. The Distracted Maid
   45. Johnny wi' the Tye
   46. The Shoemaker
   47. Burd Ellen and Young Tamlane
   48. Rantum Tantum (V. B. Neuburg)
49-51. Peterisms, set I:
   49. Chopcherry (G. Peele)
   50. A Sad Song (J. Fletcher)
   51. Rutterkin (J. Skelton)
52. In an arbour green
53. Autumn Twilight (A. Symons)

1923
54-56. Peterisms, set II:
   54. Roister Doister (N. Udall)
   55. Spring (T. Nashe)
   56. Lusty Juventus (R. Wever)
57. Milkmaids (J. Smith)
58-69. Candlelight (12 nursery rhymes)
   58. How many miles to Babylon?
   59. I won't be my father’s Jack
   60. Robin and Richard
   61. O my kitten
   62. Little Tommy Tucker
   63. There was an only man
   64. I had a little pony
   65. Little Jack Jingle
66. There was a man of Thessaly
67. Suky, you shall be my wife
68. There was an old woman
69. Arthur o’ Bower
70. Jenny Gray
71-72. Short Songs (R. Herrick):
    71. I held love's head
    72. Thou gav'est me leave to kiss
73. Consider (F. Madox Ford)

1924
74. Twelve Oxen
75. The Toper's Song
76. Sweet and Twenty (W. Shakespeare)
77. Peter Warlock's Fancy
78. Yarmouth Fair (H. Collins)
79. I have a garden (T. Moore) [1910, rev.]
80. The Magpie

1925
81. Chanson du jour de Noël (C. Marot)
82. Pretty Ring Time (W. Shakespeare)
83-84. 2 Songs (A. Symons):
    83. A Prayer to St Anthony
    84. The Sick Heart

1926
85. The Countryman (J. Chalkhill)
86. Maltworms (W. Stevenson), collab. E. J. Moeran
87. The Birds (H. Belloc)
88. Robin Goodfellow
89. Jillian of Berry (F. Beaumont and J. Fletcher)
90. Away to Twiver
91. Fair and True (N. Breton)

1927
92-94. 3 Belloc Songs:
    92. Ha'nacker Mill
    93. The Night
    94. My Own Country
95. The First Mercy (B. Blunt)
96. The Lover's Maze (T. Campion)
97. Cradle Song (J. Phillip)
98. Sigh no more ladies (W. Shakespeare)
99. Walking the Woods
100. Mockery (W. Shakespeare)
101. The Jolly Shepherd

1928
102. Queen Anne
103. Passing by
104-110. Seven Songs of Summer:
   104. The Passionate Shepherd (C. Marlowe)
   105. The Contented Lover (trans J. Mabbe)
   106. Youth (R. Wever)
   107. The Sweet o' the Year (W. Shakespeare)
   108. Tom Tyler
   109. Eloré Lo
   110. The Droll Lover
111. And wilt thou leave me thus? (T. Wyatt)
112. The Cricketers of Hambledon (Blunt)
113. Fill the Cup, Philip

1929
114. The Frostbound Wood (B. Blunt)
115. The Five Lesser Joys of Mary (D. L. Kelleher)

1930
116. After Two Years (R. Aldington)
117. The Fox (B. Blunt)
118. Bethlehem Down (B. Blunt) [rev. of 1927 choral version]
First aired: August 17, 2010

-Now, Robert Winston’s musical analysis and in his last program Professor Winston explores the troubled psychology of a composer who wasn’t always what he seemed to be.

Robert Winston: Who was Peter Warlock? Certainly he is not the best known or the most celebrated of our British composers, although, he is a figure I’ve admired for a long time. But even for those of who got to know and love his music, the question remains: just who was he?

In fact, he was not Peter Warlock at all, but Philip Heseltine. Warlock was a pen name. And only the best known of many pseudonyms Philip adopted in the early decades of the twentieth century. The stories of his life, and the contradictions in his music, don’t always lead us straightforwardly to an understanding of this enigmatic artist. Of all the composers whose medical and emotional histories are studied in this series, Warlock is perhaps the most puzzling of all.

-[Excerpted statement]: He liked scaring people.

-[Excerpted statement]: Three to a bed and a kitchen swimming in beer.

-[Excerpted statement]: You know, he did talk about suicide.

-[Excerpted statement]: The love of cats.

-[Excerpted statement]: He loved the idea of blasphemy, of Satanism, of offending conventional morality.

-[Excerpted statement]: Some kind of black magic ritual.

-[Excerpted statement]: A Jekyll and Hyde character, really.

-[Excerpted statement]: A free spirit.

-[Excerpted statement]: See, they, they brought an open verdict, didn’t they? In the end of things.

Winston: Warlock’s life was colorful and complicated. Since his death in 1930, possibly by his own hand, people have sought to understand how Warlock’s psychology influenced the choices he made and the music he composed. Two of the most recent are Dr. Rhian Davies and Dr. Brian Collins.
Dr. Collins: There are strange goings on in his mind, I don’t think you can avoid saying that. He thought differently from other people. If that’s madness, then he was mad.

Dr. Davies: The Cecil Gray biography has come in for a lot of flack, I think, because people read it as implying that he was schizophrenic, that the schism between Warlock and Heseltine is perhaps more clear in that book. I just think this misconception, maybe, has grown up over the years, what has become the Warlock legend, the Warlock myth in a way.

Collins: He was amazingly imaginative, what’s that dreadful modern expression? He thought out of the box. And I supposed people might say that was mad. And I think he probably recognized that he was thinking along different lines from other people, and he relished it. Was he mad to the point where he was going to kill himself, was he obviously suicidal? [Pause] I don’t think so. That doesn’t mean to say I don’t believe that he committed suicide, but was he obviously suicidal? I, I can’t think of any evidence to suggest that.

Winston: I think if you met and lived with Heseltine for a bit you would think his thought processes were often fragmented and also disorganized. Does that come across in his music?

Davies: I would say that the music is very cogent, and very well worked through. He’s of course a miniaturist, but that, I think, has always very much appealed to me, in that the perfection of his work, particularly in the song medium is so exquisite and so crystalline. He was incredibly sensitive to poetry and also was scrupulous in his choice of poetry, I think. But he is able to add to poetry that is very fine, another dimension, another level of, of meaning and insight through the music.

Winston: Perhaps Warlock might have been better known, had he lived longer and written more. He left behind only a small collection of songs and a few slight instrumental pieces. Enough to show, though, that here was a unique new voice in British music.

His melancholy works, like *The Curlew*, seem to me to get so close to his true nature. But some of his most popular pieces represent a different side of his character. Stephen Johnson, and the tenor, Ian Partridge.

Partridge: *Captain Stratton’s Fancy*, all about the jolly of rum and drinking. That’s the roistering drunkard, Warlock, that I’m sure that was the life and soul of every party.

Johnson: The drinking songs were sort of, I think he felt he had to do that, you know? It was, a sort of, compulsion. So funny, that with one like *Captain Stratton’s Fancy*,
which is so popular and all basses like to sing, he couldn’t actually play the accompaniment. Because that’s a huge amount of notes!

Partridge: There is a song in the same key called, *The Fox*. Which is another vision conceived in a pub. Where the poet, Bruce Blunt his friend, sees the stuffed fox’s head on the wall, and… Blunt’s poem seems to suggest the fox has the last laugh because he’s still there when the hunters, the spectators have all died, but Warlock’s setting is agonizingly poignant.

Emptiness in the end suggests [pause] something else entirely. The sight of the fox’s head has set him thinking of mortality and the end in a completely different way.

Winston: Some of Warlock’s music is clearly, deeply poignant. And then you come across this roistering, boisterous stuff, the drinking songs.

Partridge: Yes. Yes.

Winston: Do you think that argues that this is the split personality, I mean, or two sides of his personality?

Partridge: I think that’s all exaggerated, I have to say. Because lots of people write jolly songs and sad songs, and, and I… I think that was what was used by lots of people to suggest that there was a difference between Heseltine and Warlock.

Winston: Well, let’s look a bit more deeply at the circumstances of Warlock’s life. The evidence of his psychological and emotional health. Born to a relatively wealthy family, his father died when he was only two years old.

Johnson: He had an extraordinary mother.

Winston: Who he was deeply loving of or…

Johnson: Well, in a way, yes, but, I mean, it’s, [pause] you know, letters which go, I am your wooly, wooly lambkin… you know, that sort of…

Winston: Hmm. Sounds quite unhealthy…

Johnson: Yes, it sounds very unhealthy, doesn’t it? I think she was a very powerful figure.

Davies: E. J. Moeran, another friend, said she was the most dominating woman he ever met. It obviously intensified after the death of the father, and it became a very, very dependent, almost clinging relationship, I think. The correspondence between them is very revealing, and this went on right the way through school, really, up until he was fifteen/sixteen/seventeen years of age.
Johnson: And they’re not the kind of, Dear Mother, today we played cricket and please send ten shillings, sort of letters. They are really, almost like love letters in places.

Winston: And what happens with this relationship with his mum?

Johnson: He keeps away from, um… her, I’m afraid.

Winston: He rejects her, after a while, doesn’t he?

Partridge: Yes, I’m afraid he doesn’t, doesn’t keep really in properly in touch. In yet, in the end, after he died, she’s effusive about him.

Collins: I think, probably because of the circumstances of his early life, I think that he [pause]… he became to be dependent on people, while at the same time, trying to get away from them.

Winston: What was his attitude to women?

Collins: Love ‘em and leave ‘em I think. I think he was as simple as that. Umm… his marriage was destined to failure from the word go. They married simply because they had a child together. And he left her and the child. And I did actually speak to Warlock’s son, Nigel, not long before he died. And I said, You didn’t know your father, did you? And he said, No, I think I met him on a dozen occasions. So there is this strong sense, I think, of Warlock as a free spirit, who didn’t want to be encumbered by things like wives and families.

Winston: Composing didn’t always come easily to Philip, who was almost entirely self-taught. His two composer heroes were the maverick figures of Frederick Delius and Bernard van Dieren. And both would become not just musical mentors, but personally close to the fatherless Heseltine. He assiduously studied early music, too. But in his life, he found it difficult to settle. He dropped out of university in Oxford, and then from London too. And we begin to get first concrete hints that his mental state was deteriorating.

Davies: 1915 was a very pivotal year, when he met D. H. Lawrence. And he expressed a lot of, um, concern about his own mental state, really, which suddenly seemed to flip over in meeting D. H. Lawrence. He saw in him some kind of a Messiah, some kind of a way forward, I think. And, was very keen on joining the Utopian community that he was projecting. Partly to get out of the UK and out of the war, but he talks about plunging down to the depths to go to the outermost parts of the world to live. Simultaneously with that, he was also meeting Puma, the woman who would become his wife, but a very complicated and a very ill fated relationship. And lots of other women overlaying all this as well. The, the life becomes incredibly fragmented and jigsaw-like between 1915 and 1917.
Winston: Why doesn’t he join up?

Davies: Well, he says that he had a nervous stricture, and that was coming on from about 1913. Eventually he saw a Harley Street specialist in 1915, who gave him a certificate of exemption, because, quotes, he was unable to micturate in public and had experienced long periods of retention. But he was physically very fit, so it was more to do with the mental, really, than the physical, I think. Ah, there were also elements of conscientious objection and of course the goalposts moved as the First World War went on and more people were, were called up. He may have felt the net was closing upon him. And uh he, he literally did a runner to Ireland during 1917.

Winston: Why does he choose to go to Ireland?

Collins: It’s escape. I’m sure it’s escape. It’s escape from the war, it’s escape from the wife, it’s escape from the child… It’s escape from the English establishment. Not just the military establishment which was, of course, uppermost at the time, but also the musical establishment. He wants to get away from all this. But again, you see, where does he choose to go? He doesn’t go to Dublin, he doesn’t go to Cork, he doesn’t go to any of the big centers. He goes to the Northwest, he goes out to Achill Begg, which is this tiny little remote community…

Winston: Still is quite remote

Collins: …and is now uninhabited, I believe. It certainly gave him time to clear his mind, because that first batch of songs that’s published were either conceived or written in Ireland.

Davies: He immersed himself very much in Celtic study and in the study of occult and magic. It seems to be all these things cheek by jowl in the notebooks. So, you get declensions of Cornish nouns, you get fragments of verb construction. And next to them are diagrams of the Chakras and positions of wands and all these things seem to be his ways towards composition. By then he was experimenting with automatic writing in particular.

Winston: Tell me about automatic writing.

Davies: Automatic writing is, when, I think you just let your mind go and, and you know, you, you become a conduit, a vessel for whatever passes through you, I guess. And he expanded upon it by attending séances, and there seems to have been a huge break through for someone who had such difficulty in articulating musical thought. He says, in August 1918, that he’s written ten songs in a fortnight.

Winston: Some writers have leapt on this interest in the occult as a damaging influence on Warlock’s already delicate mental health. I’m not so sure. I think he had an immense intellectual curiosity about his world. Especially for matters at the fringes of the mainstream. For him, studying magic might not have been so different from
exploring Elizabethan music. It helped him creatively. And that was a way of getting past the serious depressions that now often threatened to engulf him.

Johnson: The descriptions of his own depression are some of the most heart rending I’ve ever heard. There’s one letter that I… by one of his girlfriends – I can’t remember which it is – he say something like…. If, if you look at it on page, and you don’t know this kind of experience, you’d probably say this was hideously melodramatic. But it, it chilled me when I read it. When he says, Imagine you’re a man who’s despaired and killed himself – committed suicide – but discovers that he is still conscious somewhere, infinitely far away from where he was, and he can see the people and the things he loved, but in an immense unbridgeable distance. That’s what my state of mind now is like.

Winston: Do you see in his music much evidence of a deeply troubled mind?

Johnson: Yes, I think… I think, there aren’t many works of Warlock’s in which you can’t hear that huge sadness, all the more poignant for being expressed in such tiny, condensed forms so perfectly. There is something particularly effecting about the perfection he achieves in some of these settings. They’re so elegant, they’re so contained. And that makes it seem almost worse, than someone emoting in front of you, you know. That’s… [pause] There’s a kind of resignation in that.

Winston: I suppose, one of the most famous works is The Curlew. Tell me what it’s about.

Partridge: Unrequited love, I suppose really, isn’t it? And desolation and… misery.

Johnson: The stages that that music seems to take you through… despair, and… There’s that awful line, isn’t it: “No boughs have withered because of the wint’ry winds. The boughs have withered because I’ve told them my dreams.” The first two times we hear it, it’s sung. The last, it’s spoken. Almost as though the muse is gone… in that moment.

Johnson: And yet, I would suggest that being able to write The Curlew would have saved Peter Warlock at the time. If he’d actually been able to write another Curlew at the time of his final depression, he might have lasted a lot longer.

Winston: For many sufferers, and Warlock too, the other side of depression was a manic state. A condition of high energy and creativity. In this phase, people are often extremely attractive and charismatic and Peter was certainly that. But he also had a more difficult side.

Davies: He was very litigious, he was very quarrelsome. There were fallings out even with the closest friends.

Winston: He was violent, too.
Davies: There are some suggestions that he whipped one woman. Certainly that he, he propositioned her at a party and so on. There was a, a bit of a scuffle in the Café Royal with Edwin Evans, the music critic and Benjamin Coria, the Mexican painter, jumping up and down on his chest, and so, yes, it did come to skirmishes.

Collins: I think he was good company if you were of his mind set. I think this is also part of the problem. Nina Hamnett in her autobiography, *Is She a Lady?*, uh, says everybody fell out with Peter Warlock, eventually. And reading Lindsey, you get the impression that he was a man who understood what was going on in Warlock’s mind. He didn’t like it, I don’t think, and eventually they fell out too. The friendship with Cecil Gray came and went. Most people fell in and then fell out of friendship with him.

Davies: His friend, Douglas Goldring, is perhaps the first person to mention what people saw as a split between Peter Warlock and Philip Heseltine. And, there’s a wonderful vignette of him as Heseltine in Dublin and he’s reading from Apollonius of Tyana, declining even a sweet sherry before a reception at the United Arts Club. And then, on the other hand, going out on the spree on Booths Gin and showing, as Douglas Goldring felt, the sense of a Jekyll and Hyde character, really.

Partridge: He loved the idea of blasphemy, of Satanism, of offending conventional morality. And are these wonderful stories of him and his friends dressing up as ghosts to go and frighten people at Evensong in a country parish church. He liked scaring people. I think he loved the Warlock image of himself.

Winston: I think it’s a terrifying picture, this. It’s a picture of a man who is at one superficial level kind of disporting himself, but underneath this, is this… huge sadness. And massive sensitivity which he’s not showing in much of his life, a lot of the time.

Partridge: There are little things. Some of his letters to his closest girlfriends. The love of cats. After all, you know, the kind of typical roistering, drinking English gentleman has a dog, doesn’t he, not a cat.

Winston: Cats go with warlocks.

Partridge: Cats go with warlocks.

Collins: And what about that famous pseudonym that’s become so significant. I asked Brian Collins, why Peter Warlock?

Collins: We think of Warlock as his principal pseudonym, but he had lots of pseudonyms that he used for different circumstances. Of course we don’t know why he chose Warlock, the easy answer is the occult connection. I don’t like easy answers. He’d written an article – this is much earlier on – he’d written an article, and he
wanted to send it to a periodical for publication. But, he felt he couldn’t send it because he’d already upset the editor, he’d already offended the editor. So, he sent it in, under the pseudonym of Peter Warlock. And then later, when he’s written this first batch of songs, the, the produce of the Irish Year, he wants to send them to Winthrop Rogers, one of the principal publishers in Britain. But he’s already upset Winthrop Rogers. So, again, he sends the pieces in under the pseudonym Peter Warlock. But his handwriting was so distinctive, I don’t think anybody was under any illusions as to who’d written them and it was one of Rogers’ readers who said, You know who this is, don’t you? It’s Philip Heseltine. An Rogers, to his credit, said, Yes, alright. We’ll publish them because they’re so good.

Winston: Peter Warlock, he was to remain on all his published music. And it’s Warlock, not Heseltine, who became remembered as the composer of *The Curlew*, *Sleep*, and *Captain Stratton’s Fancy*. In 1922, aged 28, he was at a creative peak. Churning out many miniature masterpieces. He was becoming one of the most significant contributors to the British song repertoire since the eighteenth-century. But he wasn’t content. The story of fragmented relationships, aborted projects, and restless searching continued.

Davies: He went on this extraordinary bender, which fascinates me. Between about March and the Summer of 1921. Um, starting off in North Africa and going through Italy up to Budapest where he met Béla Bartók, and then on to Vienna, and then to Brittany and Paris, where eventually he’d run out of money completely and had to be bailed home by his mother, quite literally. And, uh, told to spruce up his act, basically in, in Wales. He was allowed to use the drawing room piano, for instance, when she was not entertaining her, her lady friends to afternoon tea, you know. It was that regimented, really. And she kind of, yes, spruced him up and gave him a regimen within which he produced a lot of music. And then, by 1925, we find him back in Eynsford having kicked over the traces and set up this very curious ménage with E. J. Moeran, his composer friend and a Maori manservant who claimed to descend from cannibals. And the latest of the girlfriends who did see him through to the end of his life, Barbara Peache. And this was an incredible open house in terms of many other British composers coming down. Constant Lambert, Lord Berners, William Walton, and, um… a lot of work did get done. But the perception, certainly the popular perception, of Eynsford now is three to a bed and a kitchen swimming in beer.

Winston: A bohemian lifestyle.

Davies: Well, bohemian to the max, absolutely.

Winston: Perhaps if he lived longer, Philip might have found what he was searching for or why he was trying to escape. Maybe he would have developed into truly a great composer, who’s early masterpieces like *The Curlew* would have been seen as the first flowering of a mature genius to rank alongside the greatest British composers. But Warlock died, aged just thirty-six. He was found in a gas-filled London flat, lying on cushions, with his face to the wall. An unsigned, half finished will in his hand,
bequeathing everything to one of his ill-used girlfriends, Winifred Baker. It looked like suicide, though it could have been an accident. There’ve even been allegations of murder. His final months were certainly extremely difficult.

Collins: He says, Oh, the market’s dried up. There’s no market now for, for songwriting. I think that it’s probably deeper than that. He’d, he’d either dried up himself, or, dare I say it, he was going through some period of depression, which meant it was very difficult for him to compose. And then, Blunt does give him these texts which he can work on. But, they are very, very depressing. And if you listen to that final setting of *Bethlehem Down*, the version that he made for solo voice, well… the best I can say is that it’s cynical. It might even be more than that. He, he writes totally inappropriate chords, for example in certain passages. The overriding memory that you have, I think, of listening to that piece are these over-stated chords. It’s as though he was piling everything into these, these dissonances, these scrunch chords, which are quite often at variance with what’s happening in the vocal line.

Johnson: It’s… strange that he should find composing so difficult. Not actually in producing the works themselves, but in these great long periods of infertility. And of course, when he killed himself, and I… more or less a hundred percent certain he did kill himself, he hadn’t written for a while. He’d been unable to produce anything for a while. And that may have been one of the deciding factors, I think. It may also have become a kind of self-fulfilling spiral where the less he wrote, the more he convinced himself that he couldn’t. And the more contempt that he poured on himself, as he clearly did in these awful places that he went to.

Collins: I thought long and hard about the death, and I, until comparatively recently, always assumed it was an accident. I couldn’t believe that this man, who really had so much to offer, would do away with himself. And yet, the more I think about it and the more I contemplate those last pieces, I’m, I’m sure that he was, that his mind was tormented at the end by whatever. I don’t think that he was able to cope with things anymore. I think it’s as simple as that. He was finding it harder to compose, although ironically, he’s, he’s actually starting to write in a different kind of way. I think that his personal life was in turmoil at the time, he wanted to change his will, leave his estate to, to Winifred. Was she pregnant? We don’t know. Um… I think it all might have got too much for him.

Johnson: You get the feeling that there was always a part of him that had always despised, and was engaging in some kind of holding operation. And, music may have been part of it, but not…

Winston: For this life…

Johnson: …No. Not really.

Winston: There are other composers in this series who also suffered from depression. Schubert and Beethoven, in different ways, both found how to use their creativity if
not to overcome their darkest periods, at least to carry on through them. Peter Warlock did for a while. But there are times when the music wouldn’t come. And finally, there was deadly tragedy. That we can’t be completely sure about the circumstances of his death, or indeed, about the exact nature of his psychological problems, are just two parts of the fragmented and complex picture we have of this composer. But I think it is unfair to describe him as somehow split in his personality. I think that many of the eccentric episodes in his life were part of his constant struggle to find a way of being creative. But wherever he went, he brought his demons with him. And in his greatest music, we hear the cries of a deeply unhappy man.

Partridge: *Sleep* is one of the great, great songs.

Winston: Why?

Partridge: It has such a beautiful melody. It has such a lovely combination of Elizabethan and twentieth century.

The way that song ends is like somebody falling away into sleep, in the most extraordinary way with hugely complicated chords, and then just an ordinary, major chord at the end. Which is almost as if he has just… gone. And maybe, could it be sleep? Could it be death? I don’t know.

-Robert Winston’s musical analysis was produced in Cardiff by Chris Taylor.
On this might, fourteen years ago, Peter Warlock ended his own life. It was an ironic gesture, so close to Christmas, because he has been called the supreme carol composer of modern times, and perhaps the greatest since the Middle Ages. Three of his last four songs were Christmas carols, and there were carols among his early works.

As most people know, his name was Philip Heseltine. Peter Warlock was only a pen-name at first, but latterly he used it for every purpose. This started the extraordinary legend that he was really two persons in one, and that the sinister Peter Warlock eventually destroyed the gentle Philip Heseltine. Ever time that any reference is made to Peter Warlock or his work, this myth is trotted out. It’s time that it was forgotten. At its very mention you instantly think of Dr Jekyll and Mr Hyde, those figures of good and evil splitting a single man. This suggestion of the sinister gives an absurdly false impression of Philip Heseltine, who was fundamentally so simple and sincere. Anyone who has any character at all has many sides to that character and so it was with Philip. That was all. Of the many times that I was with him, I was quite unaware that a dread figure was my companion. On the contrary.

On expeditions to the country he was the genius wherever he might be. The country was in his blood. He seemed to be a part of the English scene, a timeless being who had always stood and always would stand upon some Kentish hill-top or among the alleys of that land which he loved the best – the stretch of country which lies between Ross-on-Wye and the Black Mountains.

Did I say “Stand”? As a matter of fact, he had a passion for speed, but speed never blurred his vision. He expected his driver to take in all the details of the passing scene and keep his eyes on the road as well. A rather alarming passenger. Yet, somehow or other, we usually managed to get to the end of our journey, and this, more often than not, was an inn.

Philip’s entry into the bar or taproom was apt to be dramatic. That vivid creature, with the handsome face, fair hair and pointed beard, was bound to attract attention. Eyes turned towards him, and talk ceased. But not for long. No-one was quicker at melting barriers than Philip. He was perfectly at east with all kinds of people, and so were they with him. Many who had known him for only a few hours felt that they had known him all their lives. That is why there are people at places which he only visited once or twice who still remember him, and feel more than a vague sorrow that they will never see him there again. He had the rarest quality in human beings, that when you were with him you were never dull. But what was the secret of that affection which he inspired? He had great charm and a brilliant mind, but these are not enough. Like other people with the quality of true greatness, he was very modest. He never put on airs. And his was a most generous spirit.

Although his output of work was fairly large he would have given more to the world if he had given less to his friends. I always think myself extremely lucky that five of Philip’s song were settings of words of mine. Three of them were carols, and
the last of them, *The Frostbound Wood*, was printed in a Christmas number of the *Radio Times*. It was his last Christmas.
Appendix E: Infamous Letter

to Colin Taylor

9/8/1918

[28 Upper Fitzwilliam Street, Dublin]

My dear Colin

I am very grateful to you for those letters. If they do not add much to one’s previous knowledge of the writer and his associates, they at least give one the satisfaction of having from one’s enemy’s own mouth a more eloquent statement of the case against himself than one could have framed in one’s own words. And it is always convenient when one can lay hands on the actual embodiments of a tendency, as though on a symbol. I feel that in those letters we have the concen-trated essence of the great poison that has for some while past been tainting music as well as the other arts, the chief force against which we and all who care for the true welfare of art will have to contend with all our strength during the next few years. It is all in the scheme of things. Roger’s use of the phrase “the modern spirit” is very significant; the whole crux of the matter lies there. So taking that as my theme I will try and explain to you briefly the respected position of Roger’s capital and his angels and of ourselves. I have written a good deal about these tendencies to you before at one time and another, but these letters bring the matter to a head – they act upon me like a trumpet-call to battle, so that a certain amount reca-pitulation is necessary; you will bear me with patience I hope…….

What Roger’s defines as “the modern spirit” in music is in reality the spirit of Antichrist. This is a word which is very much misused and misunderstood. It has of course no necessary connection with the Christian religion as understood to-day, nor with the historical Jesus. From your reading of Blake, James Pryse and others you will know what the Christ principle really is – the crown of human endeavor, spiritual attainment. Antichrist, however, is not the mere negative-op-posit of Christ. Polarity and equilibrium are necessity to life, light is balanced on the darkness, darkness is the necessary compliment of life light. Failure to recog-nize this fundamental fact is the underlying weakness of all systems of moral values manufactured on this side of good and evil. “As above so below”: the dif-ference between Antichrist and the complimentary opposite of Christ – the darkness as opposed to the light – is the difference between the pure denial of truth and the overlying of truth by the affirmation of a lie. This is a very impor-tant point and give the key to the whole situation. It is not the mere neglect or negation of art that is art’s worst enemy: it is as Blake said “a pretense of art” that destroys art. This is the monster we are out to slay – the perversion of the very function of art. Art being the means of communicating spiritual realities to the world of material semblances, it is obvious that in a materialistic world-conception it can have no place and no function, seeing that to the materialist there is no realm of the spirit; matter is the real, and the things of the spirit are mere illusion. This at least would be the consistent attitude, involving the negation

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of art, complete unconcern with it. It would not prevent house-decorators from handling paint-brushes nor restaurant-orchestras from assisting the diners’ digestive organs: these and kindred things would also be perfectly consistent. So long as their real purpose was kept in view and understood. It is when this true purpose is forgotten, when such things as these are done in the name of art, in the name of a spiritual principle of which they are themselves the embodied refutation that the supreme blasphemy takes place, that – relatively speaking – even evil arises – for even when we have overcome the initial duality of apparent values we still find discordant elements wherever there is an unbalanced conflict of absolutely opposed forces, unbalanced in the sense of causing a kind of reverse polarity, as though something were artificially arrested in its course and turned back upon its own path…. The spirit of the present era is materialism: it is everywhere rampant and, despite all seeming contradictions, as yet still dominant everywhere. It is a necessary phase for humanity to pass through. Materialism negates the things of the spirit, denies to such an extent that is it driven in the end to what practically amounts to a denial even of itself – for it is only through realization of its own essential non-existence in any absolute sense that it can cease to oppress the mind of humanity and dwindle to the nothingness from which the new light of the spirit will shine forth. The fact is that humanity’s interest in things purely material has very quickly exhausted itself – the material world being particularly limited and narrow compared with the potentialities of the human soul. Hence universal boredom super-venes which nothing can relieve saves sensationalism, a series of sensations each more startling and violent than the last. Humanity in the cage of materialism is like a child with a toy of which the normal interest has long been exhausted. In desperation he tries what can be done with the toy upside down, whether any fresh possibilities are revealed by turning it inside out: finally there is nothing left but to smash it to bits – and as very few toys are entirely harmless, it will probably explode with a loud report carrying away two fingers of its owner’s hand! But look around the world to-day – what is there but sensationalism, a frantic beating of the bars of a cage in silly disregard of the open door that lies behind. From finance and imperialism to sadism and buggery – all is sensation, a frenzied de-spair in the darkness. The inevitable outcome is universal death – for death is the last and the greatest of all possible sensations. This is the real truth about the war. But there are many planes of thought, and the same abstract truth will of necessity clothe itself with a different interpretation according to the particular mental plane of each individual interpreter. It is significant that although the politicians have to make tremendous effort every three or four months to frame a new set of aims and objects and reasons for the war, the war does not cease for one moment in the interim between the collapse of one set of war-aims and the manufacture of its successor-set. And this I think affords a striking proof that the real causes of the war lie far deeper in humanity than any mere questions of political principles or nationalism morality. It is a necessary and natural upheaval which must and will run its course, quite without regard to human plans and calculations. These latter can only follow the course of events and adapt themselves to the semblance of its causation. In olden times it was often convenient for the priests and king to declare themselves the authors of a thunderstorm or of an earthquake to the terrified populace: and they not infrequently deceived themselves as well as their subjects. But
this war is simply and earthquake designed to produce a new conformation of the soil of humanity which may be favorable to new seeds that are to spring up in the succeeding generations: for humanity, like the earth, needs rotation of its crops….
You may think I have wandered very far from Winthrop Rogers’ letter – but in reality I have not done so. I believe one always grasps any particular in-stance far more clearly by referring it at once to the universal principle from which it arises and then working back to it by deduction. No phenomenon is isolated: all is in relation, the secrets of all things lie in their relations…. Now the “modern spirit” being essentially materialism, how is it possible that any art can spring from it? Materialistic art – that is art that is in sympathy with and an expression of a materialistic age – is a contradiction and a lie. Art is the reconciliation of opposites, spirit and matter, an expression of spiritual things in material terms – this is the quintessence of art. But when no spiritual things are known? How can art exist? The answer is that is cannot exist, and that if there exists something in these conditions which is called art, this is a counterfeet, a monstrous perversion and a lie. Now do you see how this connects with what I have been saying in apparent digression from the point? Do you not see the exact parallel between materialistic art (an oxymoron in the very phrase) and buggery and all kinds of sexual perversion rampant in the world to-day? Creation cannot take place save through the interaction of opposites, matter cannot create out of matter. Those who at the present day know the reality of the spiritual world and in the true sense of the word create works of art, that is, works of genuine spiritual expression do so in spite of the “modern spirit”, they are the individuals who stand out against the herd which the spirit of the age informs and animates. But this is stating the problem in its simplest terms – this is no new phrase: individual versus the herd is an old and well-known game. But what is the new tactics? Let us now think particularly about music, reverting to the letter from Winthrop Rogers. The new device is also a very old one but is still effective: and that is, to disguise oneself as the enemy in the hope of conquering him by fraternization – thus destroying the equilibrium established by the conflict. The extremist embodiments of any tendency usually wear the masks of their opposites – so cleverly sometimes “as to deceive, if it be possible, the very elect”. Thus it is among the Church Christians that we find the most complete materialists, and in the ranks of the “atheists” we discover the rare surviving examples of true Christians. I have often reiterated to you that the worst enemy of Music is the musical profession. Here we see the principle exemplified – unbalanced conflict again, a turning upon one’s self in one’s own kind – buggery again! Rogers’ letter is a magnificent corroboration of that dictum. Opposition between artists and public is, in an age like this, inevitable and natural (the public, the herd exemplifying the “spirit of the age”: it is only where the latter is itself spiritual, religious, anti-materialistic that it can flower normally and re-create it-self in art: it is only in religious ages that we hear of “schools” of painters and the like): opposition between composers and publishers is the logical outcome of the natural antagonism, the lack of any relation, between art and commercialism. One suspects at once that something indecent has occurred when one discovers composer-publisher round whom petits maîtres revolve like satellites about a planet. Music has nothing to fear from the Chappells’ the Francis Days and Hunters and the music-halls: there may be opposition but there is no confusion – that is the point: opposition is an ordered
relation and thus in the higher sense essential harmony, confusion is chaos and discord. Rogers is a very good example of this confusion which is the very root of all evil: one may take his as a symbol, a figure-head which sums up everything that is most insidiously, virulently hostile to the inter-ests of art at this critical period which is the climax of the old order out of whose subsidence the new will gradually arise. Rogers is by no means the only, perhaps even the best example in England: indeed nearly everyone is tainted with the spirit. But he is a very clear and definite embodiment of the modern spirit and in smashing him and all his crew we shall be striking a good blow on behalf of Music. It will not be so difficult as it may seem to you at first. But to refer for a while to the letter itself: observe the intense personal animosity behind it – it is a thousand times worse than anything the most Philistine Boosey or Chappell would ever dream of saying. But note too what this implies: he and his crew feel something behind van Dieren: there hostility is a high tribute to his power which, even in its modest manifestations, can move them to such an outburst. Mediocrity always recognizes genius by a kind of instinct – as its worse enemy of course, and gets on its guard accordingly: but it always recognizes genius – in its own interests of self-defense. No mediocrity’s work would prompt a letter of such intensity and feeling. And then observe that, has happened after the concert, this instinctive, unreasoning hostility, as of a wild beast to a man, entirely overmasters the reasoning faculties of those in whom it is aroused: with the result that when they try to express it in terms of reasoned criticism, they come utterly to grief. Their criticism simply do not apply to the works in question (save for that very penetrating remark, for which I will credit Rogers with far keener critical acumen than any of his colleagues, about the “modern spirit”) – for the most part they do not even make sense in themselves. The force of hatred that animates this man has made him inarticulate almost. (It is possible also that he remembers with some bitterness the association of certain definite ideas with van Dieren and feels that all costs, whatever be the nature of van Dieren’s music, those ideas must be defeated). But what sense is there in the phrase “errors of harmony” from a partisan of “the modern spirit”? Why, it’s a positive joke! And then remember it was Roger’s colleague Quilter who introduced and welcome to London the prodigious “futurist” Léo Ornstein!!!! “Capital errors” of harmony, forsooth from such a man! Though I must say I am just a little surprised and grieved at the inclusion of Quilter’s name among this crowd. He is a man of far greater refinement and intelligence than most musicians, and although as a composer he had very little to say and ahs already said it several times over, that little was at first of a rare and exquisite quality and the best lyrics that he wrote ten or more years ago remain the sole examples of modern English music that one can hear over and over again with undiminished pleasure. Apart from Delius, Quilter’s lyrics are easily the best music England has produced during the twentieth century. However, he is absolutely played out now: he has no more to say and he cannot better benefit his reputation than by keeping silence. As for the other “meistersinger” – well, I do not expect that if one blew up the house of Rogers with all its intendants hangers-on, that any stray works of genius would perish with the dross. However, for the sake of complete fairness, I should like to examine the latest works by John Ireland – those published during 1917 and 1918 I mean – I have seen an advertisement and eulogies of them – piano pieces and a violin sonata. If you have them I should be grate-ful for
the loan of them sometime. I heard once part of a very dull Violin sonata by this man, and I have seen some equally dull “Declarations” for the piano and a poor song called “Sea-Fever”. But I cannot believe that even Edwin Evans would deliver a whole lecture on the works of a man who never rose above the level of these uninteresting compositions…. The order of Rogers’ accusation is also significant. First of all comes workmanship. (Incidentally this is the biggest joke of all to anyone who know van Dieren’s work.) It is very characteristic of “the modern spirit” to care nothing at all whether anyone has anything to say, so long as he mouths and gibbers in the approved fashion: the means entirely eclipses the end in importance!

“Bad taste” smacks of the herd again: it is the criticism of the slaves of fashion jealous of the free. As for its being “impossible” to hear the melodies (etc) – one begins to wonder whether Mr Rogers was really sober when he read the pieces, since the only possible explanation of this judgment would seem to lie in the fact of his having contemplated the MS upside down – seeing that the pieces in every case consist of a plain tune – always in the treble part – accompanied by straightforward four-part harmony! This is the kind of criticism that makes argument impossible and necessitates more forcible weapons. One respects a sane and reasoned attack that is intelligently based upon the facts of the case at issue, but the candle-extinguisher is the only cure for this ridiculous and random splattering. The phrase “This is the work of a sick man” is also very contemptible, especially as everyone knows that van Dieren has lain for years at Death’s door. And it is apparently pretended that this fact was discovered by some miraculous proc-ess of divination from his work. It reminds me of those Christian moralists who being completely Nietzsche and completely unable to devise any sort of rational counter-attack on his philosophy calmly label him a lunatic and imagine that they have thereby refuted all his ideas!...

I too hope that Roger’s “decision in this case will not deter you from making any other suggestions which may occur to you” – more especially the suggestion I made for him in my last letter! By the way, I most sincerely hope that you sent him the admirable reply which you enclosed with his letters. Of course you will never dream of having any further dealings with him, as publisher, so you cannot harm yourself; it isn’t as though he were any way useful, or even particularly rich. Why do you not publish your music with Chester or Augener – these are far the best English firms – tho’ there’s not much difference between best and worse: they are all bad and it is best to avoid them all entirely if one possibly can. But – as I said before – Rogers has got to be smashed, and – what’s more – Rogers shall be smashed. As a preliminary move I have written a very full account of the whole case to Delius who is shortly coming over to England – partly to acquaint him with this very characteristic illustration of the state of music in England, partly to warn him of the true nature of Rogers seeing that the latter might easily scent profits in some of the numerous new works Delius is bringing over with him (in-deed I once heard Bernard express a keen desire that Rogers should secure some of his new songs), and partly because Delius has now a very considerable amount of influence and is not afraid to lay bare the naked truth about the enemies of art. I can assure you that Mr Rogers will very bitterly repent him of his attitude towards van Dieren before we have finished with him. This is not an idle boast – I think you can understand by this time that in my view individuals in artistic matters (as elsewhere) are but the tools of certain
tendencies and forces. One is given certain experiences, certain ideas, certain talents, certain forces in order that one may play a particular part in the general operations. Things do no happen at random and powers are not bestowed upon one for no particular purpose. One’s talents, one’s ideas, one’s abilities – these are one’s weapons: and – *one does not arm oneself*. One allies oneself with a certain force or direction and the more one effaces oneself, the more strongly can this force operate through one: that is the actual fact – yet it *appears* to the world that one’s power is a *personal* thing, a force of the mere differentiated *self*, so that when one speaks of it – even to one’s friends – one seems to be boasting of one’s own prowess – whereas in truth – in the very literal truth in *matters of art and spiritual things* – “every good gift and every perfect gift cometh from above” – that is from within and yet from beyond one’s self – he that loseth hisself shall find it – the truer, higher self, the force that works through the phenomena puppet the world calls the person. I tell you all this, perhaps at rather tedious length, because I feel that we have a very definite and a very hard conflict before us. It is as though Music were really a *Muse*, a fair lady in distress, and we the few the very few (in our own country at any rate) champions that remain to fight her battles against an insidious and cunning horde of monsters. For years now I have been led by some power stronger than myself along strange paths of preparation for the work that has now revealed itself to me. I have travelled in the dark, often ignorant of the fact I was travelling at all. During the last few months the light has begun to break: I have had experiences which have brought me to the realization of things which seem before incredible. I cannot write to you of these things, but when we meet I shall tell you of experiences which will astonish you, which you will probably be unable to believe at first. But you will, whether you believe or not, at least be able to understand the surety and confidence which they have implanted in me. It is not for no purpose that I have been drawn to the study of the things that lie beyond the confines of our narrow sensuous world: and I will tell you, in strict confidence, that I have already received very definite and detailed communications *concerning music* from sources which the ignorant and unheeding world call supernatural: and that there is unlimited power behind these sources. I want you to know this because I feel that, if you will, you can be of tremendous help as a collaborator in the struggle: we are so few against so many. And there seems an inevitability and a fitness in our col-laboration, since it is to you more than to anyone else that I am indebted for the awakening and development of such abilities as I have: what you have given to me you can give also to others. You are too inclined to mistrust yourself, which is not surprising after your last four years of more or less enforced musical inactiv-ity: but all such periods – they seem utterly sterile – are really times of secret growth and storage of energy. And I think, too, when we meet that you also cannot fail to derive new light and strength from the very strange revelations that have been made to me: and, remember, this is only the beginning, this is only the fruit of the first, tentative, faint-hearted experiments – who knows what heights we may not attain after years of study and work, if such astonishing results hap-pen almost of their own accord at the very outset? Remember – not a word, not a hint of this or anything related to it must be breathed to anyone: this is very important: you had better burn this sheet as soon as you have read it. But the fact remains: we have been given certain ideas and certain
Weapons wherewith to fight for them: it is our duty to make the very fullest use of our weapons, our strength and our opportunity. Our whole battle may be shown allegorically in own Belloc’s flippant nursery rhymes:—

“I shoot the Hippopotamus
With bullets made of platinum,
Because if I use leaden ones
His hide is sure to flatten’ en.

(Did you ever see Aleister Crowley’s marvellous Cabbalistic interpretations of nursery rhymes, exemplifying the principle that profound truth exists wherever anyone is capable of finding it, regardless of whether or no it was consciously placed thereby another).

Well no more now: but remember the work that has to be done, and above all don’t mistrust your own powers. Do write me fully, all your views, when you can. Your help is needed: we shall not fail—and as for ways and means, food and clothing—we are of such meagre faith that we cannot test the Powers who have laid the great work upon us and given us the ability to carry it out to give us also those same necessities that They give to sparrows?

Yours with love,

Phil.
Appendix F: DSM-IV-TR: Diagnostic Criteria

Major Depressive Episode

A major depressive episode is defined as “a period of at least 2 weeks during which there is either depressed mood or the loss of interest or pleasure in nearly all activities.” To further qualify this definition, Goodwin and Jamison state, “The… depressive states… are usually characterized by a slowing or decrease in almost all aspects of emotion and behavior: rate of thought and speech, energy, sexuality, and the ability to experience pleasure.”

In order to be diagnosed as a major depressive episode, an individual must also experience at least four symptoms from a list that includes “changes in appetite or weight, sleep, and psychomotor activity; decreased energy; feelings of worthlessness or guilt; difficulty thinking, concentration, or making decisions; or recurrent thoughts of death or suicidal ideation, plans, or attempts. To be classified as a symptom of a major depressive episode, the feeling must either be newly present or must have worsened when compared to the individual’s pre-episode status. The symptoms must persist for most of the day, nearly every day, for at least two consecutive weeks. In addition to the symptoms listed above, the episode must be accompanied by clinically significant distress or impairment in social, occupational, or other important areas of functioning.

Individuals that are experiencing a major depressive episode may describe feeling depressed, sad, hopeless, or discouraged. Some individuals report physical complaints, such as bodily aches. Loss of interest in pleasure is nearly always present.

455 Diagnostic and Statistical Manual of Mental Disorders: DSM-IV-TR, 349.
According to the *DSM-IV-TR*, “Individuals may report feeling less interesting hobbies, ‘not caring anymore,’ or not feeling any enjoyment in activities that were previously considered pleasurable.” Individuals suffering from a major depressive episode can be described as frequently experiencing “tearfulness, irritability, brooding, obsessive rumination, anxiety, phobias, excessive worry over physical health, and complaints of pain (e.g., headaches or joint, abdominal, or other pains.)” To review, the following outline is presented.

**Criteria for Major Depressive Episode:**

A. Five (or more) of the following symptoms have been present during the same 2-week period and represent a change from previous functioning; at least one of the symptoms is either (1) depressed mood or (2) loss of interest or pleasure.

1. depressed mood most of the day, nearly every day, as indicated by either subjective report (e.g., feels sad or empty) or observation made by others (e.g., appears tearful). **Note:** In children and adolescents, can be irritable mood

2. markedly diminished interest or pleasure in all, or almost all, activities most of the day, nearly every day (as indicated by either subjective account of observation made by others)

3. significant weight loss when not dieting or weight gain (e.g., a change of more than 5% of body weight in a month), or decrease or increase in appetite nearly every day. **Note:** In children, consider failure to make expected weight gains

4. insomnia or hypersomnia nearly every day

5. psychomotor agitation or retardation nearly every day (observable by others, not merely subjective feelings of restlessness or being slowed down)

6. fatigue or loss of energy nearly every day

7. feelings of worthlessness or excessive or inappropriate guilt (which may be delusional) nearly every day (not merely self-reproach or guilt about being sick)

8. diminished ability to think or concentrate, or indecisiveness, nearly every day (either by subjective account or as observed by others)

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457 Ibid.
458 *Diagnostic and Statistical Manual of Mental Disorders: DSM-IV-TR*, 352.
(9) recurrent thoughts of death (not just fear of dying), recurrent suicidal ideation with a specific plan, or a suicide attempt or a specific plan for committing suicide

B. The symptoms do not meet criteria for a Mixed Episode.

C. The symptoms cause clinically significant distress or impairment in social, occupational, or other important areas of functioning.

D. The symptoms are not due to the direct physiological effects of a substance (e.g., a drug of abuse, a medication) or a general medical condition (e.g., hypothyroidism).

E. The symptoms are not better accounted for by Bereavement, i.e., after the loss of a loved one; the symptoms persist for longer than 2 months or are characterized by marked functional impairment, morbid preoccupation with worthlessness, suicidal ideation, psychotic symptoms, or psychomotor retardation.459

Manic Episode

A manic episode is defined by “a distinct period during which there is an abnormally and persistently elevated, expansive, or irritable mood.”460 In order to be classified as a manic episode, “this period of abnormal mood must last at least 1 week (or less if hospitalization is required).”461 The mood fluctuation must be accompanied by at least three additional symptoms from a list that includes inflated self-esteem or grandiosity, decreased need for sleep, pressure of speech, flight of ideas, distractibility, increased involvement in goal-directed activities or psychomotor agitation and excessive involvement in pleasurable activities with a high potential for painful consequences. If the mood is irritable (rather than elevated or expansive), at least four of the above symptoms must be present; the episode occurs nearly every day for at least a 1-week period; and the disturbance must be sufficiently severe to

459 Diagnostic and Statistical Manual of Mental Disorders: DSM-IV-TR, 356.
460 Diagnostic and Statistical Manual of Mental Disorders: DSM-IV-TR, 357.
461 Ibid.
cause marked impairment in social or occupational functioning or to require hospitalization, or it is characterized by the presence of psychotic features.

An elevated mood with manic tendencies can be described as “euphoric, unusually good, cheerful, or high.” Goodwin and Jamison further qualify this definition and state, “Manic states are typically characterized by heightened mood, more and faster speech, quicker thought, brisker physical and mental activity levels, greater energy (with a corresponding decreased need for sleep), irritability, perceptual acuity, paranoia, heightened sexuality, and impulsivity.” An inflated sense of self-esteem is typically present, ranging from uncritical self-confidence to marked generosity. These feelings may reach delusional proportions. “Individuals may give advice on matters about which they have no special knowledge (e.g., how to run the United Nations).” And, grandiose delusions are common. Manic speech is characterized as loud, fast, and difficult to interrupt. It is common for individuals to talk nonstop for long periods of time, without regards for others’ wishes to communicate. “The individual may become theatrical, with dramatic mannerisms and singing.” Additionally, the individual’s thoughts may race, often at a faster rate than can be articulated. “The increase in goal-directed activity often involves excessive planning of, and excessive participation in, multiple activities, (e.g., sexual, occupational, political, religious).”

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462 Ibid.
463 Goodwin et al. Manic-Depressive Illness: Bipolar Disorders and Recurrent Depression, 33.
464 Ibid.
465 Diagnostic and Statistical Manual of Mental Disorders: DSM-IV-TR, 358.
466 Ibid.
Other descriptive factors of a manic episode can include the individual traveling impulsively to other cities and losing contact with relatives and caretakers. These individuals inexplicably change their appearance to a more sexually suggestive or dramatically flamboyant style that is out of character for them, and they may engage in activities that have a disorganized or bizarre quality. Their moods may shift rapidly to anger or depression. To review, the following outline is presented.

**Criteria for a Manic Episode:**

A. A distinct period of abnormally and persistently elevated, expansive, or irritable mood, lasting at least 1 week (or any duration if hospitalization is necessary).

B. During the period of mood disturbance, three (or more) of the following symptoms have persisted (four if the mood is only irritable) and have been present to a significant degree:

   (1) inflated self-esteem or grandiosity
   (2) decreased need for sleep (e.g., feels rested after only 3 hours of sleep)
   (3) more talkative than usual or pressure to keep talking
   (4) flight of ideas or subjective experience that thoughts are racing
   (5) distractibility (i.e., attention too easily drawn to unimportant or irrelevant external stimuli)
   (6) increase in goal-directed activity (either socially, at work or school, or sexually) or psychomotor agitation
   (7) excessive involvement in pleasurable activities that have a high potential for painful consequences (e.g., engaging in unrestrained buying sprees, sexual indiscretions, or foolish business investments)

C. The symptoms do not meet criteria for a Mixed Episode.

D. The mood disturbance is sufficiently severe to cause marked impairment in occupational functioning or in usual social activities or relationships with others, or to necessitate hospitalization to prevent harm to self or others, or there are psychotic features.

E. The symptoms are not due to the direct physiological effects of a substance (e.g., a drug of abuse, a medication, or other treatment) or a general medical condition (e.g., hypothyroidism).\(^{467}\)

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\(^{467}\) *Diagnostic and Statistical Manual of Mental Disorders: DSM-IV-TR, 362.*
Mixed Episode

A mixed episode is defined as “a period of time (lasting at least 1 week) in which the criteria are met for both a Manic Episode and for a Major Depressive Episode nearly every day.” Goodwin and Jamison further define mixed state in which “symptoms of depression and mania combine [to form] a complex and often confusing aspect of the clinical presentation…. They can be conceived of as transitional states from one phase of illness to another or as independent clinical states combining various mixes of mood, thought, and activity components.”

The affected person will experience rapidly alternating moods (e.g., sadness, irritability, euphoria) accompanied by symptoms of a manic episode and a major depressive episode. “The symptom presentation frequently includes agitation, insomnia, appetite dysregulation, psychotic features, and suicidal thinking.”

The disturbance must be severe enough to cause marked impairment in social or occupational functioning or to require hospitalization, or psychotic features are present. Interestingly, a mood disturbance is not considered a mixed episode if the symptoms are due to the direct effects of antidepressant medication, electroconvulsive therapy, light therapy, or medication prescribed for other general medical conditions (e.g., corticosteroids).

Descriptive features of someone suffering from a mixed episode are similar to those for both manic episodes and major depressive episodes. “Individuals may be

\[468\] Ibid.
\[469\] Goodwin et al. Manic-Depressive Illness: Bipolar Disorders and Recurrent Depression, 73.
\[470\] Ibid.
disorganized in their thinking or behavior.”\textsuperscript{471} To review, the following outline is presented.

**Criteria for Mixed Episode**

A. The criteria are met both for a Manic Episode and for a Major Depressive Episode (except for duration) nearly every day during at least a 1-week period.

B. The mood disturbance is sufficiently severe to cause marked impairment in occupational functioning or in usual social activities or relationships with others, or to necessitate hospitalization to prevent harm to self or others, or there are psychotic features.

C. The symptoms are not due to the direct physiological effects of a substance (e.g., a drug of abuse, a medication, or other treatment) or a general medical condition (e.g., hyperthyroidism).

**Note:** Mixed-like episodes that are clearly caused by somatic antidepressant treatment (e.g., medication, electroconvulsive therapy, light therapy) should not count toward a diagnosis of Bipolar I Disorder.\textsuperscript{472}

A hypomanic episode is defined as “a distinct period during which there is an abnormally and persistently elevated, expansive, or irritable mood that lasts at least 4 days.”\textsuperscript{473} This period of mood disturbance must be accompanied by at least three additional symptoms from a list that includes “inflated self-esteem or grandiosity (nondelusional), decreased need for sleep, pressure of speech, flight of ideas, distractibility, increased involvement in goal-directed activities that have a high potential for painful consequences.”\textsuperscript{474} To be considered a hypomanic episode, the mood during the episode must be different from the individual’s usual non-depressed mood, and there must be a change in functioning that is not characteristic of the individual’s usual functioning. Differing from a manic episode, a hypomanic episode

\textsuperscript{471} *Diagnostic and Statistical Manual of Mental Disorders: DSM-IV-TR*, 363.

\textsuperscript{472} *Diagnostic and Statistical Manual of Mental Disorders: DSM-IV-TR*, 365.

\textsuperscript{473} Ibid.

\textsuperscript{474} Ibid.
is not severe enough to cause marked impairment in social or occupational
functioning or require hospitalization, and there are no psychotic features.

**Hypomanic Episode**

The elevated mood of a hypomanic episode is described as “euphoric,
unusually good, cheerful, or high” and is recognized as a change by others who
know the individual well. To review, the following outline is presented.

**Criteria for Hypomanic Episode**

A. A distinct period of persistently elevated, expansive, or irritable mood, lasting
throughout 4 days, that is clearly different from the usual non-depressed
mood.

B. During the period mood disturbance, three (or more) of the following
symptoms have persisted (four if the mood is only irritable) and have been
present to a significant degree:

1. inflated self-esteem or grandiosity
2. decreased need for sleep (e.g., feels rested after only 3 hours of sleep)
3. more talkative than usual or pressure to keep talking
4. flight of ideas or subjective experience that thoughts are racing
5. distractibility (i.e., attention too easily drawn to unimportant or
irrelevant external stimuli)
6. increase in goal-directed activity (either socially, at work or school, or
sexually)
7. excessive involvement in pleasurable activities that have a high
potential for painful consequences (e.g., the person engages in
unrestrained buying sprees, sexual indiscretions, or foolish business
investments)

C. The episode is associated with an unequivocal change in functioning that is
uncharacteristic of the person when not symptomatic.

D. The disturbance in mood and the change in functioning are observable by
others.

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475 Diagnostic and Statistical Manual of Mental Disorders: DSM-IV-TR, 366.
E. The episode is not severe enough to cause marked impairment in social or occupational functioning, or to necessitate hospitalization, and there are no psychotic features.

F. The symptoms are not due to the direct physiological effects of a substance (e.g., a drug of abuse, a medication, or other treatment) or a general medical condition (e.g., hypothyroidism).

Note: Hypomanic-like episodes that are clearly caused by somatic antidepressant treatment (e.g., medication, electroconvulsive therapy, light therapy) should not count toward a diagnosis of Bipolar II Disorder.

Major Depressive Disorder

According to the Diagnostic and Statistical Manual of Mental Disorders: DSM-IV-TR, a major depressive disorder is “characterized by one of more Major Depressive Episodes (i.e., at least 2 weeks of depressed mood or loss of interest accompanied by least four additional symptoms of depression).”

It is interesting that a major depressive order is associated with a high self-induced mortality rate. According to the DSM-IV-TR, “Up to 15% of individuals with severe Major Depressive Disorder die by suicide.”

A major depressive disorder is divided into two categories, that of a major depressive order, single episode and a major depressive episode, recurrent. Below is a simplified chart of the diagnostic criteria for each.

Diagnostic Criteria for Major Depressive Disorder, Single Episode

A. Presence of a single Major Depressive Episode.

B. The Major Depressive Episode is not better accounted for by Schizoaffective Disorder and is not superimposed on Schizophrenia, Schizophreniform

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476 Diagnostic and Statistical Manual of Mental Disorders: DSM-IV-TR, 368.
477 Diagnostic and Statistical Manual of Mental Disorders: DSM-IV-TR, 345.
478 Diagnostic and Statistical Manual of Mental Disorders: DSM-IV-TR, 371.
Disorder, Delusional Disorder, or Psychotic Disorder Not Otherwise Specified.

C. There has never been a Manic Episode, a Mixed Episode, or a Hypomanic Episode. **Note:** This exclusion does not apply if all of the manic-like, mixed-like, or hypomanic-like episodes are substance- or treatment-induced or are due to the direct physiological effects of a general medical condition.

It should be noted that Coleman has already ruled out schizoid features with regard to Philip Heseltine, as stated in Chapter 1. “That it was a schizophrenic splitting can, I think, be ruled out altogether. Heseltine showed no schizoid features.”

**Diagnostic Criteria for Major Depressive Disorder, Recurrent**

A. Presence of two or more Major Depressive Episodes.

**Note:** To be considered separate episodes, there must be an interval of at least 2 consecutive months in which criteria are not met for a Major Depressive Episode.

B. The Major Depressive Episodes are not better accounted for by Schizoaffective Disorder and are not superimposed on Schizophrenia, Schizophreniform Disorder, Delusional Disorder, or Psychotic Disorder Not Otherwise Specified.

C. There has never been a Manic Episode, a Mixed Episode, or a Hypomanic Episode. **Note:** This exclusion does not apply if all of manic-like, mixed-like, or hypomanic-like episodes are substance- or treatment-induced or are due to the direct physiological effects of a general medical condition.

**Dysthymic Disorder**

Dysthymic Disorder is exemplified by an individual that experiences at least two years of depressed mood for more days than not, accompanied by additional

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480 *Diagnostic and Statistical Manual of Mental Disorders: DSM-IV-TR*, 376.
depressive symptoms that do not meet criteria for a major depressive episode.\footnote{Diagnostic and Statistical Manual of Mental Disorders: DSM-IV-TR, 345.}

Below is a simplified chart of the diagnostic criteria for a dysthymic disorder.

**Diagnostic Criteria for Dysthymic Disorder**

**A.** Depressed mood for most of the day, for more days than not, as indicated either by subjective account or observation by others, for at least 2 years.  
*Note:* In children and adolescents, mood can be irritable and duration must be at least 1 year.

**B.** Presence, while depressed, of two (or more) of the following:

(1) poor appetite or overeating  
(2) insomnia or hypersomnia  
(3) low energy or fatigue  
(4) low self-esteem  
(5) poor concentration or difficulty making decisions  
(6) feelings of hopelessness

**C.** During the 2-year period (1 year for children or adolescents) of the disturbance, the person has never been without the symptoms in Criteria A and B for more than 2 months at a time.

**D.** No Major Depressive Episode has been present during the first 2 years of the disturbance (1 year for children and adolescents); i.e., the disturbance is not better accounted for by chronic Major Depressive Disorder, or Major Depressive Disorder, In Partial Remission.

*Note:* There may have been a previous Major Depressive Episode provided there was a full remission (no significant signs or symptoms for 2 months) before development of the Dysthymic Disorder. In addition, after the initial 2 years (1 year in children or adolescents) of Dysthymic Disorder, there may be superimposed episodes of Major Depressive Disorder, in which case both diagnoses may be given when the criteria are met for a Major Depressive Episode.

**E.** There has never been a Manic Episode, a Mixed Episode, or a Hypomanic Episode, and criteria have never been met for Cyclothymic Disorder.

**F.** The disturbance does not occur exclusively during the course of a chronic Psychotic Disorder, such as Schizophrenia or Delusional Disorder.
G. The symptoms are not due to the direct physiological effect of a substance (e.g., a drug of abuse, a medication) or a general medical condition (e.g., hypothyroidism).

H. The symptoms cause clinically significant distress or impairment in social, occupational, or other important areas of functioning.\textsuperscript{482}

A Depressive Disorder not otherwise specified is included in the division of mood disorders for identifying depressive features that do not meet criteria for a major depressive order, dysthyemic disorder, adjustment disorder with depressed mood, or adjustment disorder with mixed anxiety and depressed mood (or depressive symptoms about which there is inadequate or contradictory information).\textsuperscript{483}

**Bipolar I Disorder**

According to the *DSM-IV-TR* diagnostic manual, Bipolar I Disorder is “characterized by one or more Manic or Mixed Episodes, usually accompanied by Major Depressive Episodes.”\textsuperscript{484} The diagnostic criteria are separated into six subsets of Bipolar I Disorder: single manic episode; most recent episode hypomanic; most recent episode manic; Bipolar I Disorder, most recent episode mixed; Bipolar I Disorder, most recent episode depressed; and Bipolar I Disorder, most recent episode unspecified. Below is a simplified chart of the diagnostic criteria for all six subsets of Bipolar I Disorder.

**Diagnostic Criteria for Bipolar I Disorder, Single Manic Episode**

A. Presence of only one Manic Episode and no past Major Depressive Episodes.

\textsuperscript{482} Diagnostic and Statistical Manual of Mental Disorders: *DSM-IV-TR*, 380-381.

\textsuperscript{483} Ibid.

\textsuperscript{484} Ibid.
Note: Recurrence is defined as either a change in polarity from depression or an interval of at least 2 months without manic symptoms.

B. The Manic Episode is not better accounted for by Schizoaffective Disorder and is not superimposed on Schizophrenia, Schizophreniform Disorder, Delusional Disorder, or Psychotic Disorder Not Otherwise Specified.\(^{485}\)

**Diagnostic Criteria for Bipolar I Disorder, Most Recent Episode Hypomanic**

A. Currently (or most recently) in a Hypomanic Episode.

B. There has previously been at least one Manic Episode or Mixed Episode.

C. The mood symptoms cause clinically significant distress or impairment in social, occupational, or other important areas of functioning.

D. The mood episodes in Criteria A and B are not better accounted for by Schizoaffective Disorder and are not superimposed on Schizophrenia, Schizophreniform Disorder, Delusional Disorder, or Psychotic Disorder Not Otherwise Specified.\(^{486}\)

**Diagnostic Criteria for Bipolar I Disorder, Most Recent Episode Manic**

A. Currently (or most recently) in a Manic Episode.

B. There has previously been at least one Major Depressive Episode, Manic Episode, or Mixed Episode.

C. The mood episodes in Criteria A and B are not better accounted for by Schizoaffective Disorder and are not superimposed on Schizophrenia, Schizophreniform Disorder, Delusional Disorder, or Psychotic Disorder Not Otherwise Specified.\(^{487}\)

**Diagnostic Criteria for Bipolar I Disorder, Most Recent Episode Mixed**

A. Currently (or most recently) in a Mixed Episode.

B. There has previously been at least one Major Depressive Episode, Manic Episode, or Mixed Episode.

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\(^{485}\) *Diagnostic and Statistical Manual of Mental Disorders: DSM-IV-TR*, 388.

\(^{486}\) Ibid.

\(^{487}\) *Diagnostic and Statistical Manual of Mental Disorders: DSM-IV-TR*, 389.
C. The mood episodes in Criteria A and B are not better accounted for by Schizoaffective Disorder and are not superimposed on Schizophrenia, Schizophreniform Disorder, Delusional Disorder, or Psychotic Disorder Not Otherwise Specified.\textsuperscript{488}

**Diagnostic Criteria for Bipolar I Disorder, Most Recent Episode Depressed**

A. Currently (or most recently) in a Major Depressive Episode.

B. There has previously been at least one Major Depressive Episode, Manic Episode, or Mixed Episode.

C. The mood episodes in Criteria A and B are not better accounted for by Schizoaffective Disorder and are not superimposed on Schizophrenia, Schizophreniform Disorder, Delusional Disorder, or Psychotic Disorder Not Otherwise Specified.\textsuperscript{489}

**Diagnostic Criteria for Bipolar I Disorder, Most Recent Episode Unspecified**

A. Criteria, except for duration, are currently (or recently) met for a Manic, a Hypomanic, a Mixed, or a Major Depressive Episode.

B. There has previously been at least one Manic Episode or Mixed Episode.

C. The mood symptoms cause clinically significant distress or impairment in social, occupational, or other important areas of functioning.

D. The mood episodes in Criteria A and B are not better accounted for by Schizoaffective Disorder and are not superimposed on Schizophrenia, Schizophreniform Disorder, Delusional Disorder, or Psychotic Disorder Not Otherwise Specified.

E. The mood symptoms in Criteria A or B are not due to direct physiological effects of a substance (e.g., a drug of abuse, a medication, or other treatment) or a general medical condition (e.g., hypothyroidism).\textsuperscript{490}

**Bipolar II Disorder**

According to the *DSM-IV-TR*, Bipolar II Disorder is “characterized by one or more Major Depressive Episodes accompanied by at least one Hypomanic

\textsuperscript{488} Diagnostic and Statistical Manual of Mental Disorders: DSM-IV-TR, 390.
\textsuperscript{489} Diagnostic and Statistical Manual of Mental Disorders: DSM-IV-TR, 391.
\textsuperscript{490} Diagnostic and Statistical Manual of Mental Disorders: DSM-IV-TR, 392.
Below is a simplified chart of the diagnostic criteria for a Bipolar II Disorder.

**Diagnostic Criteria for Bipolar II Disorder**

A. Presence (or history) of one or more Major Depressive Episodes.

B. Presence (or history) of at least one Hypomanic Episode.

C. There has never been a Manic Episode or a Mixed Episode.

D. The mood symptoms in Criteria A and B are not better accounted for by Schizoaffective Disorder and are not superimposed on Schizophrenia, Schizophreniform Disorder, Delusional Disorder, or Psychotic Disorder.

E. The symptoms cause clinically significant distress or impairment in social, occupational, or other important areas of functioning.

**Cyclothymic Disorder**

Cyclothymic Disorder is “characterized by at least 2 years of numerous periods of hypomanic symptoms that do not meet the criteria for a Manic Episode and numerous periods of depressive symptoms that do not meet criteria for a Major Depressive Episode.” Below is a simplified chart of the diagnostic criteria for a Cyclothymic Disorder.

**Diagnostic Criteria for Cyclothymic Disorder**

A. For at least 2 years, the presence of numerous periods with hypomanic symptoms and numerous periods with depressive symptoms that do not meet criteria for a Major Depressive Episode. **Note:** In children and adolescents, the duration must be at least 1 year.

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491 *Diagnostic and Statistical Manual of Mental Disorders: DSM-IV-TR*, 345.
492 *Diagnostic and Statistical Manual of Mental Disorders: DSM-IV-TR*, 397.
493 *Diagnostic and Statistical Manual of Mental Disorders: DSM-IV-TR*, 346.
B. During the above 2-year period (1 year in children and adolescents), the person has not been without the symptoms in Criterion A for more than 2 months at a time.

C. No Major Depressive Episode, Manic Episode, or Mixed Episode has been present during the first 2 years of the disturbance.

**Note:** After the initial 2 years (1 year in children and adolescents) of Cyclothymic Disorder, there may be superimposed Manic or Mixed Episodes (in which case both Bipolar I Disorder and Cyclothymic Disorder may be diagnosed) or Major Depressive Episodes (in which case both Bipolar II Disorder and Cyclothymic Disorder may be diagnosed).

D. The mood symptoms in Criteria A and B are not better accounted for by Schizoaffective Disorder and are not superimposed on Schizophrenia, Schizophreniform Disorder, Delusional Disorder, or Psychotic Disorder.

E. The mood symptoms are not due to direct physiological effects of a substance (e.g., a drug of abuse, a medication, or other treatment) or a general medical condition (e.g., hypothyroidism).

F. The symptoms cause clinically significant distress or impairment in social, occupational, or other important areas of functioning.

A bipolar disorder not otherwise specified classification includes any disorders with bipolar features that do not meet criteria for a specific bipolar disorder.

The *DSM-IV-TR* list examples of a bipolar disorder not otherwise specified:

1. Very rapid alternation (over days) between manic symptoms and depressive symptoms that meet symptom threshold criteria but not minimal duration criteria for Manic, Hypomanic, or Major Depressive Episodes.

2. Recurrent Hypomanic Episodes without intercurrent depressive symptoms.

3. A Manic or Mixed Episode superimposed on Delusional Disorder, residual Schizophrenia, or Psychotic Disorder Not Otherwise Specified.

4. Hypomanic Episodes, along with chronic depressive symptoms, that are too infrequent to qualify for a diagnosis of Cyclothymic Disorder.

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494 *Diagnostic and Statistical Manual of Mental Disorders: DSM-IV-TR*, 400.
5. Situations in which the clinician has concluded that a Bipolar Disorder is present but is unable to determine whether it is primary, due to a general medical condition, or substance induced.\textsuperscript{495}

Individuals that suffer from a mood disorder due to a general medical condition experience prominent and persistent mood disturbances that are judged to be a direct physiological consequence of a general medical condition (e.g., hypothyroidism). A substance-induced mood disorder is apparent when there are prominent and persistent mood disturbances as a direct physiological consequence of a drug of abuse, a medication, another somatic treatment for depression, or toxin exposure. According to the \textit{DSM-IV-TR} a mood disorder not otherwise specified is characterized by “mood symptoms that do not meet the criteria for any specific Mood Disorder and in which it is difficult to choose between Depressive Disorder Not Otherwise Specified and Bipolar Disorder Not Otherwise Specified (e.g., acute agitation).”\textsuperscript{496}

\textsuperscript{495} \textit{Diagnostic and Statistical Manual of Mental Disorders: DSM-IV-TR}, 400-401.

\textsuperscript{496} \textit{Diagnostic and Statistical Manual of Mental Disorders: DSM-IV-TR}, 346.
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