SHAPESPEARE'S USE OF MUSIC

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SHAKESPEARE'S USE OF MUSIC

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CHAPTER I

BACKGROUND

For do but note a wild and wanton herd,
Or race of youthful and unhandled colts,
Fetching mad bounds, bellowing and neighing loud,
Which is the hot condition of their blood;
If they but hear perchance a trumpet sound,
Or any air of music touch their ears,
You shall perceive them make a mutual stand,
Their savage eyes turned to a modest gaze.

By the sweet power of music: therefore the poet
Did feigh that Orpheus drew trees, stones, and floods;
Since nought so stockish, hard and full of rage,
But music for the time doth change his nature.
The man that hath no music in himself,
Nor is not moved with concord of sweet sounds,
Is fit for treasons, stratagems and spoils;
The motions of his spirit are dull as night
And his affections dark as Erebus;
Let no such man be trusted. Mark the music.1

With these words Shakespeare records a major portion
of his philosophy of music. Sidney Lanier examined
Shakespeare's uses of and allusions to music as witnesses
that music was Shakespeare's "best-beloved art," into the
mysteries of which he had a keen insight.2 Support of
Lanier's thesis is visible in the passage above, wherein

1William Shakespeare, The Merchant of Venice, V, 1,
71-88. This and all subsequent textual references to
Shakespeare's plays are based on The Complete Works of
Shakespeare, edited by Hardin Craig (Chicago, 1951)
unless otherwise noted.

2Sidney Lanier, Shakespeare and His Forerunners
(New York, 1908), p. 3.
Shakespeare's belief in the mysterious powers of music is evident. Not following the operatic principle of creating music from emotion, "... Shakespeare is concerned [only] with the effect of music on those who listen to it," both audience and cast, including those who create the music.\(^3\)

Examinations by persons learned in music have proven the works of William Shakespeare accurate in musical knowledge. This thesis intends to be only a study of representative plays which reveal the scope and accuracy of Shakespeare's knowledge of music. Selected plays are included in each chapter to demonstrate Shakespeare's use of music in each area of drama—the comedy, the tragedy, the history play, and the dramatic romance.

Not only did Shakespeare have a well-formulated theory of music, but also he was so well versed in musical terminology that he, without error, manipulated those terms in intricate allusions and metaphors. How Shakespeare acquired so thorough a knowledge is not known. He probably received a simple foundation in his school in Stratford and may have taken lessons on the lute, virginal, and recorder. Unfortunately, there is

no record of his abilities as a musician, and the only extant evidence of his knowledge of music is in the speeches of characters and the skimpy stage directions of his plays.\textsuperscript{4}

The accuracy of Shakespeare's knowledge of music has proved so profound, even to musicians, that some have been moved to assert that the author of the plays attributed to Shakespeare was not the man of average family from Stratford-on-Avon. Katherine Eggar is the principal exponent of this music-based "Baconian heresy." She cleverly, but dubiously, believes William Shakespeare to have been the pen name of Edward de Vere, Earl of Oxford (1550-1604), who was noted for his musical talents and who founded and maintained a school of music.\textsuperscript{5}

However, a brief examination of the history of music in England reveals that with the pervading popularity of and knowledge of music in Shakespeare's day a talented and inspired young man of mediocre formal education could have acquired, formally or informally, an admirable knowledge of music.

\textsuperscript{4}Ibid., pp. 145-146.

\textsuperscript{5}Katherine Eggar, "Shakespeare as a Musician," \textit{Musical Times}, XCIX (Sept., 1958), 480.
English music had its origin in the medieval mysteries which gradually lost the use of Latin and evolved into songs and dances. The church long continued its participation in the realm of music, and its ecclesiastical choristers served as the forerunners of the boys' theatre companies popular in Shakespeare's day. The church music was produced and recorded more than secular music until late in the fifteenth century.

Then in 1465 the fate of secular music began to change; for in that year music was, insofar as history knows, first printed. In 1501 Petrucci of Venice began the music printing industry, and in 1530 Wynkyn de Word began printing secular music in England. The popularity of music with the upper classes was given a sharp stimulus in 1561 when Castiglione's The Courtier was translated into English, for it demonstrated the value of music to a gentleman lover.

The favorite form of secular music during the sixteenth century was the madrigal. This was a form devised by the Netherlands resident in Italy, who from 1450 to 1550 were Europe's leading musicians. The madrigal was basically a blend of Netherlandish music and Italian

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7Ibid., p. 136.
poetry. On the surface this may seem remote from English national pride, but actually the Dutchers had learned music from the English in the fourteenth century. It was 1550 before England felt the Italian influence and 1588 before Musica Transalpina, a collection of Italian madrigals, was translated into English. Thereafter, music became an increasing part of family life, and music masters like Wilbye of Hergrave Hall became in more demand.8

By the age of the Tudors and Shakespeare music touched the lives of all classes of Englishmen. Of course, the church, long the center of learning, made a noticeable contribution to the music world. It possessed a sizeable collection of Psalm tunes and stock tunes of the Christian era traceable from the influence of Christ, St. Ambrose, and Pope Gregory.9 Certain musical knowledge was compulsory for clergy, and candidates in Cambridge had to pass an examination in singing.10 Indeed, music was so important to the church that it impressed talented children to sing in cathedral choirs; Elizabeth I even signed a writ legalizing such activity.11

8Ibid., p. 138. 9Lanier, p. 32.
11Lanier, p. 37.
The peace and prosperity of the sixteenth century gave time for the nurture of music, and royal favor encouraged participation. Henry VIII enthusiastically enjoyed music; played the recorder, flute, and virginal; and composed a little. Elizabeth I patronized musicians and practiced daily on the virginal.¹² Later, Edward VI played the lute well; and Mary, the virginal.¹³

Three musicians in Tudor service gained historical notoriety. Mark Smeaton, music instructor of Anne Boleyn, was executed by the jealous Henry VIII; and Thomas Abel, teacher of Catherine, wrote against divorce as a result of Henry's treatment of Catherine. Most gruesomely, David Rizzio, musical secretary of Mary, was murdered in her presence.¹⁴

Music instructors and music reached all classes of society. The military increasingly employed musicians for intricate and important signals, even in the thick of battle. Even though the danger to the unarmed musician was often great, the prestige and pay provided pleasing compensation. Of course, the trumpet, with its penetrating sound, was often used, especially in the cavalry.

¹²Hopf, p. 5.
¹³Granville-Barker, p. 137.
¹⁴Lanier, p. 17.
The drum was an aid for any marching unit and was sometimes accompanied by a fife, a touch often omitted by Shakespeare. Actually, the fife was predominantly a naval instrument, for its sound carried easily at sea.\textsuperscript{15}

Even the Elizabethan barber shop was so touched by the popularity of music that virginals, citterns, gitterns, and lutes were provided for the pleasure of waiting customers. This touch extended to homes, where bass viols were kept so that waiting guests could entertain themselves.\textsuperscript{16} And for further entertainment, the upper classes were advised to keep musically talented servants.\textsuperscript{17}

The gentle classes were trained in music, particularly for its value in courtship. Indeed, it was quite proper for a gentleman to give a lady a package of lute strings.\textsuperscript{18} The pervasiveness of the popularity of music is notable in Act IV, scene iv, of Shakespeare's \textit{The Winter's Tale}, where even shepherdesses sing in three-part harmony.\textsuperscript{19}

Naturally, the popular theatre responded to the musical exuberation of Elizabethan England. At first, theatres presented incidental music, such as folk songs,


\textsuperscript{16}Ibid., p. 9.

\textsuperscript{17}Ibid., p. 12.

\textsuperscript{18}Ibid., p. 18.

\textsuperscript{19}Ibid., p. 6.
street songs, and art songs (ayes). Folk songs were ballads with three-part harmony or catches sung in rounds, such as "Three Blind Mice." Street songs were similar to the folk songs but were not traditional. 20

Eventually, music was regularly presented between acts at the public theatres, where the "jig" after the epilogue evolved into a crude form of comic opera. The more prosperous private theatres and boys' companies used much music and presented concerts before plays. 21 Music in the theatres was presented from somewhere above the level of the stage and became an integral part of the play itself. Indeed, Robert Johnson was regularly employed as a composer by the King's Company and in this capacity wrote musical settings for Macbeth and several of Shakespeare's final romances. 22

In the Elizabethan era music also found its way into the realm of philosophy. The Elizabethans toyed with an old idea introduced centuries before by the mathematician Pythagoras and partially supported by Plato. Basically, this was an examination and understanding of both man and


the universe as existing in a musical pattern. Actually, the decision by the Greek philosopher, Anaximander, that the earth was a disc floating free in space was the incubus for Pythagoras' later studies.

Pythagoras learned that the pitch of a note from a vibrated string varies inversely with its length. He then decided that the speeds, the diameters, and the distances between the planets conform to the same mathematical progression and that the planets produce sounds proportional in pitch to their distances apart and bringing into his work a bit of Greek mythology, he professed that this sound, like that of Orpheus' lyre, was too celestial to be heard by man.

Briefly, Plato supported Pythagoras' concept, which is often called "harmony of the spheres," in describing the heavenly bodies as divine animals moved around the earth by the chanting Fates, Klotho, Atropos, and Lachesis. In Shakespeare's day this concept was still fairly well known and received added attention through the works of Kepler, a German scientist, and Sir Thomas Browne. Kepler decided that the earth in motion makes

23Jorgensen, p. 5.
24Rudolph Thiel, And There Was Light (New York, 1940), p. 40.
26Hopf, p. 6.
27King, p. 64.
the musical scale sounds of Mi and Fa, representing misery and famine; that Mercury and Venus produce the high notes; and that Jupiter and Saturn produce the bass notes.  

The idea of harmony of the spheres was also present in Elizabethan religion. It was noted that in The Book of Revelation music surrounds the presence of God and that as a heavenly function music represents the part of divine order disturbed by the fall of man. Also, it was pointed out that in Job 35:7 the morning stars sang in unison at the creation of the earth.

Other areas of Renaissance England were touched by this concept. In the field of psychology Bright and Burton shared with the ancients the idea that music could cure madness, and La Primaudeye and Charron advocated music as the chief means to moral and spiritual improvement. Also, the Renaissance concept of war was one of musical harmony, from which concept grew the important functional role of military music. Many were familiar with the playing of Pan at the battle of

28Ibid., p. 54.

29Nosworthy, p. 60.

Marathon, and both Machiavelli and Sir John Davies described armies as dancing in orderly, musical fashion.\textsuperscript{31}

Thus, music in Shakespeare's day is evident as a force touching the everyday lives of the English people and as an influence on even the most learned studies. As a man of his times, Shakespeare quite logically was familiar with several aspects of music and may well have been familiar with the Spanish proverb,

\textit{He who loves not music, God loves not him.}\textsuperscript{32}

\textsuperscript{31} Jorgensen, p. 4.

\textsuperscript{32} Lanier, p. 17.
CHAPTER II

THE COMEDIES

Shakespeare's comedies remain amazingly popular, seemingly possessing a universal humor. Unlike the tragedies, histories, and romances of later production, these early plays do not possess a profound understanding of psychology or philosophy; but there is present the developing stages of that later profundity. Of Shakespeare's comedies, The Taming of the Shrew, The Merchant of Venice, and Twelfth Night comprise a compatible trilogy; for all three contain marked evidences of the society in which Shakespeare himself lived. One area in which this is evident is in the music either employed or mentioned in each of these plays.

The Taming of the Shrew is abundantly supplied with music, for one of the characters masquerades as a tutor of music. However, even before the appearance of this character and the other regular ones of the comedy, the Induction opens the play with revelry and music. Christopher Sly, a tinker, is tormented by a Lord and his hunting party who convince Sly that he is a lord and not a tinker. In carrying out his plot, the Lord orders music to be played for Sly.
Procure me music ready when he wakes,
To make a dulcet and a heavenly sound;¹

According to a stage direction in Scene ii, this music is played for Sly when the Lord says,

Wilt thou have music? hark! Apollo plays
And twenty caged nightingales do sing:²

The use of music for signals and formality is also evident in the Induction. "A trumpet sounds" is one stage direction; and the Lord says,

Sirrah, go see what trumpet 'tis that sounds: ³
\underline{Exit Servingman}
Belike, some noble gentleman that means,
Travelling some journey, to repose him here.³

Actually, the trumpet announces the arrival of the players who aid the Lord in his trick upon Sly. And a "flourish" closes the Induction as the gullible Sly asks his "wife," played by a page, to sit with him.

Most of the mention of music in the play itself comes in the dialogue; for only one stage direction indicates anything musical; and it only vaguely mentions "music" which is designated in the dialogue when Gremio says,

Hark, hark! I hear the minstrels play.⁴

¹The Taming of the Shrew, Induction, i, 50-51.
²Ibid., ii, 185.
³Ibid., i, 74-76.
⁴Ibid., III, ii, 185.
The popularity of music during the Elizabethan era is reflected in the household of Baptista, who hires Hortensio, pretending to be a musician, to instruct his daughters in music. As was mentioned in the Introduction to this thesis, the Elizabethan era witnessed a sharp rise in the popularity of music with all classes, especially with the upper classes, who used music as an entertainment, a social grace, and an implement of courtship.

The first scene of Act I establishes Lucentio and Bianca as lovers of music, for "music and poesy use to quicken" Lucentio, and Baptista knows of Bianca that "she taketh most delight/In music, instruments and poetry." Indeed, she herself says,

My books and instruments shall be my company, On them to look and practise by myself.\footnote{Ibid., I, i, 82-85.}

There are several references to Hortensio employing terms which describe him as a man of music. He speaks of himself as a teacher "well seen in music" and as a "fine musician." And when his subterfuge is no longer necessary, he admits he is not a musician.\footnote{Ibid., I, ii, 174.}

\footnote{Ibid., I, i, 36.} \footnote{Ibid., I, i, 92.} \footnote{Ibid., I, ii, 134.} \footnote{Ibid., IV, i, 17.}
When Hortensio begins his deception, a stage direction describes his entrance "as a musician" accompanied by "Biondello bearing a flute and books." A few lines along in the dialogue Hortensio is presented to Baptista as a man "cunning in music,"11 a description which is shortly echoed by Gremio. Baptista is evidently pleased with his new instructor, for he welcomes Hortensio, saying, "Take you the lute."12

In a rather crude and obvious sequence Hortensio and his lute are used to introduce Kate and her unpleasant disposition; for Hortensio's first lesson ends in slap-stick comedy, which is unfortunate for both his head and his lute, which Kate uses as a weapon. The event is reported by Hortensio with an abundance of musical terminology, and his report is closed as Baptista sends him on to his second and more gentle pupil, Bianca.13

Abounding even more in musical terminology is the first scene of Act III. This is a clever scene in which Lucentio and Hortensio, both masquerading as tutors, vie for the attentions of Bianca. Naturally, mention is made of Hortensio and his area of instruction. Three times

11Ibid., II, i, 56

12Ibid., II, i, 107.

13Ibid., II, i, 143-168.
the word "instrument" appears, and three times the phrase "intune" occurs. The words "base," "harmony," and "music" are used twice; and there is an assortment of other terms such as "fiddler," "treble jars," "fingering," and "gamut."

Beyond the mere use of musical terminology this scene conveys two ideas of a more philosophical bearing. First, harmony is once referred to as "heavenly," suggesting the ancient concept of music or harmony of the spheres. Second, Lucentio well states the artistic purpose of music.

Preposterous ass, that never read so far
To know the cause why music was ordain'd!
Was it not to refresh the mind of man,
After his studies or his usual pain?

However, there is here present not only the layman's views on music; for there is an overtone of the philosopher's disdainful, almost contemptuous, attitude toward music. Lucentio, like many of Shakespeare's contemporaries, seems to be underestimating the aesthetic value of music—an opinion perhaps intentionally associated with Lucentio by Shakespeare in order to further the characterization of Lucentio.15

14 Ibid., III, i, 9-12.
Besides Hortensio, Petruchio, surprisingly, is the only other really musical character in the play. His robust nature is obvious in the first act when he speaks of the "loud 'larums" and "trumpets' clang" which he has heard during his adventurous days. And in Act IV this tamer of a shrew includes singing as a part of his shrew taming program. Raucously unbraiding his servants and throwing food about the stage, Petruchio sings in a rowdy and perhaps bellowing manner. He begins singing with a line loaded with biting sarcasm, at least, sarcastic when on the lips of a bridegroom.

Where is the life that late I led.\textsuperscript{16}

And he ends his brief singing with a fragment of a ballad,

\begin{quote}
It was the friar of orders grey,
As he forth walked on his way:17
\end{quote}

Dealing with music less directly, \textit{The Merchant of Venice} is also filled with music or comments upon it. Act II sees the first use of music when the Prince of Morocco, his party, and Portia and her party enter preceded by a "flourish of cornets." A horn was traditionally used to mark entrances or formal signals, and this is only the first of several such uses in this play. This first scene of Act II is closed by "cornets," which

\textsuperscript{16}\textit{Ibid.}, IV, 1, 143.

\textsuperscript{17}\textit{Ibid.}, IV, 1, 148-149.
reappear to announce the entrance and exit of the same characters in Scene vii of this act, and Scene ix opens to a "flourish of cornets" marking the entrance of Portia and the Prince of Arragon. Cornets have a rich but ringing and piercing sound which sets an excellent musical atmosphere for these three scenes, two of which relate the faulty and shallow choices of two princes as they try to choose the correct box for winning Portia's hand.

There is one other use of a horn to mark an entrance. This is indicated in a stage direction saying, "A tucket sound." It is commented on in the text by Lorenzo, who says,

Your husband is at hand; I hear his trumpet:18

The vague stage direction of "music" appears three times, once in Act III, Scene ii. "Music" is also called for in Act V, Scene i; and unlike most such directions, the "music" is ordered to cease forty lines later. As an accompaniment to the first use of "music" here mentioned is a song of contemplation which evidently conveys its truth to Bassanio, who chooses the correct, leaden casket.

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18 The Merchant of Venice, V, i, 121.
Tell me where is fancy bred,
Or in the heart or in the head?
How begot, how nourished?
Reply, reply.
It is engender'd in the eyes,
With gazing fed; and fancy dies
In the cradle where it lies.
Let us all ring fancy's knell:
I'll begin it, --Ding, dong, bell.19

By careful examination, one can see the hints given to Bassanio through the lyrics of the song. In the first place, the rhyme scheme of the first two lines fits the sound of lead, which is the correct casket to choose. Also, the message of the song "rings fancy's knell"; that is, it warns Bassanio to choose reality and not the fancy that is prominent in the play. Various writers, such as Austin Gray and Granville-Barker, see the validity of this song; however, Peter Sing condemns the song, perhaps unjustly, as a mere word play which appealed to the groundlings of Shakespeare's audience and which is included here only for the amusement of that segment.20

Perhaps of more significance are Portia's words before Bassanio makes his choice; for in her words is visible not only the purpose for the musical background of this scene and grand flourishes in general but also, ever so faintly, the psychological effects of music.

19Ibid., III, ii, 63-71.

20Peter J. Sing, "The Riddle Song in The Merchant of Venice," Notes and Queries, V (1919), 192.
Let music sound while he doth make his choice;  
Then, if he lose, he makes a swan-like end,  
Fading in music: that the comparison  
May stand more proper, my eye shall be the stream  
And watery death-bed for him. He may win;  
And what is music then? Then music is  
Even as the flourish when true subjects bow  
To a new-crowned monarch: such it is  
As are those dulcet sounds in break of day  
That creep into the dreaming bridegroom's ear  
And summon him to marriage.²¹

Music as an aid to romance is appreciated by  
Lorenzo, who says to Stephano and then to Jessica,

My friend, Stephano, signify, I pray you,  
Within the house, your mistress is at hand;  
And bring your music forth into the air.  

[Exit Stephano]

How sweet the moonlight sleeps upon this bank!  
Here will we sit and let the sounds of music  
Creep in our ears: soft stillness and the night  
Become the touches of sweet harmony.²²

But his understanding of music goes much further than  
romance. In the first place, as an educated man Lo-  
renzo is evidently familiar with the concept of the  
music of the spheres; for he says,

There's not the smallest orb which thou behold'st  
But in his motion like an angel sings,  
Still quiring to the young-eyed cherubins;  
Such harmony is in immortal souls;  
But whilst this muddy vesture of decay  
Doth grossly close it in, we cannot hear it.²³

²¹Ibid., III, ii, 43-52.  
²²Ibid., V, i, 51-57.  
²³Ibid., V, i, 60-65.
As is evident, Lorenzo knows that the heavenly bodies produce this music, which man in all his dross mortality cannot hear until he is an immortal.

To musicians entering at this point Lorenzo says,

Come, ho! and wake Diana with a hymn:  
With sweetest touches pierce your mistress' ear  
And draw her home with music.\(^{24}\)

The retort of Jessica to this request reveals her plaintive disposition and urges Lorenzo on to further commentary on music; she says,

I am never merry when I hear sweet music.\(^{25}\)

Lorenzo's reply is the long quote introducing this thesis. In it, Lorenzo notes that even the behavior of wild animals can be affected by the powers of music and that any man who cannot be moved or inspired by music is a callous person of whom one should be wary. It is intriguing to note in retrospect and in the light of Lorenzo's harsh condemnation of any unmusical man that Shylock once sorely criticized music as a vile part of life, saying,

What, are there masques? Hear you me, Jessica:  
Lock up my doors; and when you hear the drum  
And the vile squealing of the wry-neck'd fife,  
Clamber not you up to the casements then,  
Nor thrust your head into the public street  
To gaze on Christian fools with varnish'd faces,

\(^{24}\)Ibid., V, i, 66-68.  
\(^{25}\)Ibid., V, i, 69.
But stop my house's ears, I mean my casements:  
Let not the sound of shallow foppery enter  
My somber house.\(^\text{26}\)

The sense of order derived from the concept of the  
harmony of the spheres once gains mention by one charac-  
ter other than Lorenzo. In musical imagery Portia very  
ably explains the importance of order and peace in life;  
and in her explanation she thus explains one of the main  
ideas in the comedy, with the aid of comments by Nerissa.

\begin{quote}
Ner. It is your music, madam, of the house.  
Por. Nothing if good, I see, without respect:  
Methinks it sounds much sweeter than by day.  
Ner. Silence bestows that virtue on it, madam.  
Por. The crow doth sing as sweetly as the lark  
When neither is attended, and I think  
The nightengale, if she should sing by day,  
When every goose is cackling, would be thought  
No better a musician than the wren.  
How many things by season season'd are  
To their right praise and true perfection!  
Peace, ho! the moon sleeps with Endymion  
And would not be awaked.\(^\text{27}\)
\end{quote}

Both the concept of harmony of the spheres and the  
association of music with romance gain further explica-  
tion in Twelfth Night, a play which is also rich in  
other aspects of music. Indeed, the opening lines of  
the play set the stage for romance when the Duke, enter-  
ing with musicians, says,

\begin{quote}
If music be the food of love, play on;  
Give me excess of it, that, surfeiting,  
The appetite may sicken, and so die.
\end{quote}

\(^{26}\text{Ibid.}, \text{II}, \text{v}, 28-36.\)

\(^{27}\text{Ibid.}, \text{V}, \text{i}, 98-109.\)
That strain again! it had a dying fall:
O, it came o'er my ear like the sweet sound,
That breathes upon a bank of violets,
Stealing and giving odour! Enough; no more:
'Tis not so sweet now as it was before.28

And Olivia uniquely links romance and the music of the
spheres when she says,

0, by your leave, I pray you,
I bade you never speak again of him:
But would you undertake another suit,
I had rather hear you to solicit that
Than music from the spheres.29

However, the Duke's lines have a far greater import for
the play than do Olivia's; for, indeed, there is in his
words the hint of the excesses which will be visible as
the play proceeds. What excesses? --those of the appe-
tites, from the eating and drinking of Toby and Andrew
to the romantic pining of Orsino and Olivia.

Instrumental music in Twelfth Night takes a defi-
nite second place to vocal music. There are only two
isolated appearances of instruments, once when Sir Toby
credits Sir Andrew with the ability to play "o' the
viol-de-gamboys,"30 The second reference to an instru-
ment is made by Viola as she talks to the Clown.

Save thee, friend, and thy music: dost thou
live by thy tabor?31

28 Twelfth Night, I, i, 1-8.
29 Ibid., III, i, 117-121.
30 Ibid., I, iii, 26.
31 Ibid., III, i, 1-2.
It is, then, in singing that the bulk of the music in *Twelfth Night* is found. Viola begins this vocalizing when she proposes to work as a page for the Duke, including singing as one of her services.

> It may be worth thy pains; for I can sing
> And speak to him in many sorts of music
> that will allow me very worth his service.  

Through imagery the Captain carries her conversation into the realm of musical instruments by saying,

> Be you his eunuch, and your mute I'll be: . . .

While both "eunuch" and "mute" bear meanings other than musical ones, a eunuch is a kind of horn and a mute is a device used on a horn.

Viola, in courting Olivia for the Duke, continues her attachment to music by proposing to

> Write loyal cantons of contemned love
> And sing them loud even in the dead of night; . . .

Recognizing that music has both favorable and adverse effects, Olivia later rejects the Duke by saying,

> If it be ought to the old tune, my lord,
> It is as fat and fulsome to mine ear
> As howling after music.

Such a rejection must be grating to the Duke; for, if one remembers, he opens the play with his very

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romantic speech on music's being the food of love. And before the above rejection, Orsino has one other significant comment on the beneficial powers of music.

Give me some music. Now good morrow, friends. Now good Cesario, but that piece of song, That old and antique song we heard last night: Methought it did relieve my passion much, More than light airs and recollected terms Of these most brisk and giddy-paced times: Come, but one verse.36

Curio relates that Feste is not present to sing; so the Duke sends for the Clown while the song, by his order, is played on the instruments present. Asking Viola, still disguised as a page, "How dost thou like this tune?"37 Orsino gets for his answer a strong affirmative to the romantic powers of music.

It gives a very echo to the seat Where Love is throned.38

The chief agent of song in Twelfth Night is, however, Feste, the Clown. Beginning in Scene iii of Act II, Feste indulges in four singing segments. The first instance is in a rather rowdy scene involving Feste, Sir Toby, Sir Andrew, Maria, and Malvolio. The two fat old knights begin by asking Feste to sing a love-song, which is appropriate fare for this play; and Feste obliges with two verses, one praising the joyous

meeting of lovers and the other encouraging immediate enjoyment of love. The two knights, thoroughly enjoying the revelry and Feste's voice, call for a traditional catch which is eventually sung, but the lyrics of which are not given in the text. Sir Toby then bursts into a solo of rather mediocre musical content.

The entrance of Malvolio interrupts the gay mood of the first part of the scene, for he chastises the revelry and ill-timed merry-making. Malvolio berates the group for their public-house level of behavior, which he feels is out of place in Olivia's home. This concept of order, it should be remembered, is derived from the theory of music or harmony of the spheres. And keeping the thought intact, Sir Toby insists that the singing was in "time" and not "out o' tune" — thus maintaining harmony, both in his music and in his relationship with Olivia.

The second time Feste contributes song to the play is during that previously mentioned scene in which Orsino calls for instruments to play while Curio fetches Feste. When Feste finally arrives, he sings, accompanied by "music," as ordered in a stage direction. The Duke orders a "song we had last night" which is an old, familiar one dealing with the "innocence of love." Feste,
after singing, says, "I take pleasure in singing, sir." but how anyone can "take pleasure" in singing such a melancholy ballad is a bit difficult to understand. This two-verse song is a request of a man, evidently killed by a "cruel main," to be buried in a remote spot unmourned and hidden from friends and the lover.

Feste sings a third time when he talks with Malvolio in the darkened room in which the latter has been confined. The Clown begins with a jolly nonsense song which he continues as his contribution to a conversation between himself and Malvolio.

Feste closes this scene as he leaves, singing a two-verse song, to get writing materials and a light for Malvolio. With wit Feste sings of his return with the requested articles as if he were a vice which, once stopped, returns again for sustaining the weak habitus.

Finally, Feste closes the play with his longest song, one with a piquant refrain about "the wind and the

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39 Ibid., II, iv, 70.

40 Ibid., IV, ii, 78-85.
rain." This song which traces the span of life from childhood to old age is shallow and gay on the surface, just as the play is. But underneath there is a muffled feeling of frustration and disquiet, which may be the real reality of the play and which is revealed, as Shakespeare often engineers such revelations of truth, by the clown or fool who is actually wiser than the so-called "normal" characters. In this song Shakespeare emphasizes the elements of nature, which his pleasure-seeking characters seem to have forgotten. He thus casts a rather "ominous shadow" over this play filled with shallow gaiety.\(^\text{41}\)

CHAPTER III

THE TRAGEDIES

The tragedies with their intensity of emotion and discerning understanding of mankind are surprisingly rich in musical content. Othello, King Lear, and Hamlet are easily classed as three of Shakespeare's greatest plays; they are also typical of the other tragedies in their use of music. Hamlet perhaps contains the broadest scope of the use of music, but they all three show music as it touches the daily lives of people and as it is representative of disturbed minds and emotions.

While there is only a little actual music in Othello, several comments employing musical allusions do provide valuable insights into both characters and situations in the play. Iago, as the belligerent of the play, quite naturally is here the active representative of discord, the enemy of harmony. Indeed, he may even view himself as an agent for incapacitating an instrument (love), which is the symbol for the relationship between Othello and Desdemona.¹ Perhaps even striving for the non-existence of music, Iago states:

O, you are well tuned now!
But I'll set down the pegs that make this music,
as honest as I am.

This obviously is an open threat against the "well tuned"
happiness shared by Othello and Desdemona as the play
begins.

The only other connection Iago has with music is in
Scene iii of Act II where he engages in rollicking song
with Cassio and other men. The two songs do little more
than to reveal Iago's position of being a gruff military
man of less than genteel breeding. There is, however, a
slight suggestion that Iago, as calculating as ever, is
here beginning his plot by ingratiating himself with
Cassio through the pleasantries of song.

Emilia, the wife of Iago, refers to Desdemona's
famed "Willow Song" as she dies and thus points up the
significance of that song.

What did thy song bode, lady?
Hark, canst thou hear me? I will play the swan,
And die in music. _Singing_ Willow, willow,
willow._

More significantly, Emilia's death symbolizes the end of
Iago's setting down the pegs that make music; for she,
acting through her love for Desdemona, dies returning a

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2Othello, II, i, 201-203.
3Draper, p. 114.
4Othello, V, ii, 246-248.
belated harmony to Othello's attitude toward Desdemona and thus giving a spiritual death knell to the forces of discord \[Iago\].

If viewed as a whole, Othello can be examined as a study of harmony and discord, primarily of the latter as represented in the breach created between Othello and Desdemona by Iago. This discord reaches its climax in Othello's murder of Desdemona, and thereafter returns to a tragic harmony in the deaths of Emilia and Othello, both of whom committed misdeeds yet repented through love for Desdemona. The undoing of Iago and his evil schemes places harmony again in command after a brief reign of discord. Othello himself, while representing harmony in his devotion to Desdemona, is, through most of the play, a representative of discord; for his jealousy and suspicion make him an unwitting tool of the forces of discord.

In Act III, Scene i, musicians hired by Cassio to serenade Othello reveal that Othello, in his state of discord, cares not to hear the serenade and apparently refers to music as being "noise." The wary Cassio had forewarned the musicians to be brief; and like other agitated characters, Othello here reveals his spiritual state by seeming

\[\text{Ibid.}, \ p. \ 120.\]
to have no music in himself. Indeed, Cassio's efforts seem only to increase Othello's condition and to augment the idea that if "all the music in the play is not noise, all of it is allied with trouble."7

For a barbarian and a soldier, Othello himself makes three discerning comments possessed of a sensitivity not ordinarily associated with such a man. At the beginning of his life with Desdemona when harmony still reigns,8 Othello hopefully refers to kisses as the greatest discords he and Desdemona will have. Later, after he has fallen victim to Iago's machinations, Othello expresses his displeasure in musical terms when he learns that Cassio is alive.

Not Cassio kill'd: then murder's out of tune,
And sweet revenge grows harsh.9

And of notable significance is Othello's opinion of his own stockishness and of the enchanting powers of Desdemona as expressed in musical terms:

... an admirable musician:
0! she will sing the savageness out of a bear:10

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7Draper, p. 114.

8Othello, II, 1, 199-200.

9Ibid., V, ii, 114-115.

10Ibid., IV, i, 199-200.
And, indeed, this comment is an excellent description of Desdemona's charm. As a figure in the musical symbolization of *Othello*, Desdemona is the representative of sweet harmony; for throughout the play she remains true to her gentle and loving disposition. It is about her that the figures of discord perform their antics, thus highlighting her as an oasis of harmony in a desert of discord.

Realizing that her relationship with Othello has become inharmonious, Desdemona remarks to Cassio that

> My advocacy is not now in tune.\(^{11}\)

This, however, is Desdemona's only musical allusion; and she is more importantly associated with music for her "Willow Song."

The "Willow Song" in *Othello* is Shakespeare's version of a song popular from the days of Henry VIII. It is of a group of songs which all tell the sad story of a lover, usually male, rejected by his mistress and which all contain the refrain: "Sing all a green willow, willow, willow . . . ."\(^{12}\) Shakespeare is credited by Ernest Brennecke with making five important changes in the stock song so as

\(^{11}\) *Ibid.*, III, iv, 123.

\(^{12}\) Ernest Brennecke, "'Nay, That's Not Next': The Significance of Desdemona's Willow Song!" *Shakespeare Quarterly*, IV (1952), 35.
to fit the special situation in *Othello*. First, he changed the sex of the traditional male lover to female. Second, he invented Barbara, who went mad singing the song. Third, he inserted simple, dramatic interjections. Fourth, he changed a line in stanza seven to have an ironic twinge as Desdemona, soon to be murdered, sings,

Let nobody blame him; his scorn I approve,\(^\text{13}\)

And finally, Shakespeare inserted an original and barbed couplet:\(^\text{14}\)

I call'd my love false love; but what said he then? Sing willow, willow, willow: If I court moe women, you'll couch with moe men.\(^\text{15}\)

This song about the deserted Barbara tells of a disordered life, ironically foreshadowing Desdemona's own,\(^\text{16}\) and through its suffering and wistfulness augments the pathos and tragedy of her situation. As in *Hamlet* and *Lear*, music here conveys a picture of an abnormal state of mind;\(^\text{17}\) and Desdemona sings what she cannot say. Singing in a dreamlike manner so as to reveal her subconscious awareness of the cause of Othello's displeasure, as contained in the couplet just quoted, Desdemona here is

\(^{13}\) *Othello*, IV, iii, 52.  \(^{14}\) Brennecke, p. 36.

\(^{15}\) *Othello*, IV, iii, 55-56.

\(^{16}\) Draper, p. 115.

\(^{17}\) Granville-Barker, p. 156.
similar in dramatic presentation to Ophelia in her mad scene.\footnote{Brennecke, p. 37.}

It should be noted that in \textit{King Lear} music is used conventionally and as an agent of psychological therapy. As in \textit{Othello}, music is also here used to indicate a state of mental abnormality, but a feigned rather than a real one. First considering the standard uses of music in \textit{King Lear}, several stage directions call for musical sound effects. The first instances of musical stage directions are in the third and fourth scenes of Act I. Each of these calls for "horns within" to denote the arrival of King Lear. It is interesting to speculate as to the significance of these two uses of "horns," for at this time in the play Lear is pathetically losing power over both kingdom and family. At other times in this play and in others "trumpets" are specifically used for authoritative signals and stately entrances. Thus, this variation of Shakespeare's standard entrance instrument must have a purpose. It might be that the difference in tone of the two instruments creates a different mood or atmosphere for the audience, the horn perhaps producing a mocking or hollow sound.
Indeed, as King Lear progresses, the careful reader can see the different instruments employed in various situations. A "tucket within" sounds as Cornwall arrives to confront Gloucester. This "tucket" must be an authoritative, military sound; for Gloucester immediately turns his attention to the arrivals saying,

Hark, the duke's trumpets! I know not why he comes.\textsuperscript{19}

And a "tucket" announcing the arrival of Goneril is referred to as a "trumpet."\textsuperscript{20} Both of these passages seem to conform to the definition of a "tucket" as being a preparation signal.\textsuperscript{21}

The trumpet is further employed in more formalized style in Act V, Scene iii. At this point a herald calls forth any man from the army to accuse Edmund of treason. A trumpet precedes the announcement and is followed by three trumpet calls which are answered by trumpets off stage. Thereafter, Edgar enters preceded by a trumpet. Such ritual is typical of the military atmosphere of the history plays.

The second and third scenes of Act V also are aided by three unidentified "alarums," probably of a brass horn such as the trumpet, to indicate battles between the forces

\textsuperscript{19}King Lear, II, i, 81. \textsuperscript{20}Ibid., II, vi, 186-187.

\textsuperscript{21}Edward W. Naylor, Shakespeare and Music (New York, 1931), p. 175.
of Goneril and Regan and those of Cordelia and the friends of Lear. Both Acts IV and V are augmented by the more definite designation of "drums" as a stage direction, usually noting formal military maneuvers. Act IV, Scene iv is introduced by a drum announcing Cordelia's arrival; and Act IV, Scene vi is ended with a drum beat beckoning to Edgar and Gloucester, who have been wandering about in the fields. It is, though, Act V with its bounteous supply of military action that contains several uses of the drum. Scene i twice has maneuvers indicated by drums, which again serve that purpose in scenes ii and iii.

While there is not a superabundance of music in King Lear, there is in addition to the just discussed sound effects some music either used by or presented by the characters. The wise and perceptive loyal Fool of Lear sometimes sings his innane yet profound verses. Twice in the stage directions he is definitely directed to sing—one in Act I, Scene iv and again in Act III, Scene ii. Other verses may be sung, but that is a touch to be interpreted by the individual productions.

In addition to the chanting of the Fool through the first of the play, there are the ravings of Edgar in Act III. While Lear wanders about in a genuine state of insanity seemingly without singing, Edgar utilizes verse to feign insanity. The stage directions do not exactly
specify that Edgar's verses are sung, but for two reasons it seems probable that they may have been sung in the first productions. First, in Elizabethan plays it was common to characterize the insane as singing; and second, certain lines Edgar recites are fragments of songs popular at the time Shakespeare wrote the play.\textsuperscript{22} For example, Edgar and the Fool recite the words of a song, "Come O'er the Bourn, Bessie," which was recorded in the Stationer's Hall in 1562.\textsuperscript{23}

\begin{center}
\textbf{Edgar.} Come o'er the bourn, Bessie, to me--
\textbf{Fool.} Her boat hath a leak,
\hspace{1cm} And she must not speak
\hspace{1cm} Why she dares not come over to thee.\textsuperscript{24}
\end{center}

Such "mad-songs" were apparently popular with Elizabethan audiences, and it is significant that Edgar chose "Tom" to be his name as an insane personality, for "Tom o'Bedlam" was a popular comic madman in the seventeenth century.\textsuperscript{25} Thus, Shakespeare may well have manipulated Edgar as "Tom" not only in order to entertain the popular taste level of his audience but also to achieve dramatic effects on a higher and more subtle plain by providing comic relief for the unpleasant situations of both Edgar

\textsuperscript{22}Louis C. Elson, \textit{Shakespeare in Music} (Boston, 1914), p. 244.
\textsuperscript{23}\textit{Ibid.}, p. 245. \textsuperscript{24}\textit{King Lear}, III, vi, 27-30.
\textsuperscript{25}Elson, p. 245.
and Lear and by using the seemingly inane comments of Edgar and the Fool to emphasize the positions of each and to intensify the emotional effect of the more serious situations.

Though only fleetingly present but actually of more import is the music in the seventh scene of Act IV. In this scene Cordelia and Kent have found Lear, who is resting comfortably in the French camp. As the scene opens, the stage direction calls for "soft music playing"; and in line twenty-four the doctor caring for Lear commands, "Louder the music there!" These two mentions of music are the only ones in this scene; yet the presence of this music is vital to the development of the play hereafter.

As Lear awakes, his sanity is evidently in the best condition thus far in the play. True, this cure has been partially wrought by the loving care of Cordelia; but it can also be attributed to the soothing, almost magical powers of the "soft music" ordered by the doctor. Today, one accepts in blase' manner the idea that music is an effective psychological therapy; but such a concept was apparently not common in Shakespeare's day, even though the wonderous effects of such instruments as the pipes of Pan were known in story. Certainly, then, the use of music as therapy places Shakespeare in a position of a pioneer of psychological techniques.
While *Hamlet* does not present a study in musical therapeutics, it does bear strong similarities to both *Othello* and *King Lear*. First, consider the incidental music; for like the other two it contains important instrumental accompaniments, some of which are reported in dialogue and some of which are evident in stage directions.

In Act I the silence of night is shattered by a "flourish of trumpets" as the king indulges in rather raucous entertainment for such hours.

The king doth wake to-night and takes his rouse, 
Keeps wassail, and the swaggering up-spring reels; 
And, as he drains his draughts of Rhenish down, 
The kettle-drum and trumpet thus bray out 
The triumph of his pledge.26

Not only does this "flourish" break the spell of the first three scenes of the play, but it also establishes an impression of the new king as a rather rowdy and undignified ruler.

The formal announcement by trumpets is heard in Act II, Scene ii, when a "flourish of trumpets within" announces the arrival of the players who are to present a play at court. Act III, Scene ii also uses music to announce the entrance of the King and Queen and their party. This time, however, the "flourish" is not designated as one by trumpets, and it is accompanied by an unidentified "Danish march." This scene also presents

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26 *Hamlet*, I, iv, 8-12.
the formal entrance of the players as they are about to perform; their entrance is marked by the playing of "haut-boys" (oboes) which were traditionally played with trumpets in flourishes and which are thus quite appropriately employed.\textsuperscript{27}

Later in the scene the recorder is mentioned by Hamlet when he requests music as an additional means for building up his plot against the king.

\begin{quote}
Ah, ha! Come, some music! come, the recorders!
For if the king like not the comedy,
Why then, belike, he likes it not, perdy.
Come, some music!\textsuperscript{28}
\end{quote}

The word "music" also appears in Act II, Scene 1, where Polonius, using imagery, says, "And let him ply his music."

The re-entrance of the players later in the scene again draws attention to the recorder. Indeed, this instrument is here used for what is often called one of Shakespeare's finest metaphors;\textsuperscript{29} and a conversation about this recorder not only demonstrates Shakespeare's accurate technical knowledge of the instrument but also in an interesting manner relates how one person may be manipulated by another.

\textsuperscript{27}Elson, p. 324.

\textsuperscript{28}Hamlet, III, 11, 302-305.

\textsuperscript{29}Elson, p. 32.
Re-enter Players with recorders.
O, the recorders! let me see one. To withdraw with you:—why do you go about to recover the wind of
me, as if you would drive me into toil?
Guil. O, my lord, if my duty be too bold, my
love is too unmannerly.
Ham. I do not well understand that. Will you
play upon this pipe?
Guil. My lord, I cannot.
Ham. I pray you.
Guil. Believe me, I cannot.
Ham. I do beseech you.
Guil. I know no touch of it, my lord.
Ham. 'Tis as easy as lying: govern these ventages
with your fingers and thumb, give it breath with your
mouth, and it will discourse most eloquent music.
Look you, these are the stops.
Guil. But these cannot I command to any utterance
of harmony; I have not the skill.
Ham. Why, look you now, how unworthy a thing you
make of me! You would play upon me; you would seem
to know my stops; you would pluck out the heart of
my mystery; you would sound me from my lowest note
to the top of my compass: and there is much music,
excellent voice, in this little organ; yet cannot
you make it speak. 'Sblood, do you think I am easier
to be played on than a pipe? Call me what instrument
you will, though you can fret me, yet you cannot play
upon me.30

As Hamlet proceeds, the remaining instrumental music
is only in the form of stage directions for accompanying
action. "Trumpets sound" as Hamlet wins a fencing bout
with Laertes in Scene ii of Act V; and three marches close
the last scene. As Hamlet dies, a "march afar off" prompts
him to ask, "What warlike noise is this?"31 It comes
closer so that Horatio asks, "Why does the drum come

30 Hamlet, III, i, 260-289.
31 Ibid., V, ii, 360.
hither?"\textsuperscript{32} These advancing drums mark the arrival of the English ambassadors with good news come too late to be appreciated. Finally, "a dead march" closes the scene as the dead bodies are borne away.

In addition to instrumental music, \textit{Hamlet} contains references to other forms of music, often in musical imagery in the speeches of the characters. In the first scene of the play the cock is called the "trumpet of the morn,"\textsuperscript{33} and he is also accused of singing all night as the time for celebrating Christ's birth approaches.\textsuperscript{34} A dirge, a solemn march, is mentioned in the second scene of Act I; and a jig, a dance, is mentioned by \textit{Hamlet} in Scene iii of Act II as the players perform. And musical imagery in Act III, Scene iv describes the spoken truths of religion as a "rhapsody of words."

The music in \textit{Hamlet} thus far discussed, however, is not the music most important to the depth of the play. It is Ophelia and the gravediggers who present this more vital music, all of which is sung. Inverting the order in which this singing is presented in the play, consider first the gravedigger scene at the beginning of Act V. Four times the stage directions call for the first digger

\textsuperscript{32}Ibid., V, 11, 372. \textsuperscript{33}Ibid., I, 1, 150. \\
\textsuperscript{34}Ibid., I, 1, 157-160.
or clown to sing a verse and once for him to dig as he sings. Engaging in a rather loathsome occupation which perhaps requires and nurtures a certain callousness of attitude, the gravediggers—despite Hamlet’s question, "Has this fellow no feeling of his business, that he sings at grave-making?"—should not be too harshly condemned as simpletons who fail to fathom the significance of their work or as hardened persons who merely have no compassion for the dead. Rather, their singing serves several vivifying and enlightening purposes.

As Hamlet in talking with the gravediggers points out, "That skull had a tongue in it, and could sing once." So, too, throwing about parts of skeletons and literally digging into this land of the dead, these diggers have tongues which do sing, emphasizing the intense contrast between the living and the dead. Also, the words sung relate the natural cycle of life, thus in part relieving some of the feeling of depression seemingly inherent to those witnessing the death of another.

In youth, when I did love, did love,
Me thought it was very sweet,
To contract, 0, the time, for, ah, my behove,
0, methought, there was nothing meet.

35 Hamlet, V, i, 73.
36 Ibid., V, i, 83.
But age, with his stealing steps,

Hath claw'd me in his clutch,

And hath shipped me into the land

As if I had been such.

A pick-axe, and a spade, a spade,

For and a shrouding sheet:

0, a pit of clay for to be made

For such a guest is meet.37

Certainly not to be overlooked is the musical appearance of the clowns for comic relief and for the entertainment of the lower levels of Shakespeare's audience, who, as was pointed out in the discussion of King Lear, enjoyed raucous and idiotic, if not insane, characters. It is worth noting also that, as can be seen, the singing here is indicative of a social order lower than that represented by Ophelia and her singing, even though hers be from a deranged mind.36 It is also interesting to note that the song of the gravedigger may well have been a deliberate parody by Shakespeare of a poem popular from about 1575 called "The Aged Lover Renounceth Love,"39 and thus a further concession to the lower tastes of part of his audience. And, of course, the dialogue between the gravediggers and Hamlet dramatically sets the scene for his discovering the death of Ophelia.

37Hamlet, V, i, 69-72, 79-82, 102-105.

38Nosworthy, p. 63. 39Elsom, p. 301.
The death of Ophelia is in itself closely associated with singing, for in her deranged state of mind Ophelia sings until her death. She is not disturbed as the play begins; but Laertes, her brother, does warn her to fear Hamlet and his intentions toward her and not "with too credent ear to list to his songs."[40]

By Act IV it is sadly evident that Ophelia should have followed her brother's advice, for she enters singing distractedly after a gentleman of the court has sought her an audience with the Queen by saying:

She is importunate, indeed distract.
Her mood will needs be pitied.[41]

Unfortunately, in Act III Ophelia had begun to see that Hamlet and his relationship with her were not normal, but she had not remedied the situation.

And I, of ladies most deject and wretched,
That suck'd the honey of his music vows,
Now see that noble and most sovereign reason,
Like sweet bells jangled, out of tune and harsh;[42]

However, Ophelia's own reason becomes more "jangled" and "out of tune." As has been mentioned, mad scenes were often employed in Elizabethan drama for comic effects to appease low-brow tastes, usually for things crude and

[40] *Hamlet*, I, iii, 30.
sexy; but it seems quite difficult to examine Ophelia's mad scene for amusement. Rather, her singing confirms her madness and aids the audience in feeling the pathos of her situation as revealed in the varied and rambling snatches she sings.

The first verse Ophelia sings is typical of a romantic ballad; and this one is of a pilgrim, as revealed by his attire of a "cockle shell hat and staff." Immediately after this verse, however, Ophelia turns her song into one lamenting the death of a man and describing his grave. Typical of a confused mind, Ophelia then turns her singing to the romance of St. Valentine's Day, but here she steps out of character and sings eleven lines of a coarse and bawdy musical story. Psychologically, this is accepted as feasible, since the disturbed mind may become the opposite of its sane self.

Briefly leaving this fifth scene of Act IV, Ophelia re-enters, some stage directions saying garbed in straw and flowers. The last verses here sung by Ophelia all deal with death, and added to her simple story-telling verses are burdens such as "Hey non nonny, nonny, hey

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43 A. Williams, editor, A Tribute to George Coffin Taylor (Chapel Hill, 1952), p. 189.
44 Ibid., p. 187.
45 Elson, p. 236.
46 Ibid., p. 243.
nonny" and "a-down a-down." Traditional and popular Elizabethan songs seem to be parodied or borrowed here by Shakespeare, but the primary melody followed is one called "Walsingham."\(^{47}\)

In examining the mournful subject matter of Ophelia's song one can see the resemblance it bears to Desdemona's "Willow Song." Actually, Ophelia's is more accurately traditional, for it is of the death of a man. Further, both young women express their mental turmoil in song as they suffer at the hands of the men they love.

Carrying the comparison of Ophelia in another direction, she strongly resembles the mad Lear in that they both ornament themselves with flowers and wander about. Ophelia's wandering is less fortunate than Lear's, for it takes her into a brook where she drowns chanting "snatches of old tunes."

Thus, in three tragedies Shakespeare has subtly incorporated music as an aid to achieving his desired dramatic effects, which without music might have been far less artistically or effectively presented. He has at the same time displayed his own somewhat amazing knowledge of music, thus proving the humanity not only of his characters but also of himself.

\(^{47}\) Nosworthy, p. 63.
CHAPTER IV

THE HISTORIES

Just as Othello in fondly remembering the sounds of military camps associates "the shrill trump, the spirit-stirring drum, the ear-piercing fife"\(^1\) with the vigorous life he had always enjoyed, so too are these musical sounds, and others, present in the martial atmosphere of Shakespeare's second tetralogy of history plays. The vast panorama of changing kingdoms and fluctuating concentrations of power quite naturally has a military aspect, since it is through force, or at least the threat of force, that these governmental alterations are wrought. Sometimes this music is in the form of authentic military signals, while at other times it consists of music of conventional form. Also, musical imagery in the speeches of the various characters and the reactions of these characters to music sometimes subtly aid the development of the individuality of each.

As mentioned in the introduction of this thesis, certain instruments were traditionally employed for designated military uses; and this pattern is fairly accurately

\(^1\)Othello, III, iii, 351-352.
observed by Shakespeare. However, it should be noted that Shakespeare's battles are not emphasized and may not even have been very interesting to him. Rather, the battles are presented to aid in the development of a story or to help the audience create a mental picture. Shakespeare achieves this mental effect through various technical devices—"an appeal to the ear," as in music, being one of these.²

In Richard II a formalized variation of military signals is evident in the scene which shows the lists at Coventry. Here trumpets hail the appearances of the King and Bolingbroke. Also, trumpets mark the preliminary steps of the proposed list between Bolingbroke and Mowbray.

The Duke of Norfolk, sprightly and bold, stays but the summons of the appellant's trumpet.³ Again with a formal air, twice when he enters to face Bolingbroke, the returned exile, Richard has his royal entrance marked in the stage directions by a flourish of trumpets.

While being comparatively neglected by Shakespeare, the drum does occasionally contribute its traditional use to a scene. Its use and effect are well defined by Bolingbroke when he says,

² Jorgensen, p. 3.

³ Richard II, I, iii, 3-4.
Let's march without the noise of beating drum. 4

A play with less formalized activity, 1 Henry IV, despite its scenes of battle, contains comparatively little martial music except in Act V. The stage directions to Scenes iii and iv briefly note an "alarum" as introducing battles, and Scene v of that act is introduced by the sound of a trumpet as the King enters to enjoy his triumph over Hotspur. Prince Hal contributes one small factual comment when he, hearing a trumpet blast, says,

   The trumpet sounds retreat; the day is ours. 5

Glendower exemplifies the Machiavellian description of war in musical terms by referring to the army of the King as "those musicians that shall play to you." 6 And the general spirit of war as stated in musical terms is pronounced by the usually unmusical Hotspur, who, relishing the coming conflict against the King, says,

       Sound all the lofty instruments of war,  
       And by that music let us all embrace; 7

King Richard gives a similar description of war when, in the midst of the excitement and preparations for the list after a "charge" and a "flourish" are heard, he speaks of the turmoil in his kingdom as being

4 Ibid., III, iii, 51.
5 Ibid., IV, IV, 163.
6 Ibid., III, i, 227.
7 Ibid., V, ii, 98-99.
roused with boisterous, untuned drums,
With harsh-resounding trumpets' dreadful bray... 8

2 Henry IV is almost completely devoid of military
music. Only the stage direction to Act IV, Scene iii des-
ignates an undefined "alarum" to introduce a forest battle
scene. Less barren of martial music is Henry V; for scat-
tered throughout this play, stage directions call for such
assorted sound effects as a "drum," a "tucket," and a
"parle," a bugle call to arms. Also employed are seven
"alarums" and two "flourishes," the former being used for
battle scenes and the latter for recognition of the King.
And in the French camp the Constable describes the sounds
of war:

Then let the trumpets sound
The tucket sonance and the note to mount;
For our approach shall so much dare the field
That England shall couch down in fear and yield. 9

As previously noted, in Richard II Shakespeare permits
Bolingbroke to speak of marching to the music of a drum.
This is unorthodox, for real marches were augmented by a
fife. By contrast, Shakespeare is quite accurate in his
use of a "shrill whistle," probably a fife, to give orders
to sailors in the Prologue to Act III of Henry V. 10

The plays of this second tetralogy also contain va-
rious lines which show the pervasiveness of a general

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8 Richard II, I, ii, 134-135.
9 Henry V, IV, iii, 34-37. 10 Jørgensen, p. 20.
knowledge of music, even among the warriors. Richard II particularly abounds in such musical allusions. The King himself describes Mowbray's ambitions with musical imagery when he says,

How high a pitch his ambition soars!\textsuperscript{11}

Later in the play, Mowbray takes his turn at musical imagery and laments the effects his exile will have upon him, showing his knowledge of musical instruments.

The language I have learn'd these forty years,
My native English, now I must forego:
And now my tongue's use is to me no more
Than an unstrunged viol or a harp,
Or like a cunning instrument cased up,
Or, being open, put into his hands
That knows no touch to tune the harmony;\textsuperscript{12}

This comparing of the tongue to a stringed instrument is repeated by Northumberland as he relates the condition of the dying John of Gaunt:

Nay, nothing; all is said:
His tongue is now a stringless instrument;
Words, life and all, old Lancaster hath spent.\textsuperscript{13}

Gaunt himself displays an awareness of music when he advises his departing son to make the best of exile by employing a medieval variety of the "power of positive thinking" and thus converting banishment into a pleasure

\textsuperscript{11}Richard II, I, iii, 109.
\textsuperscript{12}Ibid., I, iii, 159-165.
\textsuperscript{13}Ibid., II, i, 148-150.
trip on which he might "suppose the singing birds mu-
sicians."14

The other plays of this tetralogy contain far less
evidence of the pervasiveness of general musical knowl-
edge. Act III, Scene 1 of Henry IV closes just after
Glendower’s daughter sings an unidentified Welsh song.
And Mortimer, being quite amorous in his feelings for this
Welsh lady, describes their linguistic barrier with mu-
sical imagery and adds evidence to the old cliché that
"music is the language of love."

I understand thy kisses and thou mine,
And that’s a feeling disputation:
But I will never be a truant, love,
Till I have learn’d thy language; for thy tongue
Makes Welsh as sweet as ditties highly penn’d
Sung by a fair queen in a summer’s bower,
With ravishing division to her lute.15

2 Henry IV has a more plentiful supply of musical
imagery. The Introduction presents the first of these in
the picturesque description of Rumour.

Rumour is a pipe
Blown by surmises, jealousies, conjectures,
And of so easy and so plain a stop
That the blunt monster with uncounted heads,
The still-discordant multitude,
Can play upon it.16

14Ibid., I, iii, 288.
152 Henry IV, III, 1, 205-211.
16Ibid., Introduction, 15-20.
And there is a shadow of an idea twice presented in
Richard II, that a tongue resembles a stringed instrument;
for Northumberland says,

... and his tongue
Sounds ever after as a sullen bell,
Remember'd tolling a departing friend.\(^{17}\)

This play also contains a small segment of actual
music. There is music indulged in merely for merriment
by Falstaff, Bardolph, and Doll Tearsheet. A page an-
nounces that the "music is come"; and Falstaff robustly
comments, "Let them play."\(^{18}\) The instruments, the music,
and the musicians are not identified; however, one may
easily imagine that the music is lighthearted and the
musicians are public performers of less than the best
rating.

Far more lacking in music, Henry V contains only one
musical reference, Henry's proposal to Katharine.

Come, your answer in broken music; for thy
voice is music and thy English broken;
therefore, queen of all, Katharine, break
thy mind to me in broken English; wilt thou
have me?\(^{19}\)

It is, however, in the revelation of the individual
that music is most intriguing in these four plays. This

\(^{17}\text{Ibid.}, I, i, 101-103.\)

\(^{18}\text{Ibid.}, II, iv, 246.\)

\(^{19}\text{Henry V}, V, ii, 263-266.\)
may be apparent in either the speeches or the reactions of the characters. For example, the profundity and sensitivity of John of Gaunt is accented by his expression of a dying man's final awareness of and vocal similarity to music:

0, but they say the tongues of dying men enforce attention like deep harmony:

... The setting sun, and music at the close, as the last taste of sweets, is sweetest last.20

King Richard, in his sentimentality and defeat, hears music as he wanders about Pomfret castle. This instance is representative of similar situations in Shakespeare where the mentally disturbed either hear strange music or receive the therapeutic benefits of music. At this point in the play Richard has given in to Bolingbroke, seemingly without any serious efforts to preserve his crown. The music Richard hears not only reveals his mental turmoil, but it also reflects the ancient belief in the discord or harmony of the spheres as it affects man's life.

Music do I hear?
Ha, ha! keep time: how sour sweet music is,
When time is broke and no proportion kept!
So it is in the music of men's lives.
And here have I the daintiness of ear
To check time broke in a disorder'd string;

... This music mads me: let it sound no more;21

20Richard II, II, i, 5-12. 21Ibid., V, v, 41-61.
Mary Hoffman presents this last line as evidence that King Richard simply does not like music.\textsuperscript{22} Such a conclusion seems strained, for it is also probable that the very unpleasant state of affairs into which Richard has almost cast himself may merely have put him in a situation and condition of mind which music irritates and that with less immediate vexation Richard may well have enjoyed music.

Hotspur also bears Mary Hoffman's accusation of disliking music.\textsuperscript{23} He probably is judged by two rash statements typical of his disposition which reveal his personality but which do not prove that he actually dislikes music. Rather, these statements demonstrate Hotspur's dislike of frivolous ballads and the Welsh language. The first instance is a conversation between Hotspur and Glendower.

\begin{quote}
Glend. I can speak English, lord, as well as you;  
For I was train'd up in the English court;  
Where, being but young, I framed to the harp  
Many an English ditty lovely well  
And gave the tongue a helpful ornament,  
A virtue that was never seen in you.
\end{quote}

\begin{quote}
Hot. Marry,  
And I am glad of it with all my heart:  
I had rather be a kitten crying mew  
Than one of these same metre ballad-mongers;
\end{quote}

\textsuperscript{22}Mary Hoffman, "Shakespeare Knew His Music," \textit{Music Journal}, XVI (September, 1958), 92.

\textsuperscript{23}Ibid.
I had rather hear a brazen canstick turn’d,
Or a dry wheel grate on the axle-tree;
And that would set my teeth nothing on edge,
Nothing so much as mincing poetry:
’Tis like the forced gait of a shuffling nag. 24

By carefully considering Hotspur’s statement, one can easily see that it is "soft," non-military music to which Hotspur objects. He simply considers some activities unworthy of a warrior; and sentimental, romantic music falls into this category. Also, it is evident that "mincing poetry," that is, shallow or artificial poetry, is an irritant to the vigorous Hotspur.

A few lines farther on in this same scene Hotspur and Kate engage in a bantering type of conversation which again emphasizes Hotspur as a man of action who dislikes Welsh and who savors the things of life which are indicative of rugged manhood.

Hot. Now I perceive the devil understands Welsh; And ’tis no marvel he is so humorous.
By’r lady, he is a good musician.
Lady P. Then should you be nothing but musical, for you are altogether governed by humours. Lie still, ye thief, and hear the lady sing in Welsh.
Hot. I had rather hear Lady, my brach, howl in Irish. 25

Hotspur’s dislike of Welsh is not just his aesthetic reaction to the language, but it also indicates and may arise from his dislike of Glendower, a Welshman.

24 Henry IV, III, 1, 121-135.
In addition to Hotspur's bluntness there is also couched in Lady Percy's statement evidence that Hotspur is a man of "humours," a man of emotional activity. Hotspur does, however, display courtesy while Glendower's daughter sings and then good-naturedly calls on Kate to sing too, probably knowing that such a request will augment their bantering and that Kate is just not of the disposition of a gentle, serenading young woman.

Hot. Peace! she sings.

/Here the lady sings a Welsh song.

Hot. Come, Kate, I'll have your song too.

Lady P. Not mine, in good sooth.26

With a more serious note and reminiscent of Gaunt's statement that music makes a pleasant atmosphere for dying men, King Henry IV wistfully wishes for music to lull him to sleep when his rule has become difficult. Indeed, he longs once more to be "lull'd with sound of sweetest melody."27 Henry's weariness as he is dying is reflected in his reaction to sound and to music.

Let there be no noise made, my gentle friends; Unless some dull and favorable hand Will whisper music to my weary spirit.28

Thus, from vibrant military music to the soothing music longed for by a dying man, Shakespeare includes in

26 Ibid., III, 1, 249-251.

27 Henry IV, III, 1, 14.

28 Ibid., IV, v, 1-3.
his second tetralogy of history plays at least mention of almost all types of music notable to the day. Sometimes this music aids in creating a sense of reality, while at other times it subtly reveals the inner being or thoughts of a character. Indeed, the use of music by Shakespeare, particularly for telling a story of reality, adds credence to praises of his perceptivity and artistry.
CHAPTER V

THE DRAMATIC ROMANCES

The dramatic romances by William Shakespeare occupy a unique position in literature. True, they are grouped with the other great plays of their author; yet there is in them a feeling, an exuberation, a mood which sets them somewhat apart from his other works. Indeed, these romances are symphonies of emotion and dramatic development.

J. M. Nosworthy explains the general tenor of these plays in a particularly appealing way. He views all the romances as an evolution toward various Utopias with the plays acting as mirrors of creation from which love forms a better world out of chaos to the sound of music and the motion of the dance. There is a religious foundation to this interpretation, for Nosworthy sees Shakespeare as directing the thoughts and actions of man back to God with the experiences and understandings of the main characters being enriched and the ruins of the parents being repaired by the children. Thus, the divine order of creation is pictured in plays which move toward dramatic action surrounded by and shaped by some form of music.1

Supposedly the richest musically of Shakespeare's plays,2 the dramatic romances reflect the neo-Platonic phase of the harmony of the spheres. Cymbeline, The Winter's Tale, and The Tempest present studies in discord and harmony, optimistically ending with the end of sharp antagonism and the victory of harmony over the forces of evil or discord.3

Cymbeline is surprisingly barren of music. Indeed, one expects more music in such a play, for there is here an abundance of royal entrances and exits, military maneuvers, and romantic or pastoral scenes which Shakespeare marked with musical accompaniment or musical references in dialogue in other plays.

The first reference to anything musical occurs in the second scene of Act II when Iachimo says about night that

The crickets sing, and man's o'er-laboured sense Repairs itself by rest.4

Shortly thereafter, Cloten and an undesignated number of Lords try to rouse the sleeping Imogen. Cloten is first to mention music, saying,

I would this music would come: I am advised to give her music o' mornings; they say it will penetrate.

Enter Musicians.

2Ibid., 66. 3Lanier, p. 60.
4Cymbeline, II, ii, 11-12.
Come on; tune: if you can penetrate her with your
ingering, so; we'll try with tongue too: if none
will do, let her remain; but I'll never give o'er.
First, a very excellent good-conceited thing; after,
a wonderful sweet air, with admirable rich words to
it: and then let her consider.\textsuperscript{5}

Naturally, a court had hired musicians to aid the pleasures
and activities of those at court; and Cloten's suggestion
of a song or "air" presents both instrumentally and vocally
a picture of a charming old custom called "Hunts Up." This
was a practice of waking the ladies of the court in the
morning by using a serenade which meant that it was time
to go hunting, a traditional sport of the gentle classes.\textsuperscript{6}

The song is sung; and Cloten dismisses the musicians,
promising to regard their talent in better light if Imogen
has been roused. The musicians seem destined to be in dis-
favor, for Cloten reports to the King and Queen as they
enter,

\textit{I have assailed her with music, but she
vouchsafes no notice.}\textsuperscript{7}

But more important than the picture of a quaint custom
is the song itself, for it is well known to many through
its musical presentation by Schubert. The message of the
song is quite simple; for it exuberantly tells of a beau-
tiful dawn and lovely flowers and then entreats a lady

\textsuperscript{5}\textit{Ibid.}, II, iii, 12-21. \textsuperscript{6}\textit{Hopf}, p. 10.

\textsuperscript{7}\textit{Cymbeline}, II, iii, 44-45.
to arise. However, many are familiar with the first few words, "Hark, hark! the lark," without knowing the message of the song or even the context for which it was originally penned.

Pisanio later urges Imogen to seek residence with Lucius, reassuring her that Lucius will grant her request if that Roman "have an ear in music." Arviragus is also aware of the enchanting and appealing quality of Imogen's voice, even though she be disguised as a page; for he says, "How angel-like he sings!" Music continues to be mentioned in this section of the play. Shortly after Arviragus' comment above, a conversation between Guiderius and Belarius is interrupted by a stage direction which calls for "solemn music," which Belarius identifies as a signal by saying,

My ingenious instrument!
Hark, Polydore, it sounds! But what occasion
Hath Cadwal now to give it motion? Hark!

This is the only musical signal in the play, and the stage direction preceding Posthumus' vision in the fourth scene of Act V indicates the only use of music to announce an entrance. "Solemn music," "music," and "other music" indicate the entrances of Posthumus' father, mother, and

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8 Ibid., ii, iii, 22. 9 Ibid., III, iv, 178.
10 Ibid., iv, ii, 48. 11 Ibid., iv, 11, 185-187.
two brothers, all of whom are dead. Evidently, since music is not employed elsewhere in this play to mark entrances, music is here used largely to set the mood for an eerie and prophetic vision, which certainly needs every dramatic device possible for arresting the skeptics of the audience.

To return, however, to the pastoral scene with the two princes, Belarius, and Imogen, the unexpected signal which Belarius hears is sent by Arviragus, who has found Imogen in a death-like state induced by a drug concocted by the Queen. Not knowing Imogen to be their sister, these two princes have nonetheless become very much attached to this "page," and so they arrange to bury Imogen, employing a reverent song for the service.

The youthful ages of the two princes are revealed as they prepare for the burial. Arviragus plans to employ the same "note and words" used for the burial of Euriphile despite the fact that their voices have a "mannish crack."

Guiderius, on the other hand, is so stricken by Imogen's "death" that he cannot sing, and to him "notes of sorrow out of tune are worse/Than priests and fanes that lie."

Such a comment shows a definite sensitivity to harmony and also a subtle condemnation of a less than spotless clergy. In view of a "mannish crack" in their voices and

\[12\text{Ibid., IV, 11, 241-242.}\]
a heaviness of emotion, the princes decide to "say" their song.

And what a song the princes say! It is a simple, four-verse reassurance to the dead that the natural and man-made vexations of the world are to be replaced by "quiet consummation." Its faith in the condition following death is trusting and unsophisticated. Indeed, it is a pity this song is not enhanced by actually being musical in presentation.

Finally, as Cymbeline draws to a close, the Soothsayer comments, "The fingers of the powers above do tune/ The harmony of this peace." And, unlike other of his statements, this one is quite accurate; for Cymbeline ends with the victory of the English over the invading Romans, of the good and legitimate nobles over the corrupt, and of sincere love and devotion over evil and scheming. Cloten and the Queen, agents of discord, meet unpleasant deaths; and Iachimo, another representative of discord, seems to repent sincerely under the weight of a "heavy conscience." Among the agents of harmony, Imogen and Posthumus are reunited with each other and she with her brothers, who, in turn, are reunited with their rightful positions and family. Thus, harmonious relationships are firmly established as the music of the spheres, once men are no

[13] Ibid., v, v, 466-467.
longer at odds with themselves, re-asserts its control over human affairs.

Almost equally confusing in story, The Winter's Tale also presents a story in harmony and discord, musical references, and actual music. The first mention of anything musical occurs when Leontes describes Polixenes' drumming of his fingers as "virginalling/upon his palm." The implication here, of course, is that Polixenes in moving his fingers could move them the same way for playing the virginal. This play's second musical reference also mentions an instrument in comparing a tongue to a trumpet.

If I prove honey-mouth'd, let my tongue blister
And never to my red-look'd anger be
The trumpet any more.15

Undesignated music is ordered in a stage direction and in dialogue in Act V. Here Paulina, loyally participating in the gentle hoax of making a "statue" of Hermione come to life, orders music to precede the movement of the "statue" by saying, "Music, awake her; strike!" Aside from these three already mentioned fairly unimportant uses of music, The Winter's Tale is virtually barren of music, except, of course, for Act IV.

14 The Winter's Tale, 1, 11, 125-126.
15 Ibid., II, 11, 33-35.
16 Ibid., V, 111, 98.
Act IV delightfully comes alive musically in scene iii, which opens with a song by Autolycus, a gentle and disarming rogue. And of what does he sing? —of daffodils, birds, spring, wandering, and his delightful but not altogether honest life. It is a simple song of four-line rhymed verses celebrating the aspects of life which one generally thinks of as being carefree and idyllic. Yet couched within the simplicity of its message Harold C. Goddard sees what may be Shakespeare's subtle "apology" for the seeming inconsistencies and complexities of the entire play.\(^{17}\)

At any rate, Autolycus is quickly joined by the Clown, who talks about the forthcoming sheep-shearing. In discussing the shearmen, the Clown reveals a fact which demonstrates the pervasiveness of the popularity of music in Elizabethan England but which seems at the same time to be incongruous, for he attributes the shearmen with the ability to sing in good three-part harmony.

> She hath made me four and twenty nosegays for the shearmen, three-man-song-men all, and very good ones; but they are most of them means and bases; but one puritan amongst them, and he sings psalms to hornpipes.\(^{18}\)

As can be seen, there is a lack of desired distribution of voice range among these gifted shearmen.

\(^{17}\)Goddard, p. 661.

\(^{18}\)The Winter's Tale, IV, iii, 43-47.
Shakespeare soon closes this scene in a neat manner, returning to song, which opened the scene. The closing ditty by Autolycus furthers his characterization as a merry and carefree blithe spirit.

Jog on, jog on, the foot-path way,  
And merrily hent the stile-a:  
A merry heart goes all the day,  
Your sad tires in a mile-a.

It remains then for the fourth scene of Act IV to present the bulk of the music in The Winter's Tale; and without Autolycus and his peddling of lovers' trinkets, including ballads, this almost fairy-talish scene would contain far less music.

If all sheep-shearing were as charming as that which is here portrayed, other jobs might well go undone. Music is first mentioned in this scene when the Shepherd urges Perdita to perform her duties as hostess as his wife had done by singing and dancing, among other tasks. Perdita's musical talents are evidently as charming as her others, for Polixenes says she dances gracefully, and Florizel praises both her singing and her dancing, which he imaginatively compares to the flowing waves of the sea and which he wishes might be as lasting as the waves. He then asks her to dance, and the shearsers join the two lovers as a stage direction calls for music and dancing.

\[\text{Ibid.}, \ IV, \ iv, \ 214.\]
During the dancing Autolycus arrives to sell his wares. He is announced by a servant who is evidently astounded at his singing and who states the arrival with eight musical references.

O master, if you did but hear the pedlar at the door, you would never dance again after a tabor and pipe; no, the bagpipe could not move you; he sings several tunes faster than you'll tell money; he utters them as he had eaten ballads and all men's ears grew to his tunes.\textsuperscript{20}

The Clown eagerly sanctions the admittance of Autolycus because he loves "a ballad but even too well, if it be doleful matter merrily set down, or a very pleasant thing indeed and sung lamentably."\textsuperscript{21} Certainly such a generous statement establishes the Clown as a fervent lover of music. The servant thereafter profusely praises Autolycus' stock of songs, which seems to be complete in songs for both sexes and all ages, love-songs, and "burthens of dildos and fadings"\textsuperscript{22} (trills and modulations). The servant also praises the musical manner in which Autolycus plies his other wares.

The ideally perfect Perdita interjects a note of caution before the admittance of this unknown pedlar when she says,

\textsuperscript{20}Ibid., IV, iv, 181-186.

\textsuperscript{21}Ibid., IV, iv, 187-189.

\textsuperscript{22}Ibid., IV, iv, 194.
Forewarn him that he use no scurrilous work in's tune.23

As before, Autolycus enters singing. This time, however, he utilizes song for hawking his wares. The Clown and Mopsa, his first customers, become interested in Autolycus' sheet music. Autolycus shows them three—a doleful one about a usurer's wife, a pitiful one about a singing fish, and a merry and pretty one about love. This last ballad is stated as being to the tune of "Two maids wooing a man"; and it is in three-part harmony. The lyrics are uninteresting and a bit silly, but the ballad satisfies the Clown, who exits with Dorcas, Mopsa, and Autolycus. Autolycus exits as he enters—singing to peddle his goods.

At this point the servant enters to announce a dance by twelve of the men dressed as satyrs. The dance is called a "gallimaufry of gambols"24 and one of the performers has reportedly danced before the King. No details are given here, but one can easily imagine a graceful dance in keeping with traditional pastoral scenes similar to this one. No comment is made upon the performance, and the conversation continues in a more serious vein which contains only one bit of musical imagery when Florizel comments that it is "music" to Polixenes to speak of the friendship of Camillo.

23 Ibid., IV, iv, 214. 24 Ibid., IV, iv, 335.
Viewing *The Winter's Tale* as a whole, one can examine it as an aesthetic presentation of the music of the spheres. Three characters especially serve as Shakespeare's musical agents in this play. Harmony and discord are evident in the story as Leontes falsely condemns his wife and his best friend and then contributes to the death of his son and the loss of his daughter. Thus, Leontes, with no music about him in the first acts of the play, is the representative of chaos or discord. Later, especially in Act IV, Perdita, daughter of Leontes, appears as the agent of harmony; for through her the already repentant Leontes is reconciled to his family and friends.

The music in Act IV serves, as a device of Shakespeare, as an integral and regenerative force in the lives of the characters. At the core of this music is Autolycus and his merry songs, symbolizing the vigorous and gay re-awakening of Nature or, more properly, of those aspects of life which are natural--friendship and familial love. This regeneration remains incomplete, however, until the supposed statue of Hermione is brought to life by music.²⁵

More abundant in music is *The Tempest*, for music molds the very essence of this play. The broader philosophical concept of harmony of the spheres is the basis for almost all of the music in the play, particularly of Ariel's

²⁵Nosworthy, p. 67.
wondrous music. However, the first allusion to music is comparatively insignificant, for the same idea could probably have been expressed as effectively without mentioning music. Prospero, in telling Miranda of his past, attributes his brother, who actually ran his affairs, with having "set all hearts i' the state/To what tune pleased his ear."

Soon, however, the musical meat of The Tempest comes upon the scene as the invisible Ariel leads in Ferdinand, the ship-wrecked Prince of Naples and the future lover of Miranda. Ariel's song interjects the well-known but rather discomfiting "ditty" which, as Ferdinand says, "does remem-ber my drown'd father."

Full fathom five thy father lies;
Of his bones are coral made;
Those are pearls that were his eyes:
Nothing of him that doth fade
But doth suffer a sea-change
Into something rich and strange.
Sea-nymphs hourly ring his knell:27

And to Ferdinand the music of Ariel is marvelous, for he alone among the ship-wrecked is aware of hearing it and of faintly understanding its real powers.

Where should this music be? i' the air or the earth?
It sounds no more: and, sure, it waits upon
Some god o' the island. Sitting on a bank,
Weeping again the king my father's wreck,
This music crept by me upon the waters,

26 The Tempest, I, ii, 84-85.

27 Ibid., I, ii, 396-403.
Allaying both their fury and my passion
With its sweet air: thence I have follow'd it,
Or it hath drawn me rather. But 'tis gone.
No, it begins again.

... This is no mortal business, nor no sound
That the earth owes. I hear it now above me.28

Indeed, the music does seem to envelop the island.

As the play proceeds, most of the music continues to be miraculous in nature, even in allusions, as when Sebastian says of Adrian,

His word is more than the miraculous harp; he hath raised the wall and houses too.29

While the group talking with Sebastian continues to marvel and quarrel, Ariel, still invisible and this time "playing solemn music," enters and without their conscious awareness of what is happening puts all but Antonio and Sebastian to sleep. Ariel's wonderous powers do not affect these two, for Antonio and Sebastian are not tuned to harmony because of their grossness of flesh and the murder in their hearts.30 These two coarse rogues plot to kill Gonzalo, who is awakened by Ariel, who sings in his ear to warn of the conspiracy.

In sharp contrast to Ariel's music, the next song in the play is a bawdy, lowbrow ditty of sailors and their

29. Ibid., I, 1, 56-87.
loves presented by the drunken Stephano, who here strikes a discordant note, both in music and in mood. He admits, "This is a very scurvy tune to sing at a man's funeral." Stephano and Trinculo are soon joined by Caliban, that marvelously horrible yet pathetic sub-human creature. Caliban furthers the discord by contributing a song which prematurely celebrates his newly plotted allegiance to Stephano and Trinculo and his freedom from Prospero.

The plot of these three is almost stopped by Ariel's music. While Stephano sings a bawdy ballad on free thought, "Ariel plays the tune on a tabor and pipe," according to a stage direction. Caliban quickly perceives that the music which they hear is that mysterious music which surrounds the island, and Trinculo says,

This is the tune of our catch, played by the picture of Nobody. It is then up to Caliban to calm the fears of his confederates, which he does in a speech of more sensitivity than one generally associates with him.

Be not afear'd; the isle is full of noises, Sounds and sweet airs, that give delight and hurt not. Sometimes a thousand twangling instruments Will hum about mine ears, and sometimes voices That, if I then had waked after long sleep,
Will make me sleep again: and then, in dreaming,
The clouds methought would open and show riches
Ready to drop upon me, that, when I waked,
I cried to dream again."34

Stephano is pleased to have this free music, but he agrees
to Trinculo's proposal to follow the sound, since he does
retain enough apprehension to want to "see this taborer."

Prospero then sends Ariel to Gonzalo, Alonso, Antonio,
Sebastian, and their small party of survivors. First,
though, Prospero himself enters invisible to the strains
of "solemn and strange music," which the men hear and call
"harmony" and "marvelous sweet music." Undefined Shapes
also enter and dance about as they prepare a banquet for
the men. To the chagrin of these ship-wrecked men Ariel,
dressed as a harpy, then manufactures the disappearance
of the banquet with the aid of soft music and the dancing
Shapes. Naturally, the previous pleasure of the men is
eradiated at this point, as Alonso says,

O, it is monstrous, monstrous!
Methought the billows spoke and told me of it;
The winds did sing it to me, and the thunder,
That deep and dreadful organ-pipe, pronounced
The name of Prosper: it did bass my trespass.35

The scene shifts to Prospero's cell where Ferdinand,
now is love with Miranda, is a guest. But the cautious
Prospero, stringent tester of Ferdinand's love, warns the

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34Ibid., III, ii, 144-152.

young man to control his love or to suffer a curse, part of which would bring discord to his marriage. Ariel is dispatched to begin bringing the survivors toward Prospero's lodging. Ariel leaves reciting a gay little verse about how quickly he will perform his task, and it is questioned today whether or not this was a song, since no stage direction indicates that it was a song.36

After these preliminary arrangements one of the most formalized and artistic episodes in Shakespeare is presented in the form of a masque, forerunner of the opera. Iris, Ceres, and Juno enter to the strains of music and bless the union of Ferdinand and Miranda, part of that blessing being a three-verse song. Dancing Reapers and Nymphs join the goddesses, but all are soon disburshed in confused noise as the harmony within Prospero is disturbed by the memory of Caliban's plot against him.

At this point Ariel returns, having deposited the survivors just beyond Prospero's cell. Ariel himself here gives one of the best testimonies to the hypnotic powers of his music in telling how he collected this group of frightened, conniving, and drunken men.

Then I beat my tabor;
At which, like unback'd colts, they prick'd their ears,
Advanced their eyelids, lifted up their noses

36 Nosworthy, p. 65.
As they smelt music: so I charm'd their ears
That calf-like they my lowing follow'd through
Tooth'd briers, sharp furzes, prickling goss and thorns,
Which enter'd their frail shins: at last I left them
I' the filthy-mantled pool beyond your cell,
There dancing up to the chins, that the foul lake
O'erstunk their feet. 37

Indeed, Ariel does his job so well that Prospero's
plot to regain his rightful position and to reorganize the
several lives here involved is soon wrought. Prospero
must, therefore, prepare to leave his magic island, which
he is willing to do to a grand finale of "some heavenly
music." "Solemn music" announces the congregating of all
the characters at the cell of Prospero, who, knowing that
they must be upset over the weird experiences of the past
hours, advises that

A solemn air and the best comforter
To an unsettled fancy cure thy brains, 38
as it does seem to do.

Events seem to resolve for the best, and Ariel sings
joyously of his freedom, which he plans to spend roving
about in nature. Harold C. Goddard, stating Ariel's in-
tention in a lovely manner which also emphasizes that one
of the chief messages of the play is centered around this
fairy creature, says,

37 The Tempest, IV, 1, 175-184.
38 Ibid., V, 1, 58-59.
This angel will not use his freedom to fly away to some distant heaven: he will hide under the nearest flower. The world of spirit, in other words, is not Another World after all. It is this world rightly seen and heard. From end to end The Tempest reiterates this. To innocent senses the isle itself is pure loveliness; to corrupted ones it is no better than a swamp.\(^{39}\)

As a study in harmony and discord The Tempest is a superior achievement; and unlike the earlier plays which showed the development of discord, this one is primarily concerned with the reestablishment of harmony, the discord having been formulated before the play began. And what better symbol could there be than music? So it is that music is the agent by which this harmony is achieved.

True, Prospero governs his small isle and works wonders with his magic, but it is the music of Ariel which soothes and guides all on the isle, even the brute Caliban, in a manner which reminds some of an inverted version of the Circean legend.\(^{40}\) Harold C. Goddard recognizes the power of Ariel's music when he says, "Music replaces magic; Ariel's songs achieve what is beyond the scope of Prospero's wand."

\(^{39}\)Goddard, p. 670.


\(^{41}\)Goddard, p. 670.
CHAPTER VI

CONCLUSION

As a master of the drama, William Shakespeare remains unexcelled; but all too often his mastery of other arts, such as music, goes unpraised. Of course no one today can judge Shakespeare's own performance, either vocal or instrumental; but Shakespeare's knowledge of music is stamped indelibly in the text of his plays. He used music for sound effects, for atmosphere, for imagery in dialogue, and for character development. A study of representative plays, as presented in this thesis, reveals a definite and regulated pattern in Shakespeare's mention of and treatment of music.

In the area of sound effects Shakespeare followed the established usage of his day. In the history plays in particular he used instrumental music for signals. In the second tetralogy the drum and the trumpet are often the clarions for land warfare, and the fife sometimes accurately announces a maneuver at sea. Also, entrances and exits, especially of the kings, are marked in stage directions which call for brass instruments. The comedies also contain musical sound effects, usually of stringed
instruments. The Taming of the Shrew is particularly rich in such music since one of the characters performs the duties of a music teacher in a well-to-do home.

Also evident in Shakespeare's plays are his many songs. Sue H. Doss counts eighty-five songs in twenty-five of Shakespeare's plays. These songs contribute to action or mood, emphasize a situation, aid ritual, incite events, or initiate action. They also aid in character development and augment other dramatic elements. For example, in Cymbeline Cloten's "Hunts Up" song serves to awaken Imogen, to further reveal his wooing of her, and to establish a sense of reality by use of a conventional practice.¹ The songs of Ariel certainly cannot be minimized in importance, for they accomplish the final wonders of Prospero's efforts to reinstate himself and Miranda in their rightful positions. And, in a different vein, the rowdy songs of Falstaff and Sir Andrew and Sir Toby convey accurate pictures of the personalities and lives of these men and provide dramatic relief or contrast within the plays in which they appear.

The reactions to or opinions about music of various Shakespearean characters sometimes subtly aid their development as individuals. For example, in his degradation

the confused Richard II hears music about him, and the vigorous Hotspur has no time for dallying with frivolous song. In a state of agitation Othello cares not to hear music; yet the deranged Lear is helped to a better state of mind partly through the soothing therapeutic powers of music. By contrast, music, in the form of song, serves to indicate the insanity of Ophelia and the agitation of Desdemona.

Beyond the realm of actual mortal music, the plays of Shakespeare are permeated by the ancient idea of the harmony of the spheres. Especially do Othello and the romances present studies in this celestial harmony. Othello, at one extreme, demonstrates the chaos which occurs in men's lives when discord overrules harmony. On the other hand, the romances move progressively toward the presentation of a world in which harmony supercedes discord. Cymbeline and The Winter's Tale show discord in affairs which, after much confusion, are returned to an harmonious condition. However, it is The Tempest which Shakespeare uses to present the glorious and total victory of harmony over discord. This almost symphonic play indicates the high regard in which Shakespeare must have held music, for Ariel and his wonderous works are an awe-inspiring tribute to the powers of music. Indeed,
The Tempest is a resounding finale to Shakespeare's own career, which, like this play, seemingly ended on a grand note of artistic mastery and human and philosophical understanding.
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