

Durham E-Theses

The use of music in the Elizabethan theatre: an enquiry into the dramatic value of the musical element in the drama of the Elizabethan period

Knox, S.

How to cite:

Knox, S. (1939) *The use of music in the Elizabethan theatre: an enquiry into the dramatic value of the musical element in the drama of the Elizabethan period*, Durham theses, Durham University. Available at Durham E-Theses Online: <http://etheses.dur.ac.uk/9638/>

Use policy

The full-text may be used and/or reproduced, and given to third parties in any format or medium, without prior permission or charge, for personal research or study, educational, or not-for-profit purposes provided that:

- a full bibliographic reference is made to the original source
- a [link](#) is made to the metadata record in Durham E-Theses
- the full-text is not changed in any way

The full-text must not be sold in any format or medium without the formal permission of the copyright holders.

Please consult the [full Durham E-Theses policy](#) for further details.

THE USE OF MUSIC IN THE ELIZABETHAN THEATRE.

An enquiry into the dramatic value of the
musical element in the drama of the Elizabethan period.

M.LITT. THESIS: submitted by S.Knox, M.A. (Dunelm).

1939.

PREFACE.

The extent to which the Elizabethans made use of music and song in their drama is not today generally understood or appreciated. The employment in plays of instrumental effects and of songs of many types was both widespread and popular throughout the Elizabethan and Jacobean periods, and a well-developed practice may be observed in the plays of many of the foremost dramatists.

The present enquiry is an attempt to estimate the dramatic value of that practice. It is conducted as far as possible upon the fundamental principle that "the play's the thing", and that the musical element may be approved of only if it contributes to the dramatic ends and appeal of the play in which it appears: mere musical frills cannot be accepted as valid in drama. The real test is that of the theatre, for it was as 'men of the theatre' that the Elizabethan playwrights made their appeal to the theatre public. The object, then, has been to find out what that public was prepared to accept, and to endeavour whenever possible, to see things as the Elizabethans saw them, while yet making judgment according to what still retains its value.

Most of the material is dealt with along chronological lines. After a brief preliminary survey of the musical background of the Elizabethan period an enquiry is made

into the nature of the theatre, the audience, and the conventions of the drama. The latter part of the work is devoted to a consideration of the stage song, from the early Mysteries to Massinger and Ford. The most representative plays have been selected so far as possible, not merely those which contain the most songs, and Shakespeare's contribution to the dramatic song is given last of all, since it is the most considerable of all the dramatists' and ought to be taken in its entirety.

The judgments and criticisms upon the songs that I have given are my own, for the 'musical' aspect of the Elizabethan dramatists has not been dealt with before at any length, except for Shakespeare, and there I have indicated where other writers have made observations which do not appear to take into account what was happening elsewhere at the time at which Shakespeare wrote.

Any discussion upon problems relating to text and authorship has been reduced to a minimum, or avoided completely, in order to concentrate the attention upon dramatic values. Music and song which are concerned with the masque have also been disregarded or merely treated very briefly, since the masque was an exotic and undramatic form of art of a very limited courtly appeal, and was unrepresentative of popular taste. Comment upon the

musical settings of Elizabethan stage songs, too, is rare, for few of the original tunes have survived.

I wish to express my thanks to Mr. A.P. Rossiter for the generous assistance and the most valuable suggestions which he has so kindly offered during the course of this work.

=====

CONTENTS.

	Page.
The State of Music in England at the time of Shakespeare.	I.
Elizabethan Stage Music and the Use of Instruments.	16.
✓ The Elizabethan Theatre, the Audience, and Conventions of the Stage.	47.
Songs in the Early Drama.	79.
The Dramatic Songs of Shakespeare's Predecessors & Early Contemporaries.	96.
John Lyly. p. 96.	
Christopher Marlowe. p.124.	
George Peele. p.127.	
Thomas Nash. p.136.	
Robert Greene. p.142.	
The Music of Shakespeare's Early Contemporaries.	146.
John Marston. p. 146.	
Thomas Dekker. p.159.	
Thomas Heywood. p.167.	
George Chapman. p.184.	
The Music of Shakespeare's Later Contemporaries & Successors.	186.
Ben Jonson. p. 186.	
Thomas Middleton. p.202.	
Francis Beaumont & John Fletcher. p.213.	
Philip Massinger. p.239.	
John Ford. p.250.	
Shakespeare,	256.
Technical Knowledge of Music.	258.
Music for Various Purposes.	263.
Songs in the History Plays.	271.
Songs in the Comedies.	277.
Songs in the Tragedies.	319.
Conclusion.	340.
Appendix.	350.
Bibliography.	359.

=====

THE USE OF MUSIC IN THE
ELIZABETHAN THEATRE.

=====

THE STATE OF MUSIC IN ENGLAND AT THE TIME OF
SHAKESPEARE

I.

The Elizabethan period was one of remarkable artistic accomplishment in England. The spirit of the Renaissance now swept over London, and life surged with activity in all forms of art. The immense vitality and energy which characterised the literature of the time was extraordinary, and in music, too, the same noble impulse to find artistic expression was responsible for a creative period of exceptional achievement. As Prof. E. J. Dent observes:—"The age of Shakespeare was one in which music, both in England and other countries, reached an extraordinarily high artistic level. Not merely is it an age of great composers all over Europe, but it is an age in which music was widely cultivated and appreciated." It was also an age of experiment and innovation in music, and, of many imperfections and crudities in orchestral work. There was a considerable cleavage between secular and ecclesiastical music, and to obtain some understanding of the developments that were taking place, it will be necessary to go back to earlier times. The modern art of music took its beginnings from the period between the middle of the fifteenth century and the end of the sixteenth century. An English composer, John Dunstable (d.1453), was foremost among the "new" musicians who helped to establish the system which was in vogue until the latter part of the seventeenth century. This system arose from a previous one of extreme intricacy, which, while it was made to serve the purposes of the church, was most unsuitable for secular music.

It must be remembered, of course, that the system of Dunstable and his followers was quite unlike that of composers from the early seventeenth century to the present day. This modern style owed its inception to the attempt of a group of Florentine writers of opera, or musical drama, to find a more appropriate form of musical expression than the old polyphonic style. Men such as Peri, Caccini, and Monteverde began, about the year 1600, to found a new style of music in which declamation by a single voice replaced the old intricate interweaving of the several parts, and, instead of all the parts being of equal value, the uppermost part became the melody, and the lower parts provided the supporting harmony.¹ But these important innovations did not reach England in time to influence the stage music of the Shakespearean period, unless we take the view that the "Ayres" were to some extent a result of the new Italian influences.

Since we are here concerned primarily with music as it concerns the theatre, it will be unnecessary to go into detail about the English church music of the period, although some consideration of it is necessary to get an adequate picture of the musical life of the times. In the Middle Ages music was to be found mainly in

¹. It may be observed that in drama there is a similar tendency. The sixteenth century reveals a growing concentration of interest upon a single (declamatory) hero in drama. Compare, for instance, the earlier Miracle Plays and the Moralities with such plays as "Tamburlaine". It is noteworthy that the Florentine opera and the English version of the Senecan tragedy both turned to the Greek classical drama, which existed long before the mediaeval Church had arisen to emphasize the humility of the individual and the undesirability of representing in the arts worldly values.

the cathedrals and monasteries, and to a lesser extent in the courts of the nobility. There was a considerable output of music throughout the whole of the fifteenth century, but at a time when no music could be printed, and only that which was required for the services of the church was laboriously copied out, there could be little record of secular music. Nor did the unsettled conditions of the time encourage the establishment and continuance of a tradition outside the walls of the church or monastery. Even in ecclesiastical music England had begun to fall behind the Netherlands and Italy by the time of the accession of Queen Elizabeth. While the Wars of the Roses had impoverished many of the great households and taken away one of the chief supports of secular music, the Reformation had brought about many drastic changes which had almost dealt a death-blow to church music. In England there was no Council of Trent to preserve the best of the old tradition in church music, and no composer of the genius of Palestrina to set a standard. It is noticeable that many of the chief musicians of the Elizabethan period continued to follow the old religion and to write masses for the Roman Catholic service for some time after such practices were forbidden. Among the older men Tye, Whyte and Tallis, like Byrd, Philips and Bull in the succeeding generation, still adhered to the old religion.

There was one branch of religious activity which assumed increasing popularity in Elizabethan times, and that was psalm-singing. This was largely a consequence of the Calvinistic influences which were spreading in the reformed church, and it was helped considerably ^{by} the influx of Flemish weavers who were fleeing

from the persecutions of the Duke of Alva. The popularity of psalm-singing is revealed by the appearance in England of some ninety editions of secular psalms with music between 1560 and 1600. It will also be remembered that Shakespeare did not fail to make fun of the psalm-singing weavers, as in Falstaff's speech:-

"I would I were a weaver, I could sing psalms or anything.
(I Henry IV. 11, IV.148)¹."

It was, however, in the sphere of secular music that most progress was being made in England at the time of Shakespeare, and in vocal music, especially, the advance was most remarkable. It had been through the system known as "descant", that is, the art of combining two or more musical phrases or melodies, that the first progress towards modern music had been made, and it was to find its consummation in the madrigal of the late sixteenth century, "the supreme flower of English art". For it has always been in the realm of vocal music that the English nation has found its greatest and most characteristic form of expression in music.

The spreading of musical culture to wider circles than those of the church and monastery was a natural consequence of two things - the Renaissance, and the invention of printing. There were more opportunities and an increasing desire for secular music in the ceremonies at the courts, while in 1501 Petrucci started printing music in Venice, and Wynkyn de Worde followed suite in England in 1530, his first secular publication being a

i. Compare "Twelfth Night", II.iii 61.

book of songs.

There is ample evidence that the pursuit of music was common among the wealthy amateurs and in the court circles. The more prosperous of the professional musicians depended to a great extent upon the patronage of the wealthy, a system that was to survive until the era of Beethoven in the early nineteenth century. It was customary for a great nobleman to maintain among his household a number of musicians who both played in "consorts" and instructed their patrons in the art of the viol or lute. With the exception of the organists of the cathedrals and the members of the chapel royal the majority of the distinguished musicians of the time were in the service of great noblemen or country gentlemen.¹ These musicians published collections of songs and madrigals, and the vast wealth of secular music that poured forth during this period is astonishing. E. Walker, in his "History of Music in England" (Chap.4) estimates that between 1587 and 1630 eighty-five vocal collections containing between fifteen hundred and two thousand pieces, nearly all secular in character, were published in part-books, and many more still remain in manuscript.

The most popular type of vocal music in the sixteenth century was undoubtedly the madrigal, which has been unkindly described as "a few jingling rhymes set to elaborate music". The poems were usually concerned with the conventional theme of love which was treated in a highly artificial manner, and with appropriate diction. The innumerable sonnet sequences of the period

1.

See the list given by W. Barclay Squire in "Shakespeare's England", Vol.2.

no English. French influence!

in the Petrarchan tradition, in which the woeful lover lamented the cruelty of his mistress, belong to the same style of Italianised poetry. The madrigal was really an Italian form, which combined Italian poetry with Netherlandish music. During the first half of the sixteenth century England possessed a flourishing school of its own, closely allied to that of the Netherlands, but characteristically English and showing no signs of Italian influence. The beginning of Italian influence was the publication of "Music Transalpina", a collection of Italian madrigals with English words, in 1588. The most important English publication of madrigals was the "Triumphs of Oriana" (1601) edited by Thomas Morley, a collection of madrigals by all the most distinguished English composers of the time. Men such as William Byrd, Thomas Morley, Orlando Gibbons, John Wilbye, John Bennet, Thomas Weelkes, John Mundy, John Farmer, Thomas Bateson, George Kirkbye, John Hilton, Michael Este, and Thomas Tomkins, all wrote madrigals which have remained a priceless heritage in English song. It is interesting to note that many collections of madrigals and similar music have on the title-page the words "apt for viols or voices", so that they were often played as purely instrumental pieces. While such casual methods may appear today to be highly inartistic, it must be remembered that such publications were used almost exclusively by amateurs at private performances. As E. Walker says of the performance of these madrigals in his "History of Music in England" :-

"It was, exclusively, the recreation of artistically-minded friends who were quite willing, if a work could not be performed

in one way, to do it in any other rather than go without their pleasure; ideal considerations did not affect them."¹ But these elaborate contrapuntal pieces of Italian origin were never popular on the stage; they occupied the place which chamber-music now occupies among the wealthier middle-class of musical tastes. Of the Songs or Ayres for solo voices which began to appear after 1600, more will be said later. Yet, before leaving the consideration of music among the leisured classes, some note should be taken of the evidence that is available to indicate the enormous popularity of music among them.

The reigning monarch had for some time past set a notable example of enthusiasm for music. Henry VIII was an enthusiastic and capable musician. Erasmus says he composed offices for the church. Chappell's "Old English Popular Music" gives the passage from a letter of Pasquaglio, the Ambassador-extraordinary, dated about 1515, which says that Henry VIII "plays well on the lute and virginals, sings from book at sight", etc.. He is also reputed to have composed the part-songs "Pastyme with good companye" and "Wherto shuld I expresse". Anne Boleyn was also fond of music, while Edward VI mentions, in his diary for 19 July, 1551, playing on the lute before the French Ambassador, as one of his accomplishments. Queen Elizabeth, too, was noted for her love of music. The following lines, prefixed to a musical publication of 1573, show how the Queen's encourage-

1. The same absence of "ideal considerations" is again very evident with many of the stage songs.

ment of music was appreciated:-

"The Queen, the glory of our age and isle,
With royal favour bids this science smile;
Nor hears she only other's labor'd lays,
But artist-like, herself both sings and plays."

This is supported by the evidence of Melville's "Memoirs"(1660) in which he mentions the occasion when he overheard her at practice-"hearing her play exceedingly well". Her virginal is now in the South Kensington Museum, and it will also be remembered that the best-known collection of virginal music, the Fitzwilliam Virginal Book, was formerly known as Queen Elizabeth's Virginal Book.

It appears that during the reign of Queen Elizabeth it had become the accepted thing for a gentleman of culture to count music among his essential accomplishments. There is the well-known passage at the beginning of Morley's "Plaine and Easie Introduction to Practicall Musicke", first issued in 1597. It relates how Philomathes was at a "banket" given by Master Sophobulus, at which the conversation was entirely about music. Philomathes was invited to take part in the discussion but (he says):-

"refusing and pretending ignorance, the whole companie condemned me of discourtsie.....But supper being ended, and Musicke books, according to the custome being brought to the table, the mistresse of the house presented mee with a part, earnestly requesting mee to sing. But when, after manie excuses, I protested unfainedly that I could not, everie one began to wonder. Yea, some whispered to others, demaunding to know how I was brought up." This passage would imply that in those

days it was customary for guests to sing unaccompanied music from "parts" after supper, and that inability to sight-read was considered a disgraceful thing in a gentleman of good breeding. It is, however, possible to place too much reliance upon these statements, for it must be remembered that Morley was a professional musician in whose interests it would be to have the reader believe that musical ability was essential to any person of culture.

cf. Deans' article, as part of evidence

*anyhow's
Cousin?*

There are, nevertheless, other indications that musical ability was much more widespread than it is today. Thirty years after Morley, Peacham devoted a chapter of his "Compleat Gentleman" to music. He says, speaking of those who dislike music, and quoting an Italian proverb:- "Whom God loves not, that man loves not music."¹ And later, "But I am verily persuaded that they are by nature ill-disposed, and of such a brutish stupidity that scarce anything else that is good and savoureth of virtue is to be found in them." Of the gentleman, he merely asks:- "I desire no more of you than to sing your part sure, at the first sight withall to play the same upon your violl, or the exercise of your lute privately to yourself." ii.

- i. The question of the good and evil powers of music occurs again with Shakespeare and Fletcher (see later pp. 230, 267).
- ii. Compare p. 183 (Note).

So much for the more prosperous citizens and the nobility. Yet, in view of the ill-repute in which the theatre was held for so long, it is unlikely that these musicians of the upper classes had much direct contact with the music of the stage. There still remains the class of musician of whom we hear more in the popular drama of the time - the humble ballad-monger, the despised street musician, and the rest of that fraternity, so hated by the Puritan reformer of the day. There must have been an enduring love of music which had persisted throughout the ages in the lower classes. It would find expression in the folk-song and ballad more than in the ayre or madrigal. Of the ballads, particularly those of a ribald nature, there is abundant evidence in the numerous references in the comedies of Shakespeare and his contemporaries, but of the folk-songs there is less to record, although they were the foundation of so many of the stage songs. There was no Cecil Sharpe to go round the hamlets and make a permanent record of these tunes, and we can only judge their quality by the loveliness of such tunes as "Greensleeves" among the few that have survived. But that there were hosts of itinerant musicians in London, many of whom were associated with the theatre, contemporary records leave no doubt.

At a time of great vitality and directness, when duelling was still a means of settling quarrels, and when violence, brawling and roystering were the popular pursuits of the lusty youth of the day, the morality of the wandering musician was not likely to be such as would meet with the approval of the Puritans. So we find that Gosson, in his "School of Abuse" (1587) complains that

1 Compare Sidney's reference to the (Chevy Chase) ballad, sung by some crowder.

"London is so full of unprofitable pipers and fiddlers, that a man can no sooner enter a tavern than two or three cast of them hang at his heels, to give him a dance before he depart." He makes a much more serious indictment of these broken-down musicians when he accuses them of keeping immoral houses: ¹ - "If any part of musicke have suffered shipwrecke and arrived by fortune at their finger endes, with shewe of gentility they take up faire houses, receive lusty lasses at a price for boardes, and pipe from morning till evening for wood and coale. If their houses be searched, some instrument of musicke is laid in sight to dazell the eyes of every officer; all that are lodged in the house (are said to) come hither as pupilles to be well schoolde." Stubbes, too, in his "Anatomy of Abuses" (1583), after a preliminary tirade against music in general, which "at the first delighteth the ears, but afterward corrupteth and depraveth the minde, making it weake and queasie", adopts a stern attitude towards the itinerant musician. "I think that all good minstrelles, sober and chaste musicians (speaking of suche drunken sockets and bawdy parasites as range the Cuntreyes ryming and singing of uncleane, corrupt, and filthie songs in Tavernes, Ale-houses, Innes, and other public assemblies, may dance the wild Moris thorow a needles eye." He complains that licences were granted by justices of the peace to musicians and minstrels "to exercise their faculty of mystery", and he concludes by exhorting (no doubt in vain) all instrumental-

1. There are numerous references in Elizabethan and Jacobean drama to the employment of music to excite lust, or to the wantonness of musicians as a class. Several of these are mentioned later in connexion with the dramatists' use of song and music. (See especially John Fletcher).

ists of the baser sort to renounce their instruments:-"Give over, therefore, your occupations, you Pipers, you Fiddlers, you minstrelles, and you musicians, you Drummers, you Tabretters, you Fluters, and all other of that wicked broode." It appears that the evil was not so much a matter of the instrument as of the baseness of the minstrel or player. These men, who provided the music in the tavern, and, if more fortunate, were able to procure positions as musicians at the theatres, were a race despised and rejected of men. The Puritans hated them, the Church regarded them as outcasts, and the government made laws against them, treating them as vagrants and beggars. There is little wonder that they were generally regarded as thriftless and brazen rogues, their precarious means of livelihood gave them little regular employment, and they were as dependent upon their wits as upon their instruments for the means of keeping alive. Their impudence and persistency were bywords, as the proverbial saying - "As familiar as ^a fiddler" indicates. Dekker, himself a dramatist, has no good word to say for them, and in his "Gull's Hornbook" (1609,), he gives the following advice to would-be gentlemen:-

"If you desire not to be haunted with fiddlers, who by the statute have as much libertie as Roagues to travell into any place, having the pasport of the house about them, bring then no women along with you." John Northbrooke, like Gosson and Stubbe a man of Puritan strictness of outlook, but nevertheless a lover of music, condemns these "minstrels that goe and range abroad, and thrust themselves into every mannes presence" with as much

severity as the others. He calls them "Loyterers and ydle fellowes" and of their musical abilities he says "to saye truth, they are but defacers of Musicke". ("Treatise against Dicing" ca.1577). Ben Jonson, too, in "The Silent Woman" speaks of the persistency of the street musician. Clerimont plans a practical joke at the expense of the unmusical Morose by introducing music at his wedding, and he considers that it will not even be necessary to invite any musicians, as "The smell of the venison going through the streets will invite one noise of fiddlers or other".

Hard indeed was the lot of these vagabond players, and little enough was their remuneration. In Greene's "Orlando Furioso" (1594), there is a reference to their slight earnings. Orgalio tells a 'fidler' that he knows of a place where he may earn two or three shillings for a morning's work, but the fiddler is sceptical at the amount:- "Tush, thou wot cozen me, thou: But an thou canst tell me where I may earn a groat, I'll give thee sixpence for thy pains." John Earle also, in "Microcosmographie" (1628) gives two musical "Characters" - one of "A poore fidler" and the other of "The Common Singing-men". Clitus-Alexandrinus, "Whimzies" (1631) - a collection of "Characters" - refers to "A Ballad-Monger" thus:- "What then is to be expected from so sterile a Parnassian, where impudence is his best conductor, ignorance his best instructor, and indigence his best proctor?".

The laws against vagrancy were even revised in Elizabeth's reign so as to include wandering musicians. Under an Act of 1572 minstrels and players were required to possess a licence

signed by two magistrates, or else they were liable to be summarily dealt with as rogues and vagabonds. In 1597 noblemen were given permission to employ companies of players, including musicians, under a patent. But this act was repealed by James I in 1603, and henceforth itinerant players and musicians were liable to be seized as common vagrants. However, the theatrical companies found a means of evading the law by purchasing warrants of protection from the Revels Office. But the closing of the theatres in 1642 saw the beginning of the end for all musicians associated with the theatre, and the resultant vagrancy and poverty is revealed in the following passage from the "Actor's Remonstrance" (1643):-

"Our music, that was held so delectable and precious that they scorned to come to a tavern under twenty shillings salary for two hours, now wander with their instruments under their cloaks (I mean such as have any) into all houses of good fellowship, saluting every room where is company with:- "Will you have any music, gentlemen?" The situation may be likened to that of to-day in which many theatre musicians found themselves immediately after the introduction of the talking films. The final and inevitable blow was Cromwell's re-enactment of the law declaring to be "rogues, vagabonds, and sturdy beggars" any fiddlers or minstrels taken whilst making music in "any inn, ale-house, or tavern.....or desiring, or entreating any to hear them play, or make music, in any of the places afore-said." (Cited by Percy: "Essay on the Ancient Minstrels in England").

Before finally leaving the subject of music among the lower classes in the reign of Elizabeth, some mention should be

made of the curious custom of providing music at the barber's, a further tribute to its great popularity. Stubbes, in his "Anatomie of Abuses", makes reference to this custom:- "You shall have also your orient perfumes for your nose, your fragrant waters for your face, wherewith you shall be all besprinkled; your music againe and pleasant harmonie, and all to tickle the same with vain delight". Then, instead of whiling away the time while waiting to be shaved by a casual perusal of the newspaper as to-day, customers used to take up the cittern, a simplified form of the lute with only four strings, which was to be found in all barbers' shops and amuse themselves. The habit is referred to in Ben Jonson's "Alchemist" and "Silent Woman". In the latter play, Cutbeard the barber has recommended a wife to Morose. But Morose finds that his wife is a shrew, and he curses Cutbeard:- "That cursed barber! I have married his cittern that is common to all men", meaning that just as the cittern was always being played at the barber's, so his wife was nothing less than a strumpet.¹ There is also a poem of the seventeenth century quoted by Naylor:-

"In former time 't hath been upbrayded thus,
That barber's music was most barbarous." ii.

With that we will leave the common people with their music and pass on to the music of the stage. This class of music will include the solo song (usually accompanied); the popular ballad^a, with the numerous ballad scraps; the round or catch; and the use of instruments for accompanying the songs, for incidental purposes, and for the various stage effects upon the Shakespearean stage.

- i. Compare the expression -"Common as a barber's chair", meaning "a regular harlot". (The harlot in "The Alchemist" is Dol Common.)
- ii. Barbers:- Compare:- "Damon & Pithias", "Knight of Burning Pestle", (III, iv) "Midas" (III, ii) and Middleton's "Mayor of Queenborough" (III, iii.)

ELIZABETHAN STAGE MUSIC AND THE USE OF INSTRUMENTS.

"About the beginning of the seventeenth century the solo-singer as such makes his first appearance in musical history". (E. Walker - "History of Music in England"). It was at this time that attempts were being made in Florence to establish the new opera in which solo singing was to play a prominent part. At the same time, in England, the requirements of the drama, and especially the Comedy, brought up the need for songs and singers on the stage. English drama has from its inception been a national and particularly English product; in Shakespearean times it was so catholic in its appeal, and so all-inclusive in its make-up, that, while still retaining its essentially English character, and its dramatic appeal, it ranged in scope from scenes of the most profound tragic appeal to scenes which might well be included in a modern music-hall or circus act, So there was little sense of incongruity, if any at all, in the introduction of songs, catches, dances, masques, and dumb-shows. The audience asked for action and movement, for singing and dancing, for masquing and music, and the dramatist willingly responded to their demands.ⁱ

The songs on the Elizabethan stage may be divided into two classes - the more formal song or 'Ayre', which could be sung either accompanied or without any instrumental accompaniment; and the vulgar ballad and catch, which required no musical background, and little vocal or musical ability on the part of the singer.

i. Even Ben Jonson, who so frequently censured his fellow-dramatists for their non-observance of the classical 'rules' of drama, often introduced 'musical comedy' fare into his plays. (See Ben Jonson pp. 194ff).

Of the function of these songs in the drama, more will be said later; it will be sufficient at present to see what type of songs were sung, and by whom.

It is probable that the formal songs were occasionally composed, but more often arranged, from the old folk-version by well-known musicians of the day, - men like Thomas Morley, Orlando Gibbons, John Dowland and Robert Johnson. These more aristocratic musicians were, unlike their humbler brethren the street musicians, highly esteemed, and mixed freely with the nobility. They would probably make arrangements of well-known tunes for songs and dances, to be played by 'consorts' of musicians in the theatre, but it is hardly likely that they themselves condescended to take part in the actual performances at the theatres. There are no records of well-known musicians taking part in theatrical performances except for the appearance of Henry Lawes as Attendant Spirit in "Comus", on Michaelmas night, 1634, at Ludlow Castle, and this would be a very dignified occasion compared with the noisy performances at the public theatres. There has been some controversy as to whether Jack Wilson, the actor, who sang "Sigh no more, ladies" and other lyrics was the same person as Dr. John Wilson, the composer, afterwards Professor of Music at Oxford. The following summary of the rather inadequate evidence so far available is given in the "Dictionary of National Biography", and makes it clear that we cannot authoritatively state the two men to be identical:-¹

"The folio of 1623 gives the stage direction,

"Enter the Prince, Leonato, Claudio, and Jack Wilson".

1. See also Introduction and Notes to "Much Ado about Nothing" (New Cambridge Edition).

That Wilson had frequent intercourse with contemporary composers of Shakespearean lyrics, and himself set to music "Take, oh! take those lips away", are known facts. That he had a humorous nature and a love of practical joking, such as would better beseeem an actor of those days, was commonly reported, and that he was the Willson who, in company with Harry and Will Lewes, raised a tavern brawl, is possible. (Harl.M.S.6395; quoted by Rimbault, "Who was Jack Wilson?" 1846). But these coincidences are not of sufficient weight to establish identity. On the other hand, there is a letter of 21 October 1622 from Mandeville to the Lord Mayor and Aldermen, soliciting for John Willson the place of one of the servants of the city for music and voice, vacant by the death of Richard Balls ("Remembrancia" VIII), and a list of musicians for the "waytes", 17 April 1641, records the same name. It seems unlikely that Wilson commenced his career by these city appointments which may be presumed to have been enjoyed by a humbler namesake, "John Wilson, actor and singer."

The "Ayre" was the most usual type of song which was adopted on the stage, and there was plenty of material of this kind already at hand when the plays of the Shakespearean period were being written and acted. As W. Barclay Squire says: "In England there was a large store of song-tunes and ballads, the taste for which was a national inheritance, and did not depend on musical science or culture. It was this store from which the theatre-musicians produced a school of English melody totally distinct from the elaborate dramatic attempts of the Italians." It was customary for the Ayre, unlike the

madrigal, to have an instrumental accompaniment, and the song, too, was more often than not accompanied. The title-page of the first and well-known book of John Dowland's "Songs or Ayres" states that they are "so made that all the parts together, or either of them severally, may be sung to the Lute, Orpherian, or Viol de Gambo", and the "First Book of Songs or Ayres" of Robert Jones bears a similar inscription. These songs and ayres inclined away from the older contrapuntal part-song more definitely than any other musical compositions of the time, and hence their popularity in the theatre, the simple tune, with a harmonic accompaniment, appealing to the audience. They were also much more suited to the poetry of the play, as the tune was made to fit in with the words and with the general sentiment of the poem to which it was set. Thomas Morley advises the musician "to dispose your musicke according to the nature of the words which you are therein to expresse". The tunes of the stage Songs were usually sung in fairly slow time, and there was no attempt at elaborate effect, the object being to set the words to a simple tune in a straightforward way. And so there is a big gulf between the Elizabethan songs and the later settings by Dr. Arne, Schubert or Mendelssohn, in which there is a more ^{calculated?} [refined use of conscious] ^[I don't like the use of the word 'conscious'] artistry, and a more subtle accompaniment. There was no idea of leading up to a culminating point in the emotional effect of the music, and the same melody was repeated for each verse, invariably so with songs of folk origin such as "The Willow Song", "O Mistress Mine" and Ophelia's snatches. In some songs there was a chorus or "burthen" in which all joined after the singer had completed

the verse. "You spotted snakes" is a song of this type.

The lute was the most commonly used instrument for accompanying songs, and in the published music books a tablature was supplied for the lutes, together with a bass for the viol da gamba upon which musicians could extemporize on the virginals, or a fuller accompaniment could be arranged for the viols. For a consort arrangement the treble viol and lute would take the upper part, the flute and cithern the alto, the pandore the tenor, and the bass would be played on the viol da gamba. But the idea of four-part harmony was at this time merely tentative.

The songs were in the earlier stages of Shakespearean drama sung by boy actors,¹ but it seems likely that around the year 1600 the principal theatrical companies in London engaged one or more adult male singers who could also take parts, usually minor ones. If a company had a good singer in its ranks it would be natural for the playwright to include a few songs for him to sing, and it is noteworthy that Balthasar in "Much Ado", and Amiens in "As You Like It" play no important part in the action, while characters such as Valerius in Heywood's "Rape of Lucrece" and Merrythought in Beaumont (and Fletcher's) "Knight of the Burning Pestle" seem to be present chiefly to sing. But this question will come in for consideration more fully when we come to enquire into the dramatic propriety of the songs in the plays.

So far as boy actor-singers are concerned, the plays acted by the choristers of the Chapel Royal and other ecclesiastical establishments had set a fashion. The Children

i. See John Lyly (later p.968) and Cambridge History of English Literature Vol VI, Chap.XIV.

of St. Paul's Cathedral were also actors; they performed a play before Elizabeth at Hatfield in 1552 and also entertained her, soon after her accession to the throne, in 1559. The Children of Windsor and of Westminster, too, were greatly encouraged by Elizabeth, and the efficiency of the choirs was assured by the privilege granted by her of "taking up" boys from other choirs and schools. The connexion between the choirs and the Revels Office had grown up gradually out of the dramatic work done by Richard Edwards, who became Master of the Children of the Chapel Royal in 1561, and William Hunnis, who became Master in 1566, and was probably quite informal. But it seems clear that the Queen relied on these choirs not only for the proper rendering of church-services, but also in part for the provision of dramatic amusement for herself and her court. As the choirs possessed considerable musical establishments it was natural that music should be a conspicuous feature of their plays, and when Elizabeth entertained John Lyly as her servant, with the injunction that he should "aim all his courses at the Revels", she no doubt expected to reap the fruit of his musical and dramatic abilities in the shape of plays, masks or "deuises" written by himself, and performed under his direction by the Children of St. Pauls. All his plays, except "The Woman in the Moone" are described on their title-pages as presented by these children; though the two earliest - "Campaspe" and "Sappho" - are shared with the Children of the Chapel Royal. There were other occasions afterwards when plays were performed by these boy actors and singers, but though there were companies who had periods of success, the men's companies were

ultimately triumphant.¹ One of the periods at which the boy actors seemed to have caused some concern to the older players appears to have been about 1602, for Rosencrantz complains to Hamlet that "there is an eyrie of children, little eyases, that cry out on the top of question, and are most tyrannically clapped for't; these are now the fashion, and so berattle the common stages".... But the men's companies, with their greater experience and maturity, resisted the challenge and when necessary, recruited boys from the choirs. Indeed, in 1607-8, the King's Men (as Shakespeare's company had then become) took over the Blackfriars theatre, where a boy's company was playing, largely that they might inherit the best of the talent it contained. (See Chambers "Elizabethan Stage" II, 215).

The ballad and the catch may be mentioned briefly here as part of the "song" element in Elizabethan stage music, though more will be said of them later. Catches, rounds and random lines from popular ballads of the day abound in the comedies of Shakespeare, Dekker, Middleton, Heywood and Beaumont and Fletcher among others. Their musical value was, as a rule, slight; their popularity enormous. The majority border upon, and many do more than merely touch on, the vulgar, and they are most frequent in scenes of low comedy. They would be sung or shouted without any musical

1. It should be noted that Ben Jonson's "Cynthia's Revels" (1600) and "The Poetaster" (1601) were acted by Children of the Chapel Royal, while the majority of John Marston's plays were performed at Blackfriars by a company of boy actors. No sane producer would ever dream of staging Marston's melodramas to-day with boy actors and neither the Censor nor public opinion would countenance such a "degrading" procedure. But it must be recognised that to the Elizabethans, there was nothing paradoxical or untoward in boys appearing in the crudist of plays in which the basest sexual passions were continually paraded.

accompaniment, and often without much attempt at keeping either tune or time. "A mellifluous voice, a contagious breath", and the singer could "squeak out" his "coziers' catches" to the delight of the noisy groundlings. Some of these rounds were sung with a certain amount of restraint, and the canons for four voices, or the "Three-men's Songs"^{i.} would require a little rehearsing, but usually the more care-free the rendering, the more successful it would be.

Before going on to consider the use of the instruments of Shakespeare's day for purposes apart from the accompaniment of the songs it will be interesting to note what musical instruments were usually available in the theatre, and to see what attempts were made at forming an orchestra. Prof. E. J. Dent sums up the resources of the Elizabethans in concerted orchestral work very aptly:- "The Elizabethans had no idea of combining instruments into anything like the modern orchestra or even like the orchestra of Haydn or Mozart. They had a strong sense of what we call instrumental colour, and of the possibilities of using it for dramatic effect; but their method was to group the instruments in families, not to use them all together, although they often made use of small mixed combinations of three or four instruments with or without voices. Such combinations were called "broken consort" or "broken music". In domestic performance "broken music" was inevitable, as parts had to be played by such instruments as were available at the moment, and this must certainly have often been the practice in the theatres as well when resources were limited." ("Shakespeare and Music").

i. See Appendix, v.

The evidence as to the number of musicians employed in the public theatres in the earlier days is vague and to a large extent the subject of conjecture. Malone suggests eight or ten. ("Prolegomena" Vol.3) "Blackfriars theatre employed twenty men in 1624 as musicians and attendants." Not more than ten of these or at the most twelve, could have been musicians. But the number of instruments referred to in the actual stage directions of the plays is considerably more. There are two viols, viol da gamba, bass viol, two or three lutes, three cornets, three hautboys, three recorders, sackbut and organ mentioned as required in the stage directions. These are for plays in a private theatre, and in a public theatre drums and trumpets would most likely be required instead of organ, cornets and recorders. It seems obvious that the theatres, especially the public ones, could not have supported about fifteen to eighteen instrumental players, and that the modern practice of "doubling" was followed, in which one player was able to play two or more instruments with similar fingering. Then additional players could easily be introduced as occasions required. The stage directions of "Coriolanus" and "Henry VIII", both late plays, call for wood-wind, brass, drums, and almost certainly for string music too, while "Antony and Cleopatra" (1607) is particularly rich in directions for music.¹ In 1624, there is a definite reference to twenty-one

1. The following directions for Music occur in "Antony and Cleopatra":- Flourish (six times); not including these additional directions:- "Flourish - Enter Pompey and Menas from one side, with drum and trumpet" (II,vi.); "Sound a flourish, with drums"(IV,x) Trumpet (four times); and also "A sennet sounded". (II,vii). Alarum (four times - once with Drums and Trumpets). Music of hautboys as under the stage (a noteworthy use of music). Music. (three times - once for a song. N.B.Viols, would be employed for these three occasions,; or else the lute.)

"Musitions and other necessary attendants" upon the King's Men. (Baldwin: "Organisation and Personnel of the Shakespearean Co.")

By that date, at least, the orchestra was part of the theatre company. But Henslowe's inventory of the properties of the Lord Admiral's Company at "The Rose" on Bankside, made at a much earlier date (March 10) 1598) reveals a considerable stock of musical instruments. There were:- Three trumpets, one drum, a sackbut, one treble viol, one bass viol, one pandore, one cittern, a chime of bells, and three timbrels (probably kettle-drums used for "alarums").

The following late entries show additions to the company's stock of instruments:- "Lent unto Thomas Downton, the 10 of Novmbr 1598, to bye a sackbut of Marke Antoney for xxxxs." "Lent unto Richard Jonnes the 22 of December 1598 to bye a basse vial and other enstruments for the companey; "Lent unto the company, the 6 of Febrary 1599 for to bye a drome when to go into the country xjs vjd.

The above entry indicates that the company were about to go on tour, and probably the drum was to announce their approach to places visited. "Receaved of Mr. Henslowe this 7th.of Febreary 1599 the some of xxijs to bye 2 trumpettes xxijs. Robt.Shaa."

"Lent unto Thomas Downton the 13 of July 1599, to bye enstrements for the Company, the some of xxxs." Of the above instruments the trumpets, sackbut, drums and timbrels would be used for martial flourishes and the trumpets alone for the three blasts at the beginning of the play, while the string instruments would be for accompaniment, for dances and serenades, and for incidental music, in all probability.

To sum up what we believe the "orchestra" of the Shakespearean stage to have been:- There would be from six to a

dozen professional musicians, many of whom could play more than one instrument, and additional players would be engaged as required. Some of the actors too, could play musical instruments, especially the lute or viol. But documentary evidence is lacking, both as to ^{the} constitution of the orchestra, and the nature of the music they played.¹

There remains the question of the position of the musicians in the theatre, and this, again, is a matter of conjecture, as it seems to have varied from theatre to theatre. In the early public theatres where there was little music apart from that of drums and trumpets, hautboyes occasionally, and one or two more instruments for stage effects, no special place was provided for the musicians. But as music, and particularly songs in the plays became more popular, probably after 1600, one room or "box" was provided at the side of the stage, most likely above one of the side doors.^{11.}

i.

The following particulars relating to the "orchestra" of Tudor monarchs are given in Collier's "Annals" (Vol.I):-

Henry VIII maintained fifteen trumpeters and ten sackbut players. The establishment of the Chapel Royal (ca.1561) consisted of eight viols, two flutes, three drums, three virginals and other players.

Queen Elizabeth in 1571 had eighteen trumpeters and six sackbut players attached to her household. In addition, there were musicians for viols, drums, flutes, harps, virginals, and singers (boy and adult) available.

ii.

Middleton's "A Chaste Maid in Cheapside" (1611). Opening of Act V, Scene iv - "Recorders dolefully playing, enter at one door the coffin of Touchwood Junior, etc.....and while all the company seem to weep and mourn, there is a sad song in the music-room."

The private theatres such as "Blackfriars" and its rival "Whitefriars", which were leased to the Children of the Chapel Royal and the Children of the Revels, would require accommodation for music and songs, and a plan of a similar theatre, the King's "Masquing House" at Whitehall, made by Inigo Jones, shows the "music-house" at the side of the stage. (Lansdowne MSS.No. 1171). Malone also records (from hearsay) "The band, which I believe, did not consist of more than eight or ten performers, sat..... in an upper balcony over what is now called the stage box." (Malone: "Prolegomena", Vol.III). Similarly, in Marston's "Sophonisba" (1606), there is the following stage direction:- "A short song to soft music above", suggesting that at Blackfriars there was an upper room for musicians. The private theatre where the Children of Paul's played (ca.1600) had two music-rooms, for in "The Second Part of Antonio & Mellida" (Act V, Scene ii) there is the direction:- "While the measure is dancing, Andruglio's ghost is placed between the music-houses". The use of music-rooms continued for a time after the Restoration, for Killigrew's "Parson's Wedding" (1664) has references to personae being "above in the musick room" and to "fiddlers playing in the tiring-room". (W. J. Lawrence - "Shakespeare Jahrbuch" (XVIV).) By 1667 Davenant had, with his production of Dryden's version of "The Tempest", brought the orchestra to their present place in front of the stage.

When there was no music-room available, as in many of the private theatres, the tiring-house behind the balcony seems to have been used, as the direction "Music above" suggests. But Shakespeare gives no indication as to where the musicians

are placed,ⁱ except when they actually appear on the stage for the purposes of a serenade.

It would seem, then, that the early public theatres made no provision for a consort of musicians, since there was no great demand, but that the private theatres did often have a "music-box" owing to their different requirements. Later, theatres were built with a music-room at the side of the stage, as songs, dances and the like made the need for an orchestra apparent. The older theatres would have to make a kind of compromise by allowing the musicians to have the use of the tiring-house behind the balcony when the need arose. But the stage musician was as often as not required on the platform, too as we see when we come to note the stage use of instruments.

Though the evidence as to the nature of the "orchestra" and of its music in the Elizabethan play-house is so slight there is a wealth of material in the stage-directions of the plays giving indications as to the use of the instruments of the time for stage effects and similar purposes. It is possible to classify them very approximately according to the modern grouping of strings, wood-wind, brass, and percussion, except for the lutes, which were very popular with the Elizabethans but which are no longer used for orchestral purposes. The chief instruments which were employed may be grouped then, as follows:-

Strings:- Treble-viols, Viola da gamba, Bass-viols.

Woodwind:-Recorders and Fifes, Hautboys, Cornets.

Brass:- Trumpets, Sackbuts and Horns.

Percussion:- Drums, Timbrels, Bells. (Lutes apart).

1. Reconstructions of the Fortune Theatre ("A Companion to Shakespeare Studies") indicate that there were two galleries at the same level as the upper stage, directly facing the auditorium. These, useless for spectators, might well be the 'music-houses'. See p.29 (plan), and p.24 (sketch).

Stringed Instruments

Viols and lutes were both stringed instruments, but viols were played with a bow while lutes were played by plucking the strings with the right hand as with guitars. Viols had six strings to the four of modern stringed instruments, which were tuned in thirds and fourths, while modern stringed instruments are tuned in fifths. Unlike modern instruments, they, like the lute, had frets on the fingerboard, the frets being strings of catgut, tied round the fingerboard to indicate where to place the fingers for the required notes. Hence the appropriate nature of Hamlet's hint to Guildenstern:- "Call me what instrument you will, though you can fret me, you cannot play upon me." (Hamlet - Act III, Scene ii).

There were three sizes of viol - the treble viol, which was slightly larger than the modern violin, the tenor viol, which roughly corresponded to the viola of to-day, and the viol da gamba, played in a similar manner to the 'cello, and of similar pitch. The compass was just over two octaves, though there were some viols of more than six strings with a larger compass. The tune was rather reedy and quieter than that of the modern violin. The earlier mediaeval rebec was almost obsolete in Shakespeare's day, though there is a reference in "Romeo and Juliet", where one of the musicians is Hugh Rebeck, while Milton's reference to the "Jocund rebecks" in "L'Allegro" suggests that the country-folk still continued to enjoy playing upon this instrument at a later date. The later violin had not yet come into favour in England. John Playford's "Introduction to the Skill of Music" (1683) and Thomas Mace's "Musick's Monument" (1676)

indicate that viols were always kept in sets of six, two of each type, and that the set was known as a "chest" of viols.

The lute was the most popular instrument after the viol. There were several types, the most common being the treble lute, which resembled a mandoline, but was much larger. The number of strings was not fixed but varied according to the size of the lute. Six sets appears to have been the most popular. The single string or "chanterelle" played the melody and the double strings the accompaniment. With the increase in skill of lute-players the size and number of strings was increased also, and there were lutes with as many as twenty-four strings. Music was set out for lute players in a notation of their own called "tablature", on a stave of six lines. The chief objection to the lute was that it was an extremely difficult instrument to keep in tune, and Thomas Mace, in 1676, in his "Musick's Monument" recommends that it should be kept in a bed which is in constant use, while a later writer calculated that a lutenist eighty years old has spent sixty of them in tuning his instrument. Shakespeare, too, refers to the difficulty of tuning this instrument, for in the music lesson given by Hortensio to Bianca in "The Taming of the Shrew" (Act III, Scene 1), much of the humour arises from the time taken to get the lute into tune. Similar instruments to the lute which were also used in the theatre were the cithern¹ which had four pairs of wire strings and was played with a plectrum, and the pandore, which was like

1 For references in drama to the cittern, see p. 15.

a guitar, and usually had six sets of strings. Both these instruments were used merely for accompaniment purposes.

In the theatre viols and lutes, or often the lute alone, were used to accompany songs, and probably also to provide incidental music between the acts. The usual stage direction is simply "Music" or "Soft Music". It was not the practice to have anything in the nature of a string quartet, and the most usual combination of instruments was a "broken consort", consisting of a treble viol and a viol da gamba, with lute, cithern and pandore. Morley wrote his "First Book of Consort Lessons" (1599) for such a combination with the addition of a flute or tenor recorder. The music of such a consort would be used on the stage when music of a soothing nature was required to please Christopher Sly, or when Orsino wishes to dwell upon idle fancies, or when Lear is brought back to sanity. Some actor or other could usually be relied upon to play the lute - the actors Philips and Sands played three types of lute - and so quite often in the stage direction an actor enters with a lute, as in the stage direction in the First Quarto of "Hamlet", where Ophelia enters "playing on a lute".¹

The viol da gamba or bass viol, too, was very common and apparently most fashionable. Sir Toby, attempting to justify his cultivation of Sir Andrew Aguecheek, pleads that he "plays o' the viol-de-gamboys", and in Ben Jonson's "Everyman out of his

¹ Compare "Antonio and Mellida" Part II - "Enter Baluđo with a base viol" (Act III, Scene ii)

Humour" the actor of Mr. Fastidious Brisk is called upon to play one.¹ (Act III, Scene iii). It was often hung up as a property when the stage represented an interior, and so in "The Poetaster" Crispinus takes down the "viol", as it was usually called, and accompanies his own song. (Act IV, Scene i). So, as with the lute, an accomplished actor could play the instrument.

Woodwind: Of the woodwind instruments the recorder, hautboy, fife and cornet were the most used in connexion with the stage. The recorder was a kind of "beak-like" flute, like a flageolet, but instead of six holes, the recorder had eight. Its tone was sweet and soft, and it was often used with a consort of viols. Bacon observes this in his "Sylva Sylvarum":- "The recorder and stringed Musicke agree well". Hamlet, in the passage previously referred to, explains how to play the recorder, when rebuking Guildenstern:- ".....govern these ventages with your finger and thumb, give it breath with your mouth, and it will discourse most excellent music. Look you, these are the stops." And in "Midsummer Night's Dream" (Act V, Scene 1), Hippolyta complains that the Prologue, with his confused punctuation, "hath played on this prologue like a child on a recorder, a sound, but not in government." There were several sizes of recorder, and when they were not used in consort with other instruments they seem to have had rather a sad significance, in keeping with their mournful tone. For example, in Marston's "Sophonisba", "organ and recorders play to a single voice" when Massinissa brings the body

1. Compare the curious direction: "Enter a cat playing on a fiddle", (Middleton: "The Witch", I, ii).

of Sophonisba to Scipio. Similarly, in Middleton's "A Chaste Maid in Cheapside" (Act V, Scene iv), when the coffin of Touchwood Junior is borne in, the appropriate music is provided by "Recorders dolefully playing." The modern transverse flute was not in general use in Elizabethan times, though the flute is mentioned in the dumb-show before the fifth act of the earlier play "Gorbuduc":- "First, the drums and flutes began to sound"... and similarly, in "Jocasta"ⁱ. The smaller instrument, the fife, was however popular, chiefly for military purposes, but was more often merely referred to than actually played.ⁱⁱ In "The Merchant of Venice", there is an indication that fifes were used by masquers and revellers when Shylock warns Jessica to pay no heed to "the vile squeaking of the wry-necked fife" (Act II, Scene v). As a military instrument, the fife was used in conjunction with the drum,ⁱⁱⁱ in Marlowe's "Edward II" and in Shakespeare's "Timon of Athens" where (Act IV Scene iii) Alcibiades enters "with drum and fife in warlike manner." In "Much Ado" Benedick aptly sums up the reformation of Claudio, now that he has fallen in love (Act II, Scene iii):- "I have known when there was no

ⁱ Compare Marston "Antonio and Mellida" Part II, (1599) - "The still flutes sound softly." (IV, i.)

ⁱⁱ. Compare the humorous stage-direction in "I Henry IV", Act III, Scene iii, 87, "Enter the Prince and Peto, marching, and Falstaff meets them playing on his truncheon like a fife."

ⁱⁱⁱ. Note Othello's lamenting reference (Act III, Scene iii, 352) - "Farewell"
The spirit-stirring drum, the ear-piercing fife,.....
Pride, pomp and circumstance of glorious war!"

music in him but the drum and fife, and now had he rather hear the tabor and pipe". The tabor and pipe, as indicated in the above remark, were associated with country dancing and merriment. The tabor was a small drum, and the pipe a small flageolet with three holes, but with a surprisingly large compass of eighteen notes. The comedians Tarleton and Kempe were noted performers on the tabor and pipe and frequently gave a "music-hall" act by dancing a jig and playing the pipe, while at the same time tapping the drum. Ariel enters with these "instruments of torture" to torment Stephano and Caliban ("Tempest" - Act III, Scene ii), Feste plays the tabor alone to Viola ("Twelfth Night" - Act III, Scene i) and their use by the clown was evidently usual. They were frequently used at country merry-makings to accompany the dancing, as is shown by the anxiety of Dull in "Love's Labour's Lost" (Act V, Scene i) to play them for the Nine Worthies. A similar use occurs in Dekker's "Shoemaker's Holiday" (Act III Scene V) where the apprentices come to the Lord Mayor's dinner with pipe and tabor to entertain the guests with morris dances.

The hautboy, the original of the modern orchestral oboe, but with a shriller and harsher tone, was the principal reed instrument. It was also called a shawm or wait, "shawm" being derived from the reed pipe of the Arcadian shepherd, and "wait" originally signified a sentinel or watchman who gave signals by blowing a horn; early in the fifteenth century it was applied to municipal watchmen who were also employed as musicians; later the word came to be applied both to their instruments, and sometimes to the pieces of music played on

them." (E. J. Dent). Hautboys, like the recorder, were played in consorts, usually of four different sizes. The use of the oboe on the stage was common, and always implied a special importance in the music, and was generally connected with a royal banquet, masque, or procession. In "Coriolanus" (Act V, Scene V), to give the most impressive effect possible, the stage direction reads:-

"Trumpets. hautboys, drums beat, all together" (see p.38.). In "Antony and Cleopatra" (Act IV, Scene 111), hautboys "under the stage" are used to give a strange feeling of ominous occurrences that are about to take place. The oboe was not, however, used for accompanying the voice in songs, for as Bacon observes in "Sylva Sylvarum", "the voice and the pipes alone agree not so well." The remaining wood-wind instrument, the cornet, was quite unlike the modern cornet and has now gone out of use. It was a sort of horn (hence its name) made of a hollowed tusk or of wood covered with leather, with a cup mouthpiece like that of a trumpet, and finger holes for the intermediate notes of the scale. Its compass was a chromatic scale of just over two octaves. It was made in various sizes, of which the bass was the serpent, an instrument which survived until the nineteenth century. Cornets were played in sets of three, together with the sackbut. The tone was reedy, but softer than that of the trumpet, and so cornets were usually employed in the place of the noisier trumpet in the private theatres. The direction "Cornets" or "Cornets flourish" is comparatively rare in Shakespeare, occurring only eight times in four plays, and once only in a war-like capacity in "Coriolanus" (Act I, Scene X). The chief use of cornets was in royal or triumphal processions, as at the trial of Queen Katherine in "Henry VIII" (Act I, Scene 11), or

in the casket scene in "The Merchant of Venice", when all the suitors except the most favoured Bassanio are ushered in and out to the sound of the cornet. Marston, who gives fuller stage directions than most of his contemporaries, has many references to the use of the cornet which confirm the custom of employing them for occasions connected with those of high birth, in place of the trumpet in private theatres.¹ In the first scene of "I Antonio and Mellida" there are three different occasions on which cornets sound:-

"The cornets sound a battle within".ⁱⁱ

"The cornets sound a flourish."

"The cornets sound a senet" (both for the entry and exit of the Duke).

They played dance music, as in "The Malcontent" where "The cornets sound the measure" (Act V, Scene iii); they sometimes played with the organ, as at the end of Act I of "Sophonisba" where "cornets and organs" played "loud full music for the act", and in Act I Scene ii of the same play they accompanied the singing:-

"Chorus with cornets, organ and voices."

Brass Instruments.

One instrument with a specialized use was the horn, which was sounded chiefly for hunting music.ⁱⁱⁱ It was a conical brass tube curled round on account of its length and could produce

1. See pp.155-6.

ii. Compare Massinger:-"The Guardian", Act V, Scene iv, and "The City Madam", Act IV, Scene ii.

iii. Instances of the use of the horn to suggest hunting occur in the following plays:-

Shakespeare :- Induction to "The Taming of the Shrew", &c.

Ben Jonson:- "Every Man out of his Humour" (Act II, Scene i).

Dekker:- "The Shoemaker's Holiday" (Act II, iv and II, v.)

Fletcher:- "Thierry and Theoderet" (Act II, i. and II, ii.)

the same notes as the trumpet. It was never used in combination with other instruments, but always used with other horns to "wind a peal", corresponding to the "flourishes" of trumpets. In "Titus Adronicus" (Act II, Scene 11) there are directions for a "peal" of horns which is a technical term in forestry for a particular set of notes on a horn. Other uses apart from hunting are in "King Lear" (Act I, Scenes iii and iv) where it is used as a part of Lear's lessened estate; once announcing the post from England ("Henry VI", Act III, Scene iii), and once blown as a military signal at the forcing of Auvergne Castle gates ("Henry VI", Act II, Scene iii) (Cited by Naylor).

While the horn was associated with hunting, the sackbut was more for religious ceremonies, and is comparatively rare in stage directions in the Elizabethan theatre.

"Cornets and sackbuts were often used in English cathedrals and churches to support the organs, which were weak and small as compared with ours, or indeed to replace them altogether. The sackbuts were not exclusively reserved for church music, but they were always employed for music of solemn and ceremonial character". - E. J. Dent.¹ The sackbut was merely the modern slide trombone, and was used sometimes for the three blasts before the entrance of the Prologue, but it was rare in stage music. There is, however, an interesting reference to the

1. Note the following dialogue in Middleton's "Mayor of Queenborough", Act III, Scene iii, - Barber (to Hengist) - "We'll drink your health with trumpets". Simon - "I with sackbuts, That's the more solemn drinking for my state."

sackbut (with other instruments) in "Coriolanus" (Act V, Scene v). A messenger enters with the joyful tidings that "The Volscians are dislodged, and Marcius gone". Then follows a tremendous noise:-("Trumpets, hautboys, drums beat, all together"). The messenger calls out - "

"The trumpets, sackbuts, psalteries and fifes,
Tabor and cymbals and the shouting Romans,
Make the sun dance. Hark you!" (A shout within)

and - shortly afterwards - ("Music still, with shouts").

The occasion is intended to be one of exceptional rejoicing and excitement and no doubt the sackbuts and psalteries are spoken of to heighten the impressiveness of the occasion; the more the instruments believed to be resounding, the more the audience would be thrilled.

But on most occasions, the trumpet of the period performed instead of the sackbut when the attention of the audience was to be directed to some stirring or impressive spectacle, and the number of directions for its use far exceeds those for any other instrument, or group of instruments. Naylor estimates that "Flourish" or "Flourish of trumpets" occurs about sixty-eight times in seventeen plays of Shakespeare, and "Trumpets, A Trumpet sounds, Trumpet sounded within, Drums and trumpets, Flourish of trumpets" occur in one or other form some fifty-one times in twenty-two plays. With other dramatists, the trumpet was equally popular. For such stage directions either one of the two kinds of trumpets could be used. One was similar in shape to the modern bugle and the other a long open tube, but neither could play a complete chromatic scale and the notes played would be similar to those of modern fanfares. These

fanfares or 'flourishes' were required for innumerable occasions concerning battles or the appearance of distinguished people in Elizabethan drama, and especially in the History plays, from the earliest extant chronicle play - "The Famous Victories of Henry the Fifth" (acted before 1588) until the closing of the theatres in 1642. The following summaries given by Naylor indicate the common use of the trumpet in varying circumstances in the plays of Shakespeare alone:-

"Flourish" (etc.), "is used some twenty-two times for the entrance or exit of a king or queen; twelve times for the entrance or exit of a distinguished person not a king; ten times in the public welcome of a queen or a great general; seven times it marks the end of a scene; six times heralds a victorious force; twice announces the proclamation of a king; twice signalizes the entrance or exit of senate or tribunes; and twice gives warning of the approach of play-actors, or the commencement of a play. (Players in "Hamlet"; and Pyramus and Thisbe in "Midsummer Night's Dream").

"Trumpets" (etc.) occurs some fifty-one times, either alone, or in connection with sennet, discharge of cannon. On eighteen of these occasions it announces the entrance or presence of a king or royal personage; thirteen times it figures as part of the proceedings in duels; ten times it signifies the entrance or exit of principal persons, (not royal); great generals, etc.; three times it precedes a public procession, with royal persons in it; twice it is connected with the advent of ^aroyal herald; and once with the arrival of players. ("Taming of the Shrew" - Induction). ("Shakespeare and Music", pp.161 and 162).

Another stage direction which appears to be concerned with the trumpet is "Sennet". We have no clear evidence as to what constituted a "sennet", but the most likely explanation is that it was a prelude played upon trumpets, and it was probably more elaborate than an ordinary peal of trumpets. Its use is restricted to the entrance or exit in state of a personage of the highest rank, as in the first scene of "Lear", when all the important people in Britain are formally assembled, or in "Antony and Cleopatra" (ACT II, Scene vii) for the entry of the rulers of the Roman Empire. G. H. Cowling refers to the scene before the banquet in "Dr. Faustus" in which occur the following stage directions:-

"SennetThen trumpets cease, and music sounds", as evidence that trumpets played the sennet, that a sennet was longer than a mere fanfare, and as showing that the sound of trumpets was not called "music". There is no record remaining of actual sennet music and it was most likely handed down in a traditional form and not written in the form of music. As the trumpets were too noisy for the private theatre sennets would be given out there on the cornets instead.

The rarer direction "tucket" which occurs only seven times in Shakespeare is another trumpet call, which appears to have been used in a personal significance. In "King Lear" (Act II Scene 1) there is a "tucket within" and Gloucester exclaims:-"Hark! the Duke's trumpets", and similarly in Act II, Scene 11, Regan recognises the "tucket within" as being her sister's. The tucket seems to have heralded the arrival of persons of lesser rank than those for whom the "sennet" would be given, and to have announced the arrival of messengers from

people of such rank.¹ Naylor points out that out of the six of Shakespeare's seven tucket directions only one refers to a person of English origin, which seems to confirm the foreign derivation of the word.

Of other uses of the trumpet on the Shakespearean stage the following may be briefly noted:-

"Parley", or "Trumpets sound a parley". This call is named seven times in Shakespeare, in each case in an Historical Play.

"It means either a trumpet call announcing an embassy from one party to the other, or for cessation of hostilities during the fight itself." (Naylor).

"Retreat" ("I Henry IV." Act V, Scene iv):-

"The trumpet sounds retreat; the day is ours."

Occasionally the trumpet was used alone, though rarely, to sound the "alarum" as in "II Henry VI":-

"Sound, trumpets, alarum to the combatants" (Act II, Scene iii) and similarly in a tournament scene in Act V Scene ii -

"Now when the angry trumpet sounds alarm".

"The Spanish Tragedy" concludes with "The trumpets sound a dead march", which is very unusual, as marches were almost invariably played on the drums.

When trumpets and drums were played together, except for one or two occasions when they were sounded as a call to battle or "alarum" ("II Henry VI", Act II Scene iii) they were intended to signify an occasion of great pomp as at Warwick's deposition of Edward in "III Henry VI" or when Cominius names Coriolanus for the first time ("Coriolanus" Act II Scene viii). But Richard III

¹ Note "A tucket afar off" ("Spanish Tragedy" I, i.) heralding the approach of an army.

has the original idea of using them to drown the curses of his mother and Queen Elizabeth, and can one reproach him for his ingenuity?

"A flourish trumpets, strike alarum drums;
Let not the Heavens hear these tell-tale women
Rail on the Lord's anointed. Strike, I say."

Finally, there is the use of trumpets with ordnances or cannon-shot, as in "Hamlet" (Act V, Scene ii) where "Trumpets sound, and cannon-shot off within" as Claudius drinks Hamlet's health during the fencing match.

So much for the use of trumpets and other brass instruments in the Elizabethan theatre, and there remain only the drums among the percussion which were of any wide-spread use in Shakespearean times.¹ With these it may be possible to consider briefly the various other noises - extending the definition of music so as to include "significant noises" - which played so important a part in creating a tense or exciting atmosphere in the Elizabethan theatre.

Percussion Instruments

The small drums used in masques and revelling have already been mentioned, and it was the big drum or tambourine that was used in the History plays, chiefly for marches and "alarums". The alarums were drum rolls used to show that a battle had begun, or for the purpose of sounding the "retreat".ⁱⁱ

- i. Keyboard instruments are extremely rare in Elizabethan drama. The virginal, forerunner of the harpsichord and piano-forte, does not seem to have been used, and the portable organ and regal only very occasionally, as in "Damon and Pithias" ("The regals play a mourning song") and Marston's "Sophonisba".
- ii. By skilful use of "drums", "alarums", etc., it was possible to give the audience the illusion of a great battle without any actual fighting ever taking place on the stage. Act III Scene V of Fletcher's "Bonduca" is a good illustration of this.

The drums were sounded on the stage or behind to indicate a distant battle. Sometimes forces were rallied during the course of a battle also by alarums. The direction "alarum" was extremely common in Elizabethan plays and occurs about seventy times in Shakespeare alone. "Alarums and Excursions" was also very common, always during the course of a battle. "Excursions" (literally "runnings-out") meant the skirmishing of opposing forces; the actors dashed on the stage from opposite doors and then skirmished. A few special cases given by Naylor are:-

"Alarum with thunder and lightning" ("I Henry VI", Act I Scene 1

"Flourish and Alarums" mentioned previously in "Richard III".

"Alarum and chambers (cannon) go off." (ⁱ"Henry V", Act III Prologue),

"Alarum and cry within,"-"Fly, fly, fly" ("Julius Caesar," Act V Scene V) and "Alarum afar off, as at a sea fight" ("Antony and Cleopatra", Act IV Scene X). Similar directions occur frequently in martial scenes in plays by Shakespeare's contemporaries.

- i. Compare the following:-
 Gascoigne's "Jocasta", where "a peale of ordnance" is shot off in one of the inter-act dumb shows.
 Marston's "Antonio and Mellida", Act I, Scene 1:- "Exeunt all on the lower Stage: at which the Cornets sound a flourish, and a peale of shot is given."
 Middleton's "The Changeling" Act V, Scene 1 - "Gun fired off within".
 Massinger's "The Maid of Honour" Act II, Scene 111. - "Chambers shot off - a flourish as to an assault".
 Note:- These directions occurring throughout the Elizabethan period suggest that the audience and dramatists did not lose their early relish for loud noises in the theatre.

"NOISES" (significant 'music')

From the noise of drums in battle scenes it is a short step to the other significant noises of the Elizabethan theatre - the "roll'd bullet" and "tempestuous drum" of the storm scene, the sinister tolling of the bell, the ominous striking of the clock, and the dreadful knocking at the gate. The technique of making audiences 'jumpy' was fully understood by the Elizabethan playwright, and there was an appropriate sound for every tense situation. As W. J. Lawrence observes - "Sights were sometimes imagined, but sounds never", and everything was provided for, from the cryⁱ of a bird to the galloping of horses.

DER The noise of thunder was a well-known accompaniment to stirring or supernatural events, as in "Lear" and "Julius Caesar" and following the successful example of "Dr. Faustus" ⁱⁱ, the arch-villain was most satisfactorily dispatched to thunder and lightning. But this aspect of Elizabethan stage "music" arises again later, when reference to it will be made in connexion with Shakespeare's supernatural effects, and further details here would be superfluous.

- i. At Coventry, in 1573, a man was paid fourpence for imitating the cock that shamed Peter in a miracle play. (Allardyce Nicoll "British Drama", p.27).
Compare the cock-crow in "Hamlet that banishes the Ghost, and Thos Heywood's "The Brazen Age" - "The Cocke crows & enter Rhoebus
- ii. "Another will foretell of Lightning and Thunder that shall happen such a day, when there are no such inflammations seene except men goe to the "Fortune" in Golding Lane to see the "Tragedie of Doctor Faustus". There indeed a man may behold shagge-hayr'd devills runne roaring over the stage with squibs in their mouths, while Drummers make Thunder in the Tyring-house, and the twelve-penny Hirelings make artificiall lightning in their heavens." - John Melton "Astrologaster, or the Figure Caster" (1620).
Compare Prologue to Jonson's "Everyman in His Humour."

If the rolling of thunder had a frightening effect upon the audience, the tolling of a bell had a still more terrible significance, for it presaged dire events almost at hand. In "The Jew of Malta" (Act IV, Scene 1) there occurs the direction "Bells within" and the audience would be horrified to hear Barabas rejoicing:—"How sweet the bells ring now the nuns are dead". It is a bell which is the signal for Duncan's assassination ("Macbeth" Act II, Scene 1), and which afterwards rouses the castle when the deed has been accomplished. For the grave-yard scene in "Hamlet", too, a bell may have been used.¹ For 'Othello', the bell has a fearful import and he cries "Silence that dreadful bell". To the Elizabethans, the tolling of a bell meant a warning of great danger as of flood or fire - a significance unknown to the moderns - and so Fletcher in "The Island Princess" (Act III) and Middleton in "The Changeling" (Act V, Scene 1) made use of the sound of a bell for warning of fire. In contrast to the customary dramatic use of bells, it may, however, be observed that there is a bell-ringing competition in Act IV of Fletcher and Shirley's Caroline comedy, "The Night Walker".

CLOCK STRIKES

The bell would also be used when the direction "Clock Strikes" occurs in Elizabethan drama, as in "Doctor Faustus" (imitated in the Induction to "The Merry Devil of Edmonton") or "Julius Caesar" (Act II Scene 1) and "The Changeling" (opening of Act V). The effect would be sinister and tense.

¹ There is no direction for a bell here, but Henslowe's inventory reveals that bells were available at "The Rose" theatre.

An interesting illustration of the Elizabethan's regard for realism in sound is the frequent direction for sounds imitating the 'trampling' of horses and the following are a few examples of the practice of dramatists in this connexion:-

Shakespeare

"Macbeth" - Act III, Scene 111, and Act IV, Scene 1.

Fletcher

"The Insatiate Countess" - Act II Scene IV -
"a trampling of horses heard".

"The Elder Brother" - Act I Scene 11, Busac asks:-
"What tramplings that of horses?"

"The Chances" - Act III Scene IV.
"A noise within like horses."

Massinger

"The Guardian" - Act IV Scene 1.
"noise within, as of a horse falling."

"A New Way to Pay Old Debts" - Act III Scene 11.
"noise within, as of a coach".

There were also the other sounds of curious and diverse types and with the following "flesh-creeping" direction we may leave this aspect of Elizabethan stage "significant music":-

"Cries of madmen are heard within, like those
of birds and beast"

(Middleton - "The Changeling", Act IV, Scene 111)

THE ELIZABETHAN THEATRE, THE AUDIENCE, AND
CONVENTIONS OF THE STAGE

It is now time to leave, for the present, the enquiry into the condition of music in England in the time of Shakespeare, and the consideration of the musical instruments available for use in the theatre, and to turn to conditions of the theatre itself, before attempting to assess the value of the songs in the plays.. If the attention were to be narrowly constricted to the musical problem, and to nothing else, the danger of an over-eager acceptance of theories which might distort the reader's estimate of the value of the songs in the plays would be increased. The songs, and all other musical effects, must be regarded as nothing more or less than something which is either helpful, or detrimental, to the dramatic effect of the play. They are not to be looked upon as an end in themselves. Blind music-worship is as futile as unquestioning hero-worship, and both tend to over-emphasise the good, and gloss over the bad, qualities of the artist. That is why twentieth century Shakespearean criticism, which has so largely been concerned with the "hero", not as poet, priest, or philosopher, but as a man of the theatre, will probably produce more of a real and lasting value, than the criticism of the first half of the nineteenth century.

The Elizabethan Theatre

Of the theatre in which the plays of Shakespeare and his contemporaries were acted there is a mass of material available; of the re-actions of the audience we have very little to go upon. The stage itself is now so well-known that it will be

unnecessary to give more than the briefest of outlines. Our description will be made up from the following sources of information:-

The specifications for the building of the Fortune and Hope Theatres; the four pictures of the play-house given in Allardyce Nicoll's "British Drama", namely, Arend van Buchell's copy of Johannes de Witt's sketch of the Swan Theatre, in 1596; a small engraving of a stage on the title-page of "Roxana" (acted about 1592); another small engraving on the title-page of N. Richard's "Messalina" (published in 1640) and the engraved frontispiece of "The Wits" (1672). In addition, there is the information to be gleaned from the stage-directions of the plays acted upon this stage.

Though these pictures of the early stage do not agree in some details it is possible to form an opinion as to the general structure of the stage of those times. The theatre was quite small, and probably the "Globe" was not much larger than a modern tennis court. The stage jutted out into the auditorium, and could be viewed by the audience on three sides. There was no curtain and in all probability no scenery, though stage properties were used occasionally. Behind the stage platform was the tiring-house, and the front of this formed the neutral background of the stage. At the centre there was an arras, covered in the private theatres, at least, by a curtain¹

i The stage-directions to "Faustus" and "Jew of Malta" (c.1589) performed by the Admiral's men, suggest that there was a curtain. Both heroes are "discovered" - probably by the Prologue or Chorus, pulling aside the curtain.

In "The Duchess of Malfi" (1611 or 1612) there is a mention of bodies (wax-works) behind a "traverse".

and behind it a rear compartment, or "inner stage". At a height of some ten feet the upper storey of the stage was either a long gallery divided to look like windows, or a balcony fronting two or more windows. Below, at the side of the arras there were two doors for exit or entry, one on either side. Sometimes there was a trap-door in the stage, and above the rear part a covering supported on pillars (the "heavens"). The theatre was made of wood, it was open to the sky, and in the public theatres there was no illumination beyond the natural one of daylight.

The Audience

The theatre audience is that elusive, yet all-important body which matters far more vitally to the playwright than the praise or condemnation of the critic, since it is upon the reactions of the audience that the success of the play directly depends. It may appear odd that few dramatists have taken the trouble to write about their audience, though playwrights such as G. B. Shaw have spoken to them outside the theatre in prefaces, pamphlets and the like. Perhaps it is largely the knowledge that a tactful silence was the more profitable course; or maybe there is little to be said on the subject. Somerset Maugham has recently given some of his views on modern audiences in "The Summing-Up", and it is of some interest to see what a playwright has to say about the people for whom he writes. It should, however, be borne in mind that he is a modern dramatist speaking chiefly of a twentieth century London audience at sophisticated and witty, yet hardly "enduring" performances of three-act plays. Of

the audience of to-day he says:-

"Audiences are to-day quicker-witted and more impatient than ever before in the history of the theatre." Yet it seems clear that Shakespeare's audience must have been very alert and quick to catch a play upon words or a punning remark. They may, however, be said to have been more patient in so far as they were in love with words as such, and took delight in long speeches which would have bored a modern audience. There is no time for the rhetoric of a "Spanish Tragedy" or "Gorbuduc" to-day. He then goes on to sum up some of the characteristics of the audience as a body, and much of this might be applicable to an audience of almost any period:-

"An audience is shrewd rather than intelligent. Its mental capacity is less than that of its most intellectual members. It is immensely suggestible; it is emotional, but instinctively resents having its emotions stirred..... It is careless of probability if the situation excites its interest, but jibs at lack of plausibility..... Its chief desire is to be assured that the make-belief is real. Probability is a variable factor. It is merely what the audience is prepared to accept..... An audience is affected by mass suggestion and mass suggestion is excited by emotion. It seeks action."

Of the Elizabethan audience it might equally truly be said that it was emotional and shrewd rather than intelligent, and that it sought action. The conventions of the stage show that it also was careless of probability even more so than the modern audience, and there is no doubt that it was immensely

suggestible. The magic appeal of the poetry and the intense imaginative faculty of the Shakespearean audience more than compensated for the elaborate scenery, the make-up, and the colourful shades of the lighting of the modern theatre.

There are two main sources of information about the Shakespearean audience; the evidence of the drama itself, and references - chiefly to individual members of the audience rather than anything like that of Somerset Maugham, to the audience as a body - in contemporary literature. But it must be said that the sum total of information available is not very extensive. Among the literary sources the best-known is Dekker's "Gull's Hornbook", and a lesser-known one is Henry Fitzgeffrey's "Third Booke of Humours: Intituled Notes from Black-Fryers". Ben Jonson among the dramatists gives occasional glimpses of his audience in a preface or prologue, such as the figure of the Ignorant Critic in "Cynthia's Revels"; the preface to the "Silent Woman" where he contends that parts of his play will be suited to all sections of the audience, for some parts will be"fit for ladies; some for lords, knights, squires; Some for your waiting-wench and city wifes, Some for your men and daughters of Whitefriars.....", and other briefer references in the plays themselves, such as in the 'Induction' to "Bartholomew Fair". He usually reveals an intense dislike of gulls and critics and depicts them in a satirical light. Less bitterly satirical and more finely drawn is the portrait given of the Grocer and his wife in Beaumont & Fletcher's "Knight of the Burning Pestle", but most of this and other material is available in Chamber's "Elizabethan Stage" and "Shakespeare's England", and a summary of the characteristics

and behaviour of the audience will suffice for present requirements. There were apparently all classes of society represented, the gallants and gulls upon the stage itself, the rabble in the pit, with their "pillories and their ditties", and other "abominable music", and the worthy citizen and perhaps some of the aristocracy in the galleries. It was not a matter of the social class to which one belonged so much as to what opinions one held which brought one to the theatre for amusement. Those who despised the theatre as a low resort and a malicious influence upon the mind kept away and contented themselves with abusing the institution and its habitués.

The behaviour of certain parts of the audience was undoubtedly disgusting and gave ground for complaints by actors, playwrights and moralists alike. In fact, the appalling conditions under which plays were produced must have placed a severe handicap upon any dramatist who did not meet with the unqualified approval of his audience. It does appear that throughout the Shakespearean period many of the public did not go to the theatre merely to enjoy play-acting.

"In the playhouses at London it is the fashion of youths to go first into the yard and to carry their eye through every gallery; then like unto ravens where they spy the carrion, thither they fly and press as near to the fairest as they can. They may give them pippins, they dally with their garments, to pass the time they minister talk upon all occasions". There was "playing at foosaunt without cards, tickling, toyings, smiling and winking" during the performances. There was also pipe-smoking, "spitting out of phlegm", drinking, eating, and

throwing the remains of food at those actors who were not approved of. The near-by taverns were mostly of bad repute, and whores and drunkards divided their time between boozing and play-going and on Saturdays in particular the theatres swarmed with them. The "public stews" were, as we know, quite close to the Globe Theatre. Prostitutes "that lacked customers all the week, either because their haunt was unknown or the constables and officers of their parish watched them so narrowly that they did not dare quetch, to celebrate the sabbath flocked to the theatres and there kept a general market of bawdrey". For pick-pockets and gamblers also, the yard of an Elizabethan theatre was one of the most popular meeting places. William Kempe, in his "Nine Days' Wonder", says that when pick-pockets were caught at a theatre the actors tied them to a stake on the stage platform where they had to remain during the whole performance.

The stage itself was occupied by snobs and connoisseurs. They sat or lay on rushes on both sides of the players and even walked about behind them. It was considered very smart not to take your seat on the stage, "especially at a new play, until the quaking Prologue hath by rubbing got colour into his cheeks and was ready to give the trumpets their cue that he was upon point to enter, for then it was time, as though you were one of the properties, or that you had dropped out of the hangings, to creep from behind the arras, with your tripods or three-footed stool in one hand and a teston mounted between a fore-finger and thumb in the other; for if you should bestow your person upon the vulgar, when the belly of the house is but

half full, your apparell is quite eaten up, your fashion lost, and the proportion of your body is in more danger to be devoured than if it were served up in the Counter among the poultry; avoid that as you would the bastone". While this 'advice' is satirical in tone, it is quite clear that the habits referred to were not unusual among the bolder of the gallants of the day. With seats on the stage, the gallants had the advantage of being able to exhibit their "most essential parts - good clothes, "a tolerable beard", a "proportionate leg, white hand" and the "Persian lock". They could also have a good view of the audience, could exchange remarks with people in the galleries and the "rabble" in the pit, and, what was more important, could also find, "if you be a knight, a mistress, and, if a mere Fleet Street gentleman, a wife." The homo-sexuals among them were, furthermore, in the favoured position of being able to "purchase with small cost the dear acquaintance of the boys" who were acting as pages or playing the parts of women. It was considered very sporting and gallant by the gentleman on the stage to distract the attention of the house from the play and to make the audience laugh and behave noisely during the performance. If the writer of the play was a "fellow that hath either epigrammed" one of them, or "had a flirt with his mistress, or brought either his feather, or his red beard, or his little legs, etc., on the stage", it was the gentleman's duty "to disgrace him in the middle of his play, be it pastoral, comedy, moral or tragedy". The offended gentleman had to "rise with a screwed and discontented face from his stool and go. No matter whether the scenes be good or no". The better they were, the more disgust he was to

display:- "being upon your feet sneak not away like a coward; but salute all your acquaintances that spread either on the rushes or on stools about you; and draw what troop you can from the stage after you.. The mimics are beholden to you for allowing them elbow room; their poet cries perhaps, "A pox go with you; 'but care not for that, there's no music without frets. Marry; if either the company or indisposition of the weather bind you to sit it out, my counsel is then that you turn plain ape. Take up a rush and tickle the earnest ears of your fellow gallants, to make the other fools fall a-laughing; mew at passionate speeches, blare at merry; find fault with the music; whew at the children's action; whistle at the songs". (Dekker: "Gull's Hornbook"). It was this type of person whom Ben Jonson referred to with contempt as the "rude barbarous crew" that "have no brains and yet grounded judgements", who "will hiss anything that mounts above their grounded capacities". It was fortunate that such people formed but a small part of the audience, and if their behaviour became too outrageous they were most likely compelled to leave by the outcry from other parts of the theatre. If they interfered too much with the action of the play "the scarecrows in the yard" would hoot, hiss, spit at them, and throw "dirt in their teeth". Then the rule of good manners prescribed that the gentlemen were merely "to laugh at the silly animals" and were not to leave the theatre until "the rabble with the full throat would either cry "Away with the fools!", or climb up the stage platform." For, "the gentleman and the fool should never be on the stage together". Add to them the London apprentices in the pit who are described in

"Henry VIII" as "The youths that thunder at a playhouse and fight for bitten applies", and the uproar must, at times, have been terrific. It can only be assumed that there was less deliberate disturbance at the more popular plays and that the actors, besides adapting their delivery and gesture to the conditions, would be prepared to make a pause in the action at rowdy moments and then proceed when the uproar had subsided. But there seems to be aptness in the following simile which Spenser employs :-

"All suddenly they heard a troublous noyes
That seemed some perilous tumult to desire;
Confused with women's cries, and shouts of boys,
Such as the troubled Theatres oft times annoyes". *where?*

The audience being such as it was, and the theatre being so crude and limited in several ways, the question naturally arises as to how far did Shakespeare and his contemporaries come down to the level of their audience, and furthermore, by what means did they bring about the illusion of reality, or secure the sympathies of the audience so as to obtain that "willing suspension of disbelief" which is fundamental to all poetic art? In other words, we must try to forget for a time all modern notions of play-production, and all theories of Shakespeare as a poetic philosopher and moralist, and simply consider him as a dramatist working with limited theatrical means, and catering for the audience of his day. As St. John Ervine says :-

"If people will cease to regard Shakespeare as ^aliterary gent, and will begin to think of him as a man of the theatre, they will come much nearer to a proper appreciation of his plays!" It is a modern fashion to speak of the art of the theatre and of men of the theatre, and a new attitude has brought a new approach

to criticism. If we are to estimate the worth of the musical element we must first gain some understanding of the 'code' that existed for the dramatist, that is, some examination of the conventions of the Elizabethan stage is called for at this stage, and some attempt may be made to gauge the reactions of the audience who went to the theatre to be amused and interested.

Conventions of the Stage

Miss Bradbrook in "Themes and Conventions of Elizabethan Tragedy" defines a literary convention as "An agreement between writers and readers, whereby the artist is allowed to limit and simplify his material in order to secure greater concentration through control of the distribution of emphasis." And so the dramatic conventions will be concerned with the manner in which the dramatist presents his plays on a stage to a certain audience, and with how time and locality are indicated or suggested, with the use of speech, stage effects, plot in action, types of character and the like.

It should be emphasised that the Elizabethan period was above all things a practical one so far as the drama was concerned, and the dramatist was concerned far more with the tastes of his audience than with the dramatic 'rules' of the critic. English actors, like English musicians, were well-known throughout Western Europe, and there was a genuine interest in acting as a practical art. Many of the chief dramatists took an active part in the production of their own plays, and the drama was rightly regarded as something to be acted, not read. The idea of publishing their plays never entered the heads of the most leading play-wrights, and it is most important to bear this fact

in mind in these days of 'literary' plays and prefaces which are in the nature of critical essays. Shakespeare's plays, for instance, were only published in the Quartos when the pirating of the plays in the theatre had become a scandal which it was essential to combat. Ben Jonson, the one "literary gent" among all the Elizabethan men of the theatre, was exceptional in that he published his plays fairly soon after they had been staged; and Ford (under Charles I) did likewise.

The dramatists did not necessarily always approve of the conventions of presentation which were customary in the theatre of the day. Ben Jonson, in particular, with his narrow dogmatism and austere regard for classical precedence, inveighed scornfully in his prefaces and epilogues against the amateurishness and haphazard nature of many contemporary plays. The Preface to "Every Man in His Humour" (1598) is a good example.

"To make a child now swaddled to proceed Man,
and then shoot up, in one beard and weed
Past threescore years",

reminds us of the folly of an extensive time period, which involved a complete disregard for the unity of time, while the following lines of the Preface are directed at the absurdity of dramatising History plays :-

".....or, with three rusty swords,
And help of some few foot and half-foot words,
Fight over York and Lancaster's long jars,
And in the tyring house bring wounds to scars."

Ben Jonson, true to his conceptions of the older tradition, then goes on to introduce his play as :-

"One such today as other plays should be;
Where neither chorus wafts you o'er the seas,
Nor creaking throne comes down the boys to please,
Nor nimble squib is seen to make afeard

"The gentlewoman; nor roll'd bullet heard
To say, it thunders; nor tempestuous drum
Rumbles, to tell you when the storm doth come."

Here he is referring to some of the cruder devices which were customary in types of drama from the early Miracle Play, with its descent of deities, to Marlowe's "Faustus"¹. Later plays like "Julius Caesar" (1599) and "King Lear" (1605), in which the storm forms a background to the emotional and stirring human events on the stage, show well how his words passed unheeded!

Similarly, Thomas Heywood, in the Preface to "The English Traveller", refers to stage customs of the day:-

"A strange play you are like to have, for know,
We use no drum, nor trumpet, nor dumb show;
No combat, marriage, not so much to-day
As song, dance, masque, to bombast out a play;
Yet these all good, and still in frequent use
With our best poets."

Here there is more than a hint of the "musical-comedy" effect of some of the means for which music was utilised, but it may be said that Heywood himself was not above giving the audience a spicy musical interlude which was not strictly according to the requirements of the plot, as in the vulgar catch in which Valerius, Horatius and the clown jeer at the misfortune which has come upon Lucrece. ("Rape of Lucrece" Act IV, Scene VI). In "The Fair Maid of the West" (1609), at the end of Act IV, he makes an apology to the audience, as Shakespeare had done at an earlier date in the Prologue to "Henry V" (1599), lamenting his inability to give them part of the action on the stage:-

1.

See page.. 44 ...previously (footnote ii.)

"Our stage so lamely can express a sea,
That we are forced by Chorus to discourse
What should have been in action."

No one recognised the deficiencies of the stage more than Shakespeare, though, unlike Jonson, he was content to make the best of things while still giving the public what it sought. He laughs in "Henry V" (Act IV, Scene II) at "This roaring devil i' the old play, that every one may pare his nails with a wooden dagger", and in "Twelfth Night" the Clown bids farewell to Malvolio in his confinement with a similar reference to the vice:-

"Who, with dagger of lath,
In his rage and wrath,
Cries, ah, ha! to the devil."

In "King Lear" (Act I Scene II) he jibes at the earlier mechanical plot construction:- "And pat he comes like the catastrophe of the old comedy", while in "Love's Labour's Lost", the conventional ending, which he himself effects in most of the comedies, is made fun of:-

"Our wooing doth not end like an old play,
Jack hath not Jill".

In "Richard III", at the opening of Act III, Scene V, Buckingham says he - "can counterfeit the deep tragedian;
Speak and look back, and pry on every side,
Tremble and start at wagging of a straw,
Intending deep suspicion" -

a humorous description of the actor who over-acts, while in Hamlet's advice to the Players, Shakespeare warns more seriously against the over-acting of a violent part. He parodies the Admiral's men (Alley) and Marlowe in Pistol ("II Henry IV" and "Henry V"); and in "Julius Caesar" (Act III Scene 1, 110), immediately after Caesar's death, when Cassius says:-

"How many ages hence
 Shall this our lofty scene be acted over
 In states unborn and accents yet unknown!"

Shakespeare is cleverly attempting to heighten the illusion of actuality upon the stage.

It is obvious that the Shakespearean audience never questioned the conventions of presentation and acting, even though the dramatists themselves were at times struck by the incongruity of some of these, as we have just seen. This uncritical acceptance has led more than one modern writer to credit the Elizabethan audience with an immense faculty for make-believe, in place of the older view that the audience of Shakespeare's time possessed a remarkable capacity for visualising scenes. M. St. Clare Byrne ("Shakespeare's Audience" - 1927) defines this make-believe as "the childish faculty of overlooking without effort any discrepancies which shatter the illusion of reality." It is a faculty which the modern cinema or theatre audience still has, and is, of course, dependent upon the power of the dramatist and actor to create the illusion of a real world peopled by living beings. The manner in which Elizabethan dramatists continually faded out one scene into the next, or telescoped time with an amazing swiftness, is only equalled in the modern cinema. But a present-day audience expects a convincing background while the Elizabethans had no background at all beyond the neutral one of the rear of the stage.

Locality

The general vagueness of place is one of the most striking features of the Elizabethan stage. As there was no drop-curtain, one scene simply faded into the next; the magic

wand of the magician wafted the audience from Rome to Alexandria in a few seconds. For Shakespeare and his contemporaries the stage had a magic adaptability, and locality, except by accident, had no existence. If a change of place had to be achieved by a journey, the players moved about the stage in full view of the audience. This was regularly the custom in processional scenes such as Act I Scene IV of "Romeo and Juliet" or Act V Scene I of "The Merchant of Venice". Sometimes a change of scene was made by a character going out by one door and coming in immediately by another; a general and his standard-bearer were the symbol of an army on the stage; and with a few trumpet noises and two pairs of men in single combat a vast battle is signified. In "King Lear" there is not, from beginning to end of the play, one single direction giving the scene, while in most plays the scene at some juncture moves immediately from a street before a house to some interior, and then perhaps to an open place, such as a garden or forest. It seems clear that there was no insistence upon any clearly-defined locality, and that the setting mattered little. Two striking illustrations of this disregard of place may suffice as examples. In "Richard III" ¹ the stage actually represents two places at once. Immediately before the Battle of Bosworth Field the two armies pitch their tents on either side of the stage. Logically, the camps are a safe distance apart. Then the procession of ghosts in alternate sentences revile Gloucester and com-

1

See Article by A. P. Rossiter:-

"The Structure of Richard the Third" in "Durham University Journal", December 1938, pp.57 and 70-71.

fort Richmond. The second example is from Lyly's "Campaspe" (c.1580). Act III Scene IV of this play opens in the palace of Alexander (with two transfers). The tub of Diogenes the cynic is thrust on and the scene is back in the street. There is a return to the palace and then the curtains at the rear open, and we are in the studio of Appelles the painter. Later in the same scene Campaspe walks from the studio forward into the palace - all this in the one scene without any break. Sometimes there was a use of stage properties to give some indication, and benches thrust on the stage would mean an interior while a bed would represent a bed-chamber,¹ but it is uncertain whether there was anything to symbolize an exterior scene such as a forest.ⁱⁱ It is clear that actors were the really important means of locating a scene. They were not set against any particular background, and the audience did not visualise a setting for

¹ In bedroom scenes, as in "Othello", the bed would be on the inner stage and would be 'discovered' by pulling the back-curtain. Such scenes were common enough, especially in the later dramatists, notably Fletcher and Massinger.

There is a curious example of change of locality in connexion with a bedroom in Act IV, Scene 111, of Heywood's "The English Traveller". Young Geraldine, who is in 'a room in Old Wincott's House', announces his intention of visiting Mistress Wincott in her bed-chamber. Saying "this the path that leads to my delight", he ("goes in at one door and comes out at another") and continues:-

"And this the gate unto't - I'll listen first....."
 The audience were now to suppose that he was outside Mistress Wincott's chamber; and he would listen at the curtain before the inner stage; or he may have gone upstairs, and listened at
 "Ha! she's sure awake, (the back of the upper stage.
 For in the bed two whisper..."

¹ See W. J. Lawrence "Pre-Restoration Stage Studies" (1927) Chapter XIII on "Elizabethan Stage Properties".

them. On the early stage title-boards were sometimes used with the name of the place painted on them, but in Shakespeare it was more customary for one or more of the characters to make reference to the surroundings, Shakespeare being rather exceptional in this respect. It is to Shakespeare's superior imagery and possibly a stronger feeling for locality than most of his contemporaries that we are indebted for many descriptive passages of great pictorial beauty and suggestiveness, such as Duncan's approach to Macbeth's castle, though dramatic irony is also involved here. But the contrast between the Elizabethans and the moderns in this matter of definition of locality is enormous. Playwrights such as Ibsen and later, J. M. Barrie, G. B. Shaw, J. B. Priestley and Noel Coward, seem to vie with one another in providing complete detail, not only as to the setting, but also about the appearance and character of each of the dramatis personae, in long and elaborate stage directions, now that plays are published and read as well as acted.

Time

The sense of time is partly dependent upon the sense of space, and so it is not remarkable that in Elizabethan drama it is frequently disordered, and more often omitted. In split scenes, such as that previously referred to from "Campaspe", where characters are instantly transported from one locality to another, time is telescoped. One may scoff at the cinema, with its incredibly rapid transportation of characters from one place to another far away in a few seconds, yet the convention by which the blank canvas may be any place without unity or succession of time is little removed from the Eliza-

bethan stage practice. Both have as their object economy in time; speed is essential. Somerset Maugham gives as one of his two maxims for play-writing "wherever you can, cut" and Shakespeare, with his much larger canvas, appreciated more than most writers the value of economy. "Richard III", for example, contains a scene (Act IV Scene II) which, by means of sheer speed of movement, without loss of dramatic illusion, it would be difficult to equal. Here, to build up the contrasting moods of Richard and Richmond, the night is made to pass. Richmond first observes, -"The weary sun hath made a golden set". Shortly afterwards, Catesby announces, "It's supper time, my Lord, it's nine o'clock". The dead of night passes with the procession of ghosts, after which Ratcliffe rouses the King with news of cock-crow, then one of his lords tells Richmond it is 'four o'clock and the King next announces that it is an hour past sunrise. Here Shakespeare has in an apparently casual manner, as is his wont, given his audience just sufficient to create the proper illusion. A similar example which is finely successful occurs in "Antony and Cleopatra" (Act IV Scenes III and IV). The soldiers come on guard, "Goodnight, - goodnight", strange music of hautboyes is heard under the stage, the night moves on, at dawn Cleopatra assists Antony to don his armour, and later the captain announces morn.ⁱ So in "Hamlet", dawn appears and banishes the ghost, but this particular scene moves more slowly than the two mentioned above. One of the simplest examples of departure from the actual time sequence is shown in the final terrifying scene of "Dr. Faustus", which is supposed to take exactly an hour but

ⁱ See J. Isaacs "Shakespeare as Man of the Theatre" (1926).

requires about seven minutes in actual practice. Sometimes, in his desire to condense events and so hasten the speed of the action, Shakespeare seems to telescope time to excess, as between Act I Scene IV and Act II Scene 1 of "Richard II", but such discrepancies are rarely noticed during the swift passage of dramatic and momentous events.

Other points of interest relating to the time factor are the many alterations in the history of plays - usually a telescoping of the years to meet the requirements of a play lasting only a few hours; and even the alteration of the historically exact ages of certain characters for the purpose of grouping and dramatic effect by contrast, as with Octavius and Antony in "Julius Caesar" and Prince Henry and Hotspur in "I Henry IV". But Shakespeare is rarely inartistic. He skilfully alternates scenes to allow for the passing of time, and a short scene is usually inserted between two more important scenes for this purpose. The 'Porter' scene in "Macbeth" not only affords dramatic relief but also gives Macbeth and Lady Macbeth time to wash away the blood from their hands. If there is a subplot, as in "Twelfth Night" or "The Merchant of Venice", this method can be used artistically and naturally. Thus the scenes portraying Sir Toby Belch, Sir Andrew Aguecheek and Malvolio occur alternately with those featuring Orsino, Viola and Lady Olivia. But in plays such as the "Winter's Tale", which cover a long period of time, it is practically impossible to cram the passage of almost a life-time into a stage performance, and Shakespeare seems to feel this inadequacy when he resorts to the use of a chorus to explain the passing of sixteen years. Yet a modern dramatist

goes even farther, and G. B. Shaw in "Back to Methuselah" stretches the "convention of timelessness" to its limits.

Action

The desire for speed, with its consequent telescoping of the time factor in Elizabethan drama was bound up with violence of an extreme kind in the fast-moving action. The period was a violent one, and "a strong vein of brutality and an insensitivity to physical suffering were part and parcel of the mentality of the Elizabethan audience." It is clear that such an audience went to the theatre to be thrilled, or as M. St. Clare Byrne puts it:- "To judge from the whole mass of the dramatic fare submitted to it, the exciting stories, the medley of incidents, the abundance of displays of physical skill, the general atmosphere of alarms and excursions; that audience went to the theatre primarily to please and amuse itself.....It received its pleasure from a good story;ⁱ from having its emotions thoroughly aroused; from having its senses appealed to by music, dancing, noise and spectacle; from being deliciously thrilled by exciting events and crises; and finally from observing - as the "Bulldog Drummond" audience does to-day - the spectacle of behaviour on the part of the characters which would arouse in it not any 'obstinate

- i. Miss Byrne might well have said "a good moral story", for the evidence of Elizabethan dramatic plots reveals a keen demand for an 'improving' story. It is to some extent a childlike trait, as in the novels of Dickens, the good characters are (usually) triumphant and the wicked are invariably punished somehow. Miss Bradbrook, in "Themes and Conventions of Elizabethan Tragedy" gives examples of this feature in the tragedies. The destruction of some of the Elizabethan stage villains is very unplausible, e.g. The Jew of Malta, D'Amville in "The Atheist's Tragedy" (Tournier) and Webster's villains. In such incidents as the duel between Edgar and Edmund in "Lear", Edgar triumphs, and there is a feeling of the 'Judgment of God' upon the wicked behind it all. See A. P. Rossiter:- "The Structure of Richard III", p.73. (Durham University Journal", December 1938).

questionings', but a continuous and sympathetic moral assent. "Shakespeare's audience, on the evidence of its plays, was profoundly interested in the spectacle of human beings caught up in a situation." (Shakespeare's Audience, pp.206-7). J. Isaacs, in "Shakespeare as Man of the Theatre" (1926), compares Shakespeare's audience to that which may still be found at the few remaining melodrama theatres of London, such as, Collin's Music Hall or the "Elephant" where "Sweeny Todd - the Demon Barber of Fleet Street" and "Maria Marten or the Murder in the Red Barn" are still played. "There", he says, "will be found an audience alive to every jest, quick to accept the fun of exaggeration, to distinguish between good and evil, and to hiss at vice and applaud virtue.....There illusion is complete."

And so both the action, and the acting of Shakespearean times, were more violent than that to which we are accustomed to-day in the Repertory theatre or at the Old Vic or Stratford Memorial theatres. The acting was more vigorous and movements were more grossly exaggerated than to-day; speech was quicker and louder, gesture was wilder, and bodily movements were more 'stagey'.ⁱ These exaggerations were largely due to the conditions of the theatre. In a repertory company, which played with spectators on the stage, and in broad daylight, it would be very difficult to sink the actor in his part, especially if he were alone on the stage and soliloquising. The audience's eyes would not be concentrated automatically as they are in a darkened theatre and hearing would also be more difficult in the open air and with a rowdy element in the audience. To maintain attention

i. Compare the opening of "Richard III".

it would be necessary to exaggerate movement, to use inflated delivery, and conventional posture. The Miracle plays had been sensationally acted, and a tradition of some strength established. So the acting was probably nearer to that of the modern political platform or revivalist pulpit than that of the modern stage. Komisarjevsky, in "The Theatre" (p.29) attributes to the old style of acting one of Shakespeare's greatest difficulties in the production of his plays :-

"From various remarks scattered through Shakespeare's plays we see that he knew how to direct actors. But if we study the history of the English theatre, we realise that the odds were very much against his achieving his ends. He had to deal with actors who could not as yet free themselves from the traditions of mediaeval acting. The emotional chanting of the straight part players in religious plays and the rhetorical declamation used by players in the moralities, were quite appropriate to the style of those plays and to the manner in which they were staged. The over-emphasised characterisation given by actors recruited from companies of strolling players and amateurs to comic parts in the above-mentioned plays and farces, and their noisy delivery of the lines, were again in keeping with the grotesque characters they had to represent and suitable for open-air performances. But when mediaeval actors were left without an idealistic leadership and began to pander to the vulgar instincts of the masses, their acting gradually became so exaggerated that the characters they represented seemed, as Hamlet says, "to be made by some of nature's journey-men" and made not well. The decadent style of acting practised by mediaeval players in the 'bloody' pre-Shakespearean play would

not have satisfied Shakespeare. Yet even if Shakespeare and some of his more cultured actors, Richard Burbage, for instance, succeeded in putting an end to the exaggerated, semi-rhetorical, semi-passionate, and grossly clownish acting amongst other members of the company, it could have been done only by means of a compromise between the degenerate mediaeval methods and the sensitive rhythmical declamation of the Italian Renaissance theatre and the stylized character acting of the *Commedia dell'Arte*.¹ These two methods suited the style of Shakespeare's plays and the contemporary understanding of the art of the theatre."

There were many well-known tricks in acting, and the actor had to be something of a gymnast as well, for leaps from the walls or into the trap were not easy. He also had to be a good swordsman, for duels were popular and the audience critical. "Hamlet", "Macbeth", "Romeo and Juliet" and "Twelfth Night", of the better-known plays, all included a duel on the stage. The 'eagle eye' was well-known, joy was expressed by cutting capers, and sorrow was indicated by the actor throwing himself on the ground. But Shakespeare seems to have disapproved of many of these exaggerated tricks. He ridicules in "Troilus and Cressida" (Act I Scene 111) the -

"strutting player, whose conceit
Lies in his hamstring and does think it rich
To hear the wooden dialogue and sound
'twixt his stretched footing and the scaffoldage,"

i. It seems as if Komisarjevsky is attributing to Shakespeare a more profound academic knowledge of drama than he was likely to possess. Antony and Othello, for instance, are cast more for the Marlowe style of declamatory acting than for the other lesser-known methods mentioned by Komisarjevsky.

and Hamlet's "Leave they damnable faces and begin", and Lady Macbeth's "Why do you make such faces?" suggest that he strongly disapproved of the extreme facial distortion for which actors such as Kempe were noted. In Hamlet's advice to the Players it is easy to picture Shakespeare addressing his own company of players ("Hamlet," Act III, Scene ii). This is but one of the many occasions on which Shakespeare shows a restraint which is lacking in his contemporaries, and the evidence of his plays supports the moderation of the above advice, for it is noticeable that he often gives his actors less excuse for exaggerated action by making one character draw attention to the appearance or state of another with some casual remark.

But the plots of the plays of his day were all against moderation in representation. As St. John Ervine says in his "Organised Theatre", "drama is, of all the means of artistic expression, the one which most closely corresponds with the mental and spiritual state of the race", and an audience which was accustomed to witness public executions as a form of entertainment would require something of a violent and bloody nature on the stage if it was to be emotionally roused. The Elizabethans appreciated violent events played before their eyes on the stage (and hence the popularity of the "Senecan" tragedy). "Hamlet" with its ghost, duel, and succession of deaths was one of the most popular of all plays, but the atmosphere of blood and darkness in "Macbeth" and the horrible unnaturalness of "Lear" were equally typical of the spirit of Elizabethan tragedy. Stage murders and executions were popular, as "Titus Andronicus" would suggest, and many of the effects were extremely powerful and gruesome. In

Ford's "'Tis Pity She's a Whore", Giovanni, the hero, enters "with a heart upon his dagger", and this and such atrocities as the plucking out of Gloucester's eyes in "Lear", or Hieronimo's "biting out of his tongue" in "The Spanish Tragedy" were carefully managed. The realism of mutilations was helped by bladders of red ink and the use of animals' blood very often, and the players were prepared to endure some discomfort, as the frequent directions "Enter wet" after a shipwreck testify. Then there was the avenging ghost, ranging through Kyd's "Spanish Tragedy" and re-appearing in "Hamlet" and "Richard III", which no doubt enthralled, and yet struck fear into the credulous audience. The ghost usually rose from the cellarage or cried from it, and, unlike the devil, it was always a serious character. Finally, as an extreme feature of a sensational nature, there was the dumb show of particular horror known as the "bloody banquet", which was rather like a Thyestean feast; the table was set out with black candles, drink set out in skulls, and the Furies served it up.

Such were a few of the features of the sensational Elizabethan dramatic plots. The examination of some of these plots, and of the manner in which they were represented in acting has given some insight into the nature of the drama and the attitude of the audience which will be useful when we come to consider how far the songs fitted into the action, and how they were likely to be received. But before leaving these conventions of acting some mention should also be made of the way in which the theatre public regarded some of the more common stage characters, for it will be seen later that song is one way in which character may be implied or represented in the theatre.

It is essential to realize at the outset that the Elizabethans did not expect every character to produce a rational explanation for every given action; consequently, they did not think that characters who offered 'inadequate' explanations were unsatisfactory. This is particularly noticeable with the stage villain, a villain is a villain, and there is no need to ask why. It is not the motive that matters, but how he behaves, what he says, and what he accomplishes. And the callous Machiavellian villains were the dominant figures in Elizabethan tragedy. Sometimes they do attempt to give some explanation for their vile conduct, and Shakespeare, who had more scruples in most things than the majority of his contemporaries and who sought and achieved a natural effect more frequently than most playwrights, nearly always found it desirable to give some hint as to motive. But the audience did not necessarily expect any explanation, and often the reasons given seem very unsatisfactory nowadays. Vile slander was invariable believed in, and thus innocent people were wronged; Richard Gloucester deceives Henry VI, Iago poisons the mind of Othello, Edmund befools Gloucester, and Leontes wrongs Hermione. There may be some defect in the character which embitters him and cuts him off from humanity, but this is no convincing explanation for these utterly callous stage villains, glorying in their villainy, and defiant of all normal modes of conduct.

Then there are the other stock characters which throng the Elizabethan stage, the bluff soldier, the pathetic and precocious children of Shakespeare, the swaggering braggart of the Osric and Bobadill crew, the sententious old man such as Old Knowell

or the "wretched, rash, intruding" Polonius. And later appears on the scene the adult singer, the Merrythought, Valerius, or Amiens. It is reasonable to suppose that if the audience were prepared to accept and welcome so many stock characters, they would find nothing inappropriate in a character whose principal function was to amuse them with songs, particularly since the Clown had long been a well-established and popular figure in the history of the stage.

Speech

Elizabethan and Jacobean drama was frankly rhetorical; never have words been more loved for their own sake, and it was at this time that two of the finest monuments of English-Shakespeare's dramatic verse and the Authorised Version of 1611 - were bequeathed to us as a priceless heritage. The chief speech conventions in Elizabethan drama, apart from the ever-popular pun, the tags and proverbial expressions, and the endless repetitions of the earlier plays, were the stage aside and the soliloquy. Both were dependent upon the extremely intimate nature of the theatre of those days, for the speaker came forward to the outer part of the stage platform and addressed himself directly to the audience. The aside was briefer and was indulged in more frequently by the villain than anyone else to explain his machinations to the audience.

The longer soliloquy was more formal and more important, and it is quite impossible to grasp the significance of the great tragedies if one merely regards the soliloquy as an artificial speech, included as a kind of concession to the principal actor so that he may exhibit his declamatory powers to a

hushed and reverent audience. The unfortunate practice of isolating the great soliloquies was followed during the nineteenth century but certainly was not the custom when the plays were first acted. It is clear that the Elizabethans spoke quickly and distinctly to achieve the two or three hours' traffic of the stage, and it must be borne in mind that much of it was open-air speaking. To the audience, the soliloquy was a vital and informative part of the play. Rarely, if ever, does the soliloquy attempt to deceive or mislead. The soliloquies are one of the chief means of defining the characters, and in them the speaker explains himself, his motives and projected course of action, and his opinion of other characters, with an engaging frankness. Even the cunning Edmund and Iago praise the hero's noble qualities while plotting against him, in a manner which cannot be explained as cynicism. And so it will be interesting when considering the function of certain of the songs in the plays, to see if the idea of self-revelation is ever carried over from the soliloquy to the song.

Costume and Disguise

The matter of Elizabethan stage costume need not detain us here, as it bears no relation to the music question. It will suffice to say that it was elaborate and expensive, as Henslowe's accounts show, that there was little attempt at historical accuracy in dress, as the Roman plays reveals, and that certain costumes had a conventional meaning and use, such as the Prologue's long black coat, the Clown's motley attire, and the use of white garments to symbolize purity and innocence.

The question of disguise, and especially that of boys appearing in girls' parts is more important. The ill-repute of the stage did not permit of women actresses until after the Restoration, and so it was natural that boys should take their place. They were obviously more fitted to do so than men, by their voice, stature, and complexion. The boys were carefully selected and trained and must have been capable actors. We have previously seen how Lyly wrote plays for the choir-boys of St. Pauls and the Children of the Chapel Royal, and Ben Jonson wrote "Cynthia's Revels" (1600) for them. Shakespeare, who complains in "Hamlet" of the success of these child actors at the expense of the older players, does not fail in his comedies to make extensive use of the opportunities afforded for delightfully quaint situations. He delights particularly in the situation created when a boy actor, representing a girl in the play, duly proceeds to masquerade as a boy. The humour is lessened to-day, for when Viola, Roslind, or Portia woefully, or playfully, lament^{ed} the lack of a beard, the situation must have been a piquant one for Shakespearean audiences. Jessica, for example, disguised as a torch-bearer, and apologising for her change into masculine attire:-

"Cupid himself would blush
To see me thus transformed to a boy"

would no doubt convulse the audience. Viola, Rosalind, Celia, Imogen, Portia and the 'prudish' Julia in "The Two Gentlemen of Verona", are all heroines who assume male disguise. It throws light upon Shakespeare's delicate insight into the hearts of women, if we compare the way in which these maidens comport

themselves" in the lovely garnish of a boy", and the situations which the dramatist creates for the revelation of their sex beneath their doublet and hose. Cases of mistaken identity too, are frequent in the comedies.

In the tragedies, it is possible that some of the most moving of the songs were sung by these boy actors, and one may conjecture how far a piping boy's voice would have a deeply emotional effect upon the audience in the case of the "Willow Song" or the pathetic mad snatches of Ophelia. But more will be said of these songs later. So far as the boy actors are concerned, we may observe here that they would in no way limit the number of songs; if Shakespeare had followed the example of Lyly with his boy actors, they would have considerably increased the number.

Music Conventions

The different instruments used in connexion with the stage, and their conventional employment for certain purposes has already been referred to, so it will be unnecessary here to give more than a brief summary of the principal ones. Their use in plays had lasted from the early Miracle plays,ⁱ throughout the pre-Shakespearean plays, such as "Gorboduc", where a different set of instruments plays before the dumb-shows which preface each act, and similarly with the dumb-shows in "Tancred and Gismunda" and "Jocasta", to Shakespearean times. As we have seen, the Puritans cried out against the theatre and its music, and the following comment, cited by G. H. Cowling, will give some idea of the extensive use of music in various ways in

i. There are the well-known songs in the Towneley "Secunda Pastorum" which may have been accompanied.

the later theatre. "Orazio Busino, who accompanied a Venetian embassy to the court of Elizabeth in 1618, visited "The Duchess of Malfi" at the "Fortune" theatre. "Some little amusement", he wrote in a letter, "may be derived from the various interludes of instrumental music, and dancing, and singing." (Quarterly Review, Vol. CII) It would appear from this letter that many of the plays were produced almost as 'musical comedies' are to-day.

In the History Plays, and those tragedies which introduce battle or ceremonial scenes, drums and trumpets, either together or separately, would be used, as in "Enter with drums and trumpets", "alarum", or "dead march". For royal banquets and royal processions, the hautboy would be used, while in private theatres, the cornet replaced the trumpet.

In the Comedies, less militaristic music would be called for; the viols or lute would be employed for accompanying the songs, for 'soft music', for music between the acts, and for 'serenade' purposes, while the tabor, fife and wind instruments would accompany the many lively dances, and the horns would "wind a peal" in hunting scenes.

Music, in fact, was available, and required, for all kinds of occasions; for soothing the insane, as in "Lear", for suggesting the supernatural, (as "strange musicke of hautboyes under the stage" in "Antony and Cleopatra" implies), for sounding thunder (as Ben Jonson tells us in the Preface to "Every Man in His Humour", by means of the "tempestuous drum"), for all occasions of great pomp and ceremony; for scenes of love and romance, and for moments of impending tragedy. It remains to be seen how far song, too, could be utilised for certain purposes and effects in Elizabethan drama.

SONGS IN THE EARLY DRAMA

The origins of song in English drama may be traced back to times long before the Elizabethan period. The Mystery Plays of the fifteenth and early sixteenth centuries occasionally had songs of which the majority were derived ultimately from the antiphons and canticles of the mediaeval Catholic Church. The process of 'dramatising' the Latin chants, and eventually of rendering the words into English¹ must have been spread over many centuries, but it is not a matter which need concern us here. Of much greater importance are the few lyrics of folk origin which were occasionally introduced and sung, for in these are the seeds of the later dramatic song. If we are to seek a connection between the priestly and secular types of song, the *Scholares errantes* appear to furnish the most probable link between the two types.

A few brief references to some of the better-known mystery plays will suffice to illustrate the simple uses of song in these early plays. In some of the plays dealing with the subject of the Creation, for instance, there are choruses by angels, as in the York and Coventry plays, while in the Norwich version Adam and Eve sing an English lyric. In the Towneley "Secunda Pastorum" the three Shepherds sing together immediately before the entrance of Mak; later Mak, "sitting by the cradle

Skeat found three players' parts from a Shrewsbury early fifteenth century cycle. The Latin is rendered into English, but while the Latin version has music, there is none given for the English version. It looks as if a Latin singing-play (religious) was paraphrased in prose, each 'speech' being repeated twice.

(begins) to sing a lullaby," and finally, at the conclusion of the play, the three Shepherds "go out singing." "The Magi, Herod, and the Slaughter of the Innocents", acted by the Shearmen and Taylors of Coventry - a play which it is quite possible Shakespeare may have witnessed as a boy - also has songs, which are given at the end of the play. There is a lullaby, sung by the women, while the other two songs are sung by the shepherds. This type of song would have a more homely appeal than the formal church canticle, and being more rhythmic, was thus the more fitted to survive in the later secular drama, in which it was essential that there should be greater freedom in adapting music to words or words to music. In fact, as has already been suggested, it is probable that most of the Elizabethan stage songs were set to the music of the older folk songs, or to arrangements of these tunes.

The religious and didactic play continued to be performed up to the time of Shakespeare¹, whose occasional references to "the roaring vice of the old play", or to "out-heroding Herod" would suggest that he may have seen performances of these scriptural plays in his youth, or if not the short Miracle plays, perhaps their successors, the longer and slightly more formal plays on scriptural topics, such as Greene and Lodge's "A Looking Glass for London and England", or Peele's "David and

1. The regular performances of Miracle plays ended during the reign of Edward VI, but some seem to have gone on as 'motions' or puppet shows. (Autolycus in "The Winter's Tale" refers to one).

Bethsabe", which were acted shortly before 1600ⁱ.

But from the early religious play to the flowering of the regular drama from 1585 to 1586 onwards, there is a long period of transition; and, so far as the song element is concerned, there is a wide gulf to be covered between the miracle play, narrow in scope and very limited in its use of the lyric, to the popular drama of Elizabeth's reign, in which some dramatists made extensive use of song for various purposes, from mere crude attempts at pleasing the groundlings to possibly highly artistic use of song at moments of great dramatic significance. John Heywood was one of the earlier dramatists who did much to bridge this gap.

i. It may be noted here that

Ben Jonson's "The Devil is an Ass" (1616)
and "The Magnetic Lady" have clear references
to, and connections with, the Morality Play.
Dekker's "Old Fortunatus" is only one example of a play
with an unmistakeable 'morality' basis.

JOHN HEYWOOD.

Heywood spent the greater part of his life at the court of Henry VIII as a musician, chiefly in the capacity of a singer, and his interest in music¹, together with his influence in bringing the Morality play on to a more human plane than it had occupied before his time, resulted in the introduction of many songs. He was also in the habit of prefacing his songs with a suitable dialogue, and this observance would help them to be fitted in with a little more dramatic artistry than had hitherto been the case.

In his well-known "Interlude of the Four P.'s," where a Pardoner, a Palmer, a 'Pothecary and a Pedlar vie in telling the most outrageous lie, there occurs the following discussion; leading up to a song, which, like so many of the Elizabethan stage songs, is not given in the text:-

Pothecary. " I pray you tell me, can you sing?"
Pedlar. " Sir, I have some sight in singing."
Pothecary. " But is your breast anything sweet?"

In "The Play of the Wether", too, there are directions for songs of which the words are not supplied,

'Mer-reporte goth out (to make a proclamation).
At thende of this staf the god hath a song played
in his trone or Mery-report came in'.,

and again:-"(Jupyter draws a curtain about his throne, thus concealing himself from the audience; thereafter the song is played)."

Later Mery-reporte says: "Come on syrs! But now let us syng lustely", and the direction follows "Here they syng"

And finally, at the end of the play ("While they sing, Jupyter
..... withdraws)".

1. See Collier's "Annals" I, for particulars.

Heywood seems to have set the fashion of introducing cheerful and even comic songs into the interlude, and in later interludes there are many songs and a frequent use of music. G.H.Cowling ("Music on the Shakespearean Stage") cites the following:-

"Lusty Juventus". Hypocrisy and Abhominable Living sing a merry song with a burden 'Report me to you'.

"Interlude of the Four Elements"(1519). Musicians sing and dance before Sensual Appetite.

"An Interlude of Wealth and Health" (1557) begins with Wealth and Health singing together "a ballat of two parts', and later, Liberty "entereth with a song".

"Impatient Poverty" (1560) has the stage direction: (Here Misrule singeth without coming in) - an early example of a " Song within".

As drama after the turn of the century became still freer and more secularised, the comic song was freely introduced, and in early comedies like "Tom Tyler and his Wife", (ca.1560) and "The Nice Wanton" (ca.1650) there were several comic songs, while the Morality-Tragedy "Appius & Virginia" of the same period likewise has its comic songs. But about this time the first extant English comedy had already been produced, and Nicholas Udall's "Ralph Roister Doister" (ca. 1550.) with its robust characters and its comic situations and complications, was not without its lively songs and secular musical accompaniments.

There are one or two interesting features about this song. It has some bearing on the general situation in the play, as Ralph is interested in the subject of matrimony. Like other songs of the time it has no great beauty of sentiment, nor regularity of metre. Lastly, the context and the introductory dialogue show that the accompaniment was played by musicians of a sort, and that ^{the} time was a dance measure. Thus dramatic music was by now beginning to adopt the forms which it was to retain for several years.

In Act II, Scene I, there is, in the soliloquy of Dominet Doughtie, Roister's page, a passage which contains several references to musical instruments of the time, and uses to which they were put. He says that his master

"With every woman is (he) in some loves pang.
 Then up to our lute at midnight, twangle-dome twang;
 Then twang with our sonets, and twang with our dumps,ⁱ
 And heyhough from our heart, as heavie as lead lumpes;
 Then to our recorder,ⁱⁱ with toodleloodle poope,
 As the howlet out of an ivie bush should hoope,
 Anon to our gitterne,ⁱⁱⁱ thrumpledum, thrumpledum thrum,
 Thrumpledum etc....
 Of songs and balades also is he a maker,
 And that can he as finely doe as Jacke Raker;^{iv}
 Yea, and extempore will he dities compose - "

Here is an amusing picture of the love-lost swain of the sixteenth century, and the same customs are ridiculed in serenade episodes in the more formal Elizabethan comedy.

.....

- i. Dumps: -mournful songs.
- ii. Recorder. A wind instrument like a flute.
(See section on instruments).
- iii. Gitterne. A stringed instrument like a guitar.
- iv. Proverbial as a writer of bad verse.

There is in Act III, Scene iii, a further song which illustrates a common practice of writers of humorous verse, from Skelton & Udall to W.S.Gilbert and A.P.Herbert. That is the trick of using as far as possible throughout a stanza a single rhyme, and sometimes, a double or triple rhyme. In the following song the rhyme scheme which is modelled on Skelton assists considerably in adding to the humour:- (Song by Dame Custance's maids and her boy servant Dominet Doughtie.)

A thing very fitte
 For them that have witte,
 And are fellowes knitte,
 Servants in one house to bee,
 Is fast for to sitte,
 And not oft to flitte,
 Nor varie a whitte,
 But lovingly to agree.

No man complaining,
 Nor other disdayning,
 For losse or for gainyng,
 But fellowes or frïends to bee;
 No grudge remainyng,
 No worke refrainyng,
 Nor helpe restrainyng,
 But lovingly to agree.

No man for despite
 By worde or by write
 His fellowe to twite,
 But further in honestie;
 No good turnes entwite,
 Nor olde sores recite,
 But let all goe quite,
 And lovingly to agree.

After drudgerie,
 When they be werie,
 Then to be merie,
 To laugh and sing they be free;
 With chip and cherie
 Heigh derie derie,
 Trill on the berie,
 And lovingly to agree.¹

And naturally, after such a song of love and concord, they immediately quarrel.

Act III, Scene iii contains another humorous use of song. Ralph is supposed to be dying of unrequited love, and Merygreeke intones what the stage-direction calls "The Psalmody".ⁱⁱ This takes the form of a lament for Ralph, and Merygreeke calls on the servants to sing a round in imitation of the chiming of bells. Ralph, however, refuses to be regarded as one about to die, and his spirits make a swift recovery. He calls for the musicians and then sings with the others an old song:- "I mun be married a Sunday", with the addition of verses applicable to his own circumstances. The five stanzas are all given in the text, though the song was originally printed at the end of the play.

Last of all, the principal characters unite to sing a song at the end of the play, as was so often the custom later, and the words of this song are not given.

i. It is easy to find dozens of humorous songs in a similar style, but a very obvious parallel by W.S.Gilbert in "Princess Ida" is worth mentioning. It occurs near the end of Act I and begins
 "Expressive glances
 Shall be our lances".

ii. See Gayley "Representative English Comedies", (Vol I. p.192) on this and other mock requiems.

It will be seen from the above examples that Udall's "Ralph Roister Doister" makes frequent use of song and music, always with the object of adding to the broad humour of the play. The songs are well-varied, and Udall has made several of them suitable to the context and more or less appropriate to the characters of the singers, though one cannot expect any great depth of expression or subtlety of characterisation. But the fact that he has included the words of the songs on several occasions is something, and "Ralph Roister Doister" does show a distinct advance from anything introducing humorous songs up to that time.

"Gammer Gurton's Needle."

This old comedy or farce reveals a similar liking for music and song to that of "Roister Doister", though there is only one song, at the beginning of Act II :

" I cannot eat but little meat".

The four verses of this famous old song are each accompanied by a refrain "Back and side, go bare, &c." Then at the end of Act II Dicon says to the musicians:-

" In the meantime, fellows, pipe up your fiddles:
I say take them,
And let your friends hear such mirth as ye can
make them."

It seems that these two musical episodes were introduced merely for the purpose of separating the acts, as there is no relevance to the action, and the use of song for this purpose is very frequent in Elizabethan drama. It should also be noted that both the above plays are believed to have

been played before cultured audiences,¹ and this would help to account for the readiness to introduce an accompanied song or musical interlude, as there would be musicians available "Damon & Pithias". 1571.

With "Damon & Pithias" we draw nearer to the regular drama, and in particular to the plays of John Lyly. The writer of this play was Richard Edwards, musician and poet, who was appointed Master of the Children of the Chapel Royal in 1561. Reference to the Children of the Chapel Royal has already been made, and the effect of writing plays to be performed entirely by boy actors will be dealt with more fully in the consideration of the use of songs in the plays of John Lyly, so that the matter need not detain us here. Of Edwards it may be stated that although he is known to have composed numerous plays for the Court, only "Damon and Pithias" was published under his name. The play was probably performed during the Xmas season of 1564-65. It is notable as the first tragi-comedy in England, and it well illustrates the refined drama with which the child-actors were accustomed to entertain courtly audiences. It is an old tale out of Syracusan history, and the tragic and comic elements are skilfully mingled so that it is probably the finest play performed up to that time.

There are several songs in the play and one, at least, has a depth of pathos which is unequalled in any previous

1. "Ralph Roister Doister" is supposed to have been acted at Eton, while Prof. Henry Bradley has presented evidence rendering it highly probable that "Gammar Gurton's Needle" was written by William Stevenson and acted by the students in Christ's College, Cambridge, in 1553-4.

play. Stephano has just informed Pithias that his dear friend Damon has been falsely charged of spying and has been "by Dionysius' own mouth condemned to die".

Pithias expresses deep sorrow and goes on to say:-

"But, O music, as in joyful times thy merry notes
I did borrow,
So now lend me thy yearnful tunes to utter my
sorrow."

('Here Pithias sings, and the regals play'.)

The song is worthy of full quotation:-

"Awake, ye woful wights
That long have wept in woe! (line 588)
Resign to me your plaints and tears,
My hapless hap to show.
My woe no tongue can tell,
No pen can well descry.
O, what a death is this to hear,
Damon my friend must die!

The loss of wordly wealth
Man's wisdom may restore;
And physic hath provided too
A salve for every sore;
But my true friend once lost,
No art can well supply.
Then, what a death is this to hear,
Damon my friend must die.

My mouth, refuse the food
That should my limbs sustain.
Let sorrow sink into my breast
And ransack every vein.
You Furies, all at once
On me your torments try.
Why should I live, since that I hear
Damon my friend must die?

Gripe me, you greedy grief, i.
And present pangs of death!
You sisters three with cruel hands,
With speed now stop my breath!
Shrine me in clay alive.
Some good man stop mine eye.
O death, come now, seeing I hear
Damon my friend must die."

- i. Compare Peter in "Romeo & Juliet" (IV,iv,I25):-
"When griping grief the heart doth wound" (ETC)

This song is important as being one of the earliest forerunners of a long and illustrious line which extends from Lyly's "Cupid and My Campaspe" to Shakespeare's "Take, O take those lips away", and possibly "Come away, Come away, death", on to Jonson and Fletcher. There is a plaintive insistence on the depth of grief and a quaint use of alliteration. The moralisings in the second verse are typical of much Elizabethan poetry, as are also the lightness of the diction, and the suggestion of artificiality in the sentiment. In the Court drama it would be most appropriate, and here, at last, is something of value in Elizabethan dramatic song.

The other songs are of different types, and are valuable historically rather than poetically. There is a song which is not given in the text, but merely indicated:- (line 885).

"Here the regals play a mourning song, and Damon cometh in in mariner's apparel and Stephano with him". Here the song is probably nothing but a suggestive musical interlude, in the manner which Marston followed so frequently at a later date, and by 'song' is meant 'tune', or 'refrain'.

There is a humorous song occurring at the barber's which is given the title of "The Song at the Shaving of the Collier",¹ and it was probably imitated by Lyly in a similar scene in "Midas" (Act III, Scene 11).

This song follows in the tradition of comic songs, and

1. line 1325.

depends for its effect upon a rollicking style of singing and a nonsensical refrain of "With too nidden and too nidden". There is also a song by the Muses which introduces the pastoral note,ⁱ and finally the concluding song at the end of the play, fittingly enough - in a Court play - dedicated to Queen Elizabeth, and in accordance with the theme of the play, stressing true friendship.ⁱⁱ

"The Last Song". ("Damon & Pithias").

The strongest guard that kings can have
 Are constant friends their state to save.
 True friends are constant both in word and deed;
 True friends are present, and help at each need;
 True friends talk truly, they glose for no gain;
 When treasure consumeth, true friends will remain;
 True friends for their true prince refuseth not
 their death.

The Lord grant her such friends, most noble Queen
 Elizabeth!

Long may she govern in honour and wealth,
 Void of all sickness, in most perfect health!
 Which health to prolong, as true friends require,
 God grant she may have her own heart's desire,
 Which friends will defend with most steadfast faith.
 The Lord grant her such friends, most noble
 Queen Elizabeth.

And with this supplement to the National Anthem we may leave Edward's "Damon & Pithias", with the knowledge that he had made some definite contribution to both the pathetic and the patriotic song of the Elizabethan theatre.ⁱⁱⁱ

i. line 1474 ff.

ii. line 1760 ff.

iii. Note that the Epilogue to "2 Henry IV" ends:-

"I will bid you goodnight: and so kneel down before you; but indeed, to pray for the queen." A concluding prayer for the Queen may have been quite a common stage custom.

A NOTE UPON DUMB-SHOWS AND THE ACADEMIC DRAMA.

M. Romain Rolland in "Musiciens d'Autrefois", makes the following observations upon dumb-shows:-

"Generally speaking, no drama whether classic or neo-classic was played in Italy in the XVith century without music'... 'The text was spoken, but there were many songs, and dumb-shows were considerably developed.' English writers of Renaissance tragedy copied an Italian form of art which came into being ca.1500- the 'intermedio' or pantomime with music. Under this influence the dramatists introduced a 'dumb-show' accompanied by music at the beginnings of each act in order to illustrate the plot. Sometimes the persons in this musical pantomime were allegorical, sometimes they were drawn from the dramatis personae. The effect of these spectacles on the audience must have been to whet their curiosity, something like a charade."

It is important to note that the 'senecal' plays of the second half of the sixteenth century, into which dumb-shows were frequently introduced, were produced by the scholarly and academic before educated audiences. There is a relation with "Damon and Pithias" which is in some ways a play of this type, though at an earlier, cruder level. The academic drama of the Inns of Court and the Universities, and sometimes of Schools, was an attempt to introduce the strict imitation of Seneca as produced, first in Latin then in the native language in Italy and France. The Countess of Pembroke and her 'circle' were chiefly responsible: hence Sidney's comments

in his "Apologie for Poetrie." But this sort of play failed to attract the public of the popular theatre, and "The Misfortunes of Arthur" marks the end of the academic phase in early Elizabethan drama. Hamlet abuses "inexplicable dumb-shows and noise", and the later dumb-shows had no real symbolic or dramatic significance. The academic play had lasted only a few years, from 1562 ("Gorboduc") to about 1588 ("The Misfortunes of Arthur"). By 1590-5 it had no place on the popular stage, which had become the true home of a drama in the widest and most comprehensive sense "Elizabethan", the strange hybrid produced by the crossing of 'classical' themes with native comedy having proved more virile and all-inclusive than these 'correct' but etiolated forms written by imitators of imitators and adaptors of adaptations.

A few examples will serve to illustrate the use of music in certain of the dumb-shows, before we turn to those of the 'University Wits' who continued and developed the song convention in the popular drama.

"Gorboduc". (1562) - An Inner Temple Play.

Dumb-show before each act, with music.

Act I - violins. Act II - cornets. Act III - flutes.
Act IV - hautboyes. Act V - Drums and flutes.

"Tancred & Gismunda". (1568-1572) - An Inner Temple play.

Dumb-show before Act IV, with a "consort of sweet musick".
'Hautboys sound a lofty almain' before Act III.

A dead march was played before Act V to prepare the audience for the tragic ending.

Gascoigne's "Jocasta".

Dumb-shows accompanied by music of viols, cythorns, pandores, flutes, cornets, trumpets, drums, fifes, and still-pipes.

"The Misfortunes of Arthur". (1588)

An Inner Temple play, with similar dumb-shows with music.

Later dumb-shows.

"Hamlet" (1601). The purpose of the Dumb-show in the play performed before the King and Queen is probably to make Hamlet's play appear old-fashioned and stagey, or otherwise there might be some danger of "Hamlet" (the main play) becoming less natural. Marston's "Sophonisba" includes dumb-shows.

In Act IV of Middleton's "The Changeling", (1622) there are three sensational dumb-shows, and two violent ones in "The Mayor of Queenborough" (1606) in Act II Scene 1, and Act IV Scene ii. See also "Pericles", II,i; III,i; and IV,,iv.

The above dumb-shows in Marston and Middleton, like most of the later dumb-shows, have no purpose beyond that of striving for effect at any cost.

THE DRAMATIC SONGS OF SHAKESPEARE'S PREDECESSORS
AND EARLY CONTEMPORARIES.

JOHN LYLY. (c.1554- 1606).

An enquiry into the use of song by dramatists other than Shakespeare during the Elizabethan period may be fittingly begun with John Lyly. Lyly was the first dramatist to introduce songs into plays on an extensive scale, principally, no doubt, because he wrote his plays to be performed by boy actors only. The plays were intended for performance before courtly audiences; and for the amusement of sophisticated people plays of a light pastoral nature which would allow for the introduction of many songs would be very suitable. Lyly's plays are accordingly five-act plays, written in prose revealing the fashionable Euphuistic tendencies of the day, and dealing with a classical or mythological fable. The characters often had some topical significance, and the whole play some allegorical meaning.

It would appear from the biographical evidence that Lyly held a post which required that he should write plays to be acted by the choirboys of St. Pauls or by the Children of the Chapel Royal before the Queen, and it is probable that he produced many of these plays and even took a part himself occasionally. There are two undated petitions to the Queen, in the first of which he alludes to a time when he had received some appointment in connexion with the Revels Office, with a vague prospect of attaining in time to the Mastership. But his hopes of preferment were, like those of Spenser,

unrealized, and after waiting ten years he bitterly asks that the Queen may bestow on him some thatched cottage where he may "write prayers instead of plays", and repent that he has "played the foole soe longe". A letter to Cecil has a similar reference to his unfruitful connexion with the stage:- "I find it folly that, one foot being in the grave, I should have the other on the stage". Harvey alludes to his propensities for fun-making:- "He hath not played the Vice-master of Poules, and the Foolemaster of the Theater for naughtes; himself a mad lad, as ever twanged, never troubled with any substance of wit, or circumstance of honestie, sometime the fiddlestick of Oxford, now the very bauble of London; would faine forsooth have some other esteemed as all men value him"..¹ And Harvey's remark:- "What more easy than to find the man by his humour, the Midas by his ears, the calf by his tongue", and the description of him as one "that will suffer none to play the Rex but himself" suggest that Lyly may have taken the title-role in "Midas" in 1589.

It seems likely, then, that Lyly occupied the post of Thomas Giles' assistant, or Vicemaster of the St. Paul's choirboys, and that, like most of the Elizabethan playwrights, he had a direct concern in the production of his own plays, with the notable differences that he was writing for a different type of actor, and for a different audience from that to which Shakespeare and his contemporaries addressed themselves.

That Lyly had an intimate knowledge of music is evidenced

1. Harvey's works (ed Grosart), ii.p.212.

by the technical references to singing and to the musical instruments of his time in several of the comedies,ⁱ and the fact that his plays contain no less than thirty-two songs would also support this view. The absence of thirty of these songs from the quarto editions has cast some doubt upon Lyly's authorship,ⁱⁱ but the view of R.W.Bond would account for their absence:-

"some of them seem too dainty to be written by an unknown hand, there is a uniformity of alternative manners and measures, and I believe that we may find the true explanation of their omission in the fact that Lyly was his own stage-manager."ⁱⁱⁱ

- i. "Campaspe: "Act IV., Scene iii, l.20; "Endimion", Act III, Scene iv, l.1. "Midas": Prologue, Act III, Scene ii, l.85, Act IV, Scene 1. "Mother Bombie", Act V. Scene iii.
- ii. Article by W.Gregg in "Modern Language Review", Vol. I.
- iii. John Lyly: Works, edited Bond, Vol 2, p.265.
But a simpler and more natural explanation would be that the choirboys, who were the actors, had already learnt the songs as songs, thus Lyly could select from their repertoire whatever songs he felt could be suitably included at various places in different plays. When the words of the song are included in the text it presumably means that that particular song was written specially for the play, while a mere title or direction for a song would mean that the song pre-existed.
Compare the songs for "Macbeth", the text of which is in Middleton's "The Witch". Middleton revised "Macbeth" and put in his two songs (where Shakespeare had none).

The songs themselves are of a variety of types and of very uneven poetical value. Lyly in his pastoral comedies followed the fashionable Sannazarian trend rather than the Theocritan form which Spenser had attempted to Anglicise in his "Shepherd's Calender", and his plays are more akin to the prose romance of Sidney's "Arcadia" with its constant refining on thought and feeling and its general air of unreality, though some of Lyly's coarser characters do introduce a more robust note. So in the songs there is a contrast between the more rarified and sentimental and those of low life and the professions. Perhaps the best modern parallel would be the musical comedy, in which most of the songs have some relation to their context, though often they are introduced upon the slightest of pretexts.

One very obvious use of songs was that of dividing the scenes from one another and Lyly has many songs which were introduced for little other purpose than to effect the removal of a character or characters from the stage. In "Sapho and Phao" (II, iii) Cryticus finds an excuse for a song by merely saying "but let us take up this matter with a song", and he is joined by Molus and Calypho in a song of little meaning, no poetical value, and scarcely any relation to the singers, and thus they depart singing

"Merry Knaves are we three-a.
When our Songs do agree-a."

The final song in Act I, Scene iv. of "Gallathea" serves a similar purpose, but here there is some attempt to make the

song more appropriate to the singers. Raffe, Robin, and Dick, who have been shipwrecked on the coast of Lincolnshire, conclude a scene of comedy with a song in which they show their dislike of the sea-faring life and declare their intentions of living a carefree life on land henceforth.

Omnes. "Rockes, shelves, and sands, and Seas, farewell.

"Fie! who would dwell
In such a hell

As is a ship, which (Drunke) does reele,
Taking salt healths from decke to keele.

Robin. Up were we swallowed in wet graves,
Dicke. All sowc't in waves,
Raffe. By Neptune's slaves.

Omnes. What shall wee doe being toss'd to shore?
Robin. Milke some blind Taverne, and (there) roare.

Raffe. Tis brave (my boyes) to saile on Land,
For being well Man'd,
We can cry stand.

Dicke. The trade of pursing neare shall faile,
Until the Hangman cryes strike saile.

Omnes. Rove then no matter whither,
In faire or stormy wether.
And as wee live, lets dye together,
One Hemen Caper cuts a feather.

This song or catch is interesting as being one of the earliest songs of low life, and anticipating the better-known Shakespearean catches so frequent in the drinking scenes of a play such as "Twelfth Night", the songs of Stephano or Trinculo in "The Tempest", or the autobiographical songs of Autolycus. So a song at this early stage can be made to serve the dual purpose of providing an effective exit, and throwing some light upon the character and inclinations of the singer

or singers. Similarly at the end of Act IV, Scene ii of "Endimion"- a scene in which the audience is brought down to things "of the earth, earthy"- the Watch begins a song which concludes the scene, and in which the singers reveal their uproarious inclinations:-

Watch. "Stand: who goes there?
 We charge you appeare
 Fore our Constable here.
 (In the name of the Man in the Moone)
 To us Bilmen relate,
 Why you stagger so late,
 And how you come drunke so soone." etc.,

and the conclusion is what might be expected:-

Constable. "Come my browne Bills wee'l roare,
 Bounce loud at Taverne dore,
 Omnes. And i'th' Morning steale all to bed".

Again one cannot but think of a musical comedy, and the artificiality of the reference to the man in the moon, in an attempt to give some link with the general scheme of the play, is only too obvious. As a contrast, there is the other scene-concluding song in Act IV, Scene iii which comes in a fairy episode, and which I shall refer to later.

In "Midas", too, there is a contrast in tone between the two songs with which Lyly rounds off a scene and concludes the play. In Act III, Scene ii Petulus is suffering from toothache and asks the advice of Motto the barber, who wishes to deprive him of his golden beard. After much equivocation all join together in a song relating to toothache and the trade of barbering, which will be more fitly discussed when considering other songs of trades in Lyly's plays. It is sufficient to note once again that Lyly does often attempt to make his song appropriate to its context, no less than

Shakespeare shortly afterwards.

The other song referred to in "Midas" occurs at the end of the play (Act V, Scene iii), and is dedicated to Apollo, who, in return for Midas' promise to sacrifice yearly at his temple and own submission, has graciously consented to remove the ass's ears. And fittingly, as Midas says in suggesting the song:- "let us sing to Apollo, for, so much as Musick, nothing can content Apollo". Then follows a conventional song of praise to the God.

Of the other songs at the end of scenes, there is a drinking song in "Mother Bombie" (Act II, Sc.i) rather like the song by the Watch in "Endimion", and there is the more important song at the end of Scene v of the third act of "Campaspe", which is of considerable poetic value, and may be considered with other of the love songs in Lyly's plays. Brief mention may also be made of the introductory songs in "Mother Bombie" (III,iii) and "Gallathea" (IV,ii) both of which have other points of interest besides the simple function of opening a scene.

The song which opens Scene ⁱⁱ_^ of Act IV of "Gallathea" is sung by three of Diana's nymphs in the presence of Cupid. In addition to opening the scene in a pastoral mood, the song is also a reproach to Cupid, who has tied the lovers' knots, and is at the conclusion of the song requested by Telusa to undo them. This song is seen to serve more than one dramatic purpose: it helps to build up a suitable atmosphere, it is appropriate to the nymphs who chant it, it is relevant to the

dramatic purpose of the scene and of the whole plot of the play, and it prepares the audience for what is about to take place. In pastoral plays it is quite fitting for characters to enter singing, and so in "The Maydes Metamorphosis" Act II, Scene ii opens with the direction "Enter at one doore, Mopso singing". He sings a slight song of joy:-

"Terlitalo, Terlito, terlitelee, terlo,
 So merrily this shepherds Boy
 His horne that he can blow,
 Early in a morning, late, late, in an evening,
 And ever sat this little Boy,
 So merrily piping."

Then Frisco enters at the other door, also singing, and he is followed by Ioculo, who enters "in the midst" singing; but his is a song of lament.

"Fortune my foe, why doest thou frowne on mee?
 And will my fortune never better bee:
 Wilt thou I say, for ever breed my paine?
 And wilt thou not restore my Joys againe?"

And in this spirit of song and ballet, shortly afterwards comes the direction "Enter the Fairies, singing and dancing". In a fairy-like play, in which the sense of pantomime and ballet is predominant, the entry of dramatis personae while singing is all quite pleasing, and we are here in the realm of masque rather than drama of deep significance and import. But one can hardly lavish fulsome praise on either Lyly or Shakespeare merely because they adopted the obvious course of allowing their fairies to sing, though some critics have made much of this.

One other song of Lyly's which is brought in at the beginning of a scene may be referred to before we pass on to

consider the value of other types of songs. In "Mother Bombie" (Act III, Scene iii) there is a satirical song at the expense of Cupid, but this song may more usefully be included with other of the many songs which deal with the ever-present subject of love in Lyly's plays.

In plays designed for presentation at the Elizabethan court it was only to be expected that love with its many tangles and complications should play an important part. The subject of love, treated in a pathetic or whimsical, rather than a tragic manner, was one dear to the courtier, and Lyly had before him the whole range of the early sonneteers, the lyrists, the pastoral poets, and the prose romancers, with their reiteration of the two hackneyed themes of the cruelty of the mistress, and the immortalizing power of verse. The popularity of this love-convention was bound to find an expression in drama, and in Lyly's comedies and pastoral-romance plays the songs that have the highest poetical merit are almost all love songs. Here, at least, Lyly had before him some poems that were worthy of imitation and emulation, and the subject lent itself naturally to graceful poetic expression. Apelle's delicate song in "Campaspe" is a noteworthy example of a fine lyric used with skilful dramatic purpose.

Song by Apelles.

Cupid and my Campaspe played
 At Cardes for kisses, Cupid payed.
 He stakes his Quiver, Bow, & Arrows,
 His Mothers doves, & teeme of sparrows;
 Looses them too; then, downe he throwes
 The corral of his lippe, the rose
 Growing on's cheek (but none knows how),

With these, the cristall of his Brow,
 And then the dimple of his chinne:
 All these did my Campaspe winne.
 At last, hee set her both his eyes;
 Shee won, and Cupid blind did rise.
 O Love! has shee done this to Thee?
 What shall (Alas!) become of mee?

("Campaspe", Act III, Sc.v.)

There are many interesting features about this lyric when it is considered in its context in the play. The song follows a long soliloquy by Apelles, the painter, in which he laments the unfortunate blow that has befallen him, in that the great Alexander has also fallen in love with his Campaspe. The style of the soliloquy, with its Euphuistic prose, is not out of keeping with the quaint sentiment of the song, as will be seen in the following extract from the soliloquy:-

"But alas! she (Campaspe) is the paramour to a prince Will not she think it better to sit under a cloth of estate like a queene, than in a poore shop like a huswife? and esteeme it sweeter to be the concubine of the Lord of the world, than spouse to a painter in Athens? Yes, yes, Apelles, thou maist swimme against the streame with the Crab, and feede against the winde with the deere, and pecke against the steele with the Cockatrice: starres are to be looked at, not reched at: princes to bee yeelded unto, not contended with: Campaspe to bee honored, not obtained, to be painted, not possessed of thee.".....

In the soliloquy there is a deliberate artificial heaping up of phrases for effect, and in the song so the process continues

with the recital of Cupid's losses, leading up to the final couplet:-

"O Love! has shee done this to Thee?
What shall (Alas!) become of mee?"

The song, which concludes the scene, thus also rounds off the preceding soliloquy, and is almost a rarification of, or comment upon, the soliloquy. The beauty and delicacy of the imagery, and the delightful idea of Campaspe being victorious over Cupid himself, combine to make the song highly appropriate to the singer, to the situation in the scene, and to Lyly's peculiar drama. There is an exquisitely gentle pathos, but no feeling of deep tragedy nor sense of desolation, when one compares the effect of the song with ^{that of} a song like "Take, oh take those lips away" in "Measure for Measure". The contrast is that between the early comedy and the later, between the light sentiment of the early lyric and the fulness of the Jacobean. But in this Campaspe song there is a fine example of propriety and harmony of tone which dramatists of the Shakespearean period have rarely equalled in their dramatic love lyrics.

Another song concerned with the subject of love occurs at the close of Act III, Scene ii of "Sapho and Phao", and like the one just mentioned, it is one of lament, though in the place of delicacy there is vituperation and curses.

Sapho:-

Song.

O Cruell Love! on thee I lay
My curse, which shall strike blinde the Day:
Never may sleepe with velvet hand
Charm thine eyes with Sacred wand;
Thy Jaylours shalbe Hopes and Feares;

Thy Prison-mates, Groanes, Sighes, and Teares;
 Thy Play to weare out weary times,
 Phantasticke Passions, Vowes, and Rimes;
 Thy Bread bee frownes, thy Drinke bee Gall,
 Such as when I on Phao call.
 The Bed thou lyst on be Despaire;
 Thy sleepe, fond dreames; thy dreames long Care;
 Hope (like thy foole) at thy Beds head,
 Mocke thee, till Madnesse strike thee dead;
 As Phao, thou dost mee, with thy proud Eyes;
 In thee poore Sapho lives, for thee shee dies.

The use of the couplet here helps to accumulate the various curses, but a poem of this nature is rarely striking: it conveys some feeling of suffering, and of despair, but little else. Probably the most notable thing about this song is the manner in which it replaces a soliloquy, particularly in the final lines, and it is worth noting for this use.

A much finer love song is that in "Midas", (IV,i), entitled "A Song of Daphne to the Lute".

My Daphne's Haire is twisted Gold,
 Bright starres a- piece her Eyes doe hold,
 My Daphne's Brow inthrones the Graces,
 My Daphne's Beauty staines all Faces,
 On Daphne's Cheeke grow Rose and Cherry,
 On Daphne's Lip a sweeter Berry,
 Her snowy Hand but touch'd does melt,
 And then no heavenlier Warmth is felt,
 My Daphne's voice tunes all the Spheres,
 My Daphne's Musick charmes all Eares.
 Fond am I thus to sing her prayse;
 These glories now are turn'd to Bayes.

This is an example of a simple song of praise in honour of beauty, and if the continual repetition of Daphne is wearisome to modern ears¹ it must be borne in mind that such reiteration

i. Compare, for repetition of lavish praise, Shakespeare's "Who is Silvia" ("The Two Gentlemen of Verona"). Noble ("Shakespeare's Use of Song") argues from the repeated mention of Silvia's name, that this serenade is intended as a satire. But the practice was most common in the Elizabethan love lyric, without any satiric intention whatever.

is common in lyrics of the period. The song is merely included as a contrast to that sung by Pan immediately afterwards—"Pan's Syrinx was a Girle indeed", and as an excuse for Apollo's punishment of Midas. The nymph Erato justly gives "the prize and reverence" to Apollo:- "Wee all say that Apollo hath showed himself both a God, and of musicke the God", but Midas rashly prefers Pan's rude song, and is rewarded with ass's ears for his unworthiness. So this song does contribute indirectly to the development of the plot, and is, of course, suitable to the pastoral nature of the comedy

The only other song concerned with love in Lyly's plays which need be quoted is of a different type again. Like the song in "Campaspe" it refers to Cupid, though Cupid is here the 'aggressor' rather than the victim, and the conclusion of the song is satirical. Like so many of Lyly's songs, it is used to open a scene, and the first verse is sung by Sidena as she enters:-

O Cupid! Monarch over Kings,
Wherefore hast thou feete and wings?
It is to shew how swift thou art,
When thou wound'st a tender heart:
Thy wings being clip'd, and feete held still,
Thy Bow so many could not kill.

All of this is very conventional and commonplace.

Then Accius adds the satirical second verse:-

It is all one in Venus wanton schoole,
Who highest sits, the wise man or the foole:
 Foolles in loves college
 Have farre more knowledge,
To reade a woman over,
Than a neate prating lover.
 Nay, tis confest,
That foolles please women best.

Dramatically, this poem is of little value: it opens a scene without other preparation, and is followed by no comment. It is merely a musical interlude which has no justification than that the plot of the play concerns "fooles" in love. Poetically, it is an example of the lightly ironical attitude towards love which is revealed in the sonneteers, and in many lyrists, such as Campion. The short lines suggest an off-hand manner - as if the subject was trivial.

From the love songs one turns almost inevitably to the fairy songs to which they are akin. In the pastoral-allegorical comedies of Lyly where nymphs and fairies stray without any of the restrictions of everyday life the spirit of love and the spirit of ballet are inter-woven, and, as Bond remarks, "an element of ballet and pantomime is closely bound up with the songs strewn throughout his work". In "Gallathea" and "Endimion", for example, there is a ballet by fairies, while in "Love's Metamorphosis", the stage direction on one occasion calls for a dance by the nymphs. Of the fairy songs that in "Endimion" may be taken as representative of its particular type. It is introduced by the following stage-direction:- "The Fayries daunce, and with a song pinch him (Corsites), and hee falleth asleep: they kisse Endimion, and depart."

The Third Song by Fairies.

(All.) Pinch him, pinch him, blacke and blue,
 Sawcie mortalls must not view
 What the Queene of Stars is doing,
 Nor pry into our Fairy woiing.

- 1 Fairy. Pinch him blue.
 2 Fairy. And pinch him blacke.
 3 Fairy. Let him not lacke
 Sharp nailes to pinch him blue and red,
 Till sleepe has rock'd his addle head.
- 4 Fairy. For the trespasse hee hath done,
 Spots ore all his flesh shall runne.
 Kisse Endimion, kisse his eyes,
 Then to our Midnight Heidegyes.¹
 (Exeunt).

The parallel between this song and that in "The Merry Wives of Windsor" has often been pointed out, and there are so many similarities in the two plays that it seems obvious that Shakespeare was acquainted with Lyly's "Endimion".

(See footnotes ii & iii)

- i. The text is corrupt here: the probable meaning is 'hey-days' or revelries.
- ii. "pinch him": suggested by Scot's Discoverie of Witchcraft", ii, 4. The parallel in Act V of the "Merry Wives" has been pointed out by Steevens and Fairholme.² In "Old Ballads, Historical and Narrative", by Thos. Evans, Lon. 1810, vol. i. p. 145, is printed, 'from a very rare collection of Songs, called Hunting, Hawking, Dancing, &c.; set to music by Bennet, Piers, and Ravenscroft, 4to,' a poem entitled "The Elves Dance", which precisely corresponds to the situation in Lyly's play, and may have been substituted for it at some revival of which the record is lost.³ (Poem here quoted).
 (John Lyly: Works: ed. R.W. Bond. Vol III, p. 514)
 (Note that Dapper (a young fool who wants a 'familiar' to give him luck at gambling) in Jonson's "Alchemist" is pseudo-fairy-pinchèd too.)
- iii. Bond: Vol III, p. 13-14, gives the following possible borrowings and imitations for which Shakespeare may be indebted to Lyly's "Endimion":-
 "The relation and character of Sir Tophas and Epiton are closely followed by Shakespeare in those of Armado and Moth,.. The pinching of Corsites by fairies is borrowed for the punishment of Falstaff in the "Merry Wives", Act V; the allegory of Oberon's speech in "Midsummer Night's Dream" is largely suggested by "Endimion": and Dogberry and his fellows are indebted to the Watch, IV, ii."

(Continued overleaf at foot).

The song, with its use of couplets, and triple rhymes, is similar to so many others throughout the Elizabethan period, including chantings by witches and such powers of darkness, that no comment is necessary. No doubt it would be accepted by the audience as a pleasing interlude, and is akin to the fairy songs in "Iolanthe" to-day.

There is another song by the fairies in "The Maydes Metamorphosis" (Act II, Scene ii) in which the fairies, in the usual manner, announce their mode of life, just as Ariel does in "The Tempest", when he sings the song, "Where the bee sucks, there suck I". They enter singing and dancing, and after a preliminary chorus, take it in turn to each sing a verse:-

- 1 Fay. I do come about the coppes,
Leaping upon flowers toppes:
Then I get upon a flie,
Shee carries me about the skie:
 And trip and goe.
- 2 Fay. When a deawe drop falleth downe,
And dothe light upon my crowne,
Then I shake my head and skip:
And about I trip.
- 3 Fay. When I feele a gyrle a sleepe,
Underneath her frock I peepe,
There I sport, and there I play,
Then I byte her like a flea:
And about I skip.

(Addition to previous footnote)

(Note. I have given these possible borrowings here because it is a well-known fact that Shakespeare was very ready to appropriate any material which appeared to be of service to him, and in the matter of the songs there is no reason to suppose that his practice was otherwise. In other words, he probably learned much from Lyly about the musical comedy technique; and being a genius he improved considerably upon Lyly's practice.)

It will be observed that the third fairy is lacking in the refinement and delicacy that our elders have taught us in childhood to associate with the fairy race,¹ but the coarseness of the Elizabethans keeps creeping out in their drama at even the most unexpected moments. The second fairy next sings a verse which has reference to the traditional pinching "black and blue" and after dancing in a ring and singing they depart and the scene ends.

Among these pastoral songs which are more suited to the masque than to more serious drama may be included the song by Pan previously referred to, ("Midas", IV, 1), which is indirectly responsible for the punishment of Midas by Apollo. It begins:-

Pan's Syrinx was a Girle indeed
 Though now turn'd into a Reed,
 From that dear Reed Pan's Pipe does come,
 A Pipe that strikes Apollo dumb.
 Nor Flute, nor Lute, nor Gitterne can
 So chant it, as the Pipe of Pan.

So boastful and insulting is this song that there is small wonder that Apollo is annoyed when Midas prefers it to his own 'Song of Daphne to the Lute'.¹¹ In the same category is the song in "Gallathea" (IV, 11) which is sung by Cupid and Diana's nymphs, and has been previously referred to as an effective opening song.

- i. Compare with this indelicate fairy Mercutio's Queen Mab intermezzo in "Romeo and Juliet".
11. It is possible that the Pan v. Apollo combat may be intended to allegorise folksong versus Courtly song.

It begins:- (Telusa singing)

O Yes, O yes, if any Maid,
Who leering Cupid has betrayed
To frownes of spite, to eyes of scorne,
And would in madnes now see torne
The Boy in pieces,-

Let her come
(All 3) Hither, and lay on him her doome.

Lastly there is the song by Trico in "Campaspe" (V, 1), and this song has no relation to the main plot, but is obviously inserted as an additional piece of amusement to please the audience. Perim has danced, Milo has given an exhibition of tumbling, and so Trico concludes the entertainment by singing, all in the style of a music-hall act. Here is one of those many songs which were of not the slightest real dramatic value. The song begins with a question, which is answered in the second line:-

"What bird so sings, yet so dos wayle?
O 'tis the ravished Nightingale".

Then follows the wellknown bird call:-

"Iug, Iug, Iug, Iug, terew, she cryes,"

after which there is a reference to the lark

"How at heavens gate she claps her wings,
The Morne not waking till she sings.
Heark, heark," etc.,

all very similar to Shakespeare's "Hark, hark, the lark", and the song concludes with reference to the "Poore Robin red-breast" and the "jolly Cuckoos", "welcome in the spring". The song is so similar to innumerable early lyrics; pleasant when first met with, but wearisome upon repetition, and is dramatically quite superfluous.

It is refreshing after so many almost trite songs to

leave this unreal atmosphere and turn to the songs in Lyly's comedies that have some concern with the every-day life of the ordinary man, to the songs of trade and profession, and to those of revelry and merry-making in the tavern or upon the open road. Most of these songs have no pretensions to any high poetical merit, but they do serve the useful purpose of bringing a breath of reality into a vague pastoral world, and, as in so many of the scenes in which Shakespeare introduces people of humble birth, we feel that we are meeting real, if gross, Elizabethan Englishmen. There is in the songs of "good life" much mere doggerel, and frequently coarseness of a sophisticated type, but they at least have life.

Among these lively songs those dealing with the joys of drinking and tavern-haunting are the most frequent and were no doubt among the most popular. In "Campaspe" (Act I, Scene 11) there occurs one of these songs of revelry. It is sung by the two servants Manes and Granichus, and Psyllus, the apprentice to Apelles, and at the end of a scene.

Granichus. O for a Bowle of fatt Canary,
Rich Palermo, sparkling Sherry,
Some Nectar else, from Juno's Daillery,
O these draughts would make us merry.

Psyllus. O for a wench, (I deale in faces,
And in other dayntier things,)
Tickled am I with her Embraces,
Fine dancing in such Fairy Ringes.

Mane. O for a plump fat leg of Mutton,
Veale, Lambe, Capon, Pigge, and Conney,
None is happy but a Glutton,
None an Asse but who wants money.

Chorus. Wines (indeed), & Girles are good,
But brave victuals feast the blood,
For wenches, wine, and lusty cheere,
Jove would leape down to surfet heere.

There is no suggestion of delicacy or refinement about this song: it is nothing more or less than a lusty expression of the delights of the senses. Each of the singers praises some vice, the first that of drinking, the next that of 'wenching', the third that of gluttony, and the chorus represents their combined ideals. The dramatic purpose of the song is very similar to ^{that of} the many catches in Shakespeare and his contemporaries, and the song is interesting ^{in a part of its kind} merely because it is one of the earlier examples of such in Elizabethan drama. The type has survived in songs like those of Tony Lumpkin in Goldsmith's "She Stoops to Conquer" and is a simple and effective way of introducing the audience to boisterous characters. There is a similar song in "Sapho and Phao" which also concludes a scene. (Act II, Scene iii). It is sung by Criticus, a page; Molus, a servant; and Calypho, one of the Cyclops, and begins:- "Merry knaves are we three-a". The style is of the patter variety, the dialogue being line for line throughout, and the song is rounded off with the customary chorus:-

To th' Tap-house then lets gang and rore.
 Callhard, tis rare to vamp a score,
 Draw dry the tub, be it old or new,
 And part not till the ground looke blew.

(Exeunt).

At the end of Act III, Scene ii the same three characters sing another song of the same type, relating to Bacchus, and in a crude imitation of the mock-heroic style:-

"Arme, Arme, the Foe comes on apace." For these three rowdies it may perhaps be said that the tavern songs are used to define

their characters, and to give the appropriate atmosphere for their devil-may-care attitude to life. Then there is the song in "Gallathea" sung by Raffe, Robin and Dick, which has already been mentioned, (I,v). In "Endimion" (III,iii) occurs a derisive song which is chanted to awake the sleeping Tophas. Like most of Lyly's songs, it is introduced by a brief dialogue:-

Dares. "...But see, thy Master is a sleepe: let us have a song to wake this Amorous knight." (The others agree.)

Epiton then sings the first verse:-

Here snores Tophas,
That Amorous Asse,
Who loves Dipsas,
With face so sweet,
Nose and Chinne meet.

The others join in with a kind of refrain:-

At sight of her each Fury skips
And flings into her lap their whips.,

and so the scurrilous song continues, with the familiar line for line dialogue, until Tophas awakes. As an example of sheer puerility the following lines from the 'hanging' song by Rix and the Pages in "Mother Bombie" (Act III, Scene iv) are even clearer:-

Rix. To whit to whoo, the Owle does cry;
Phip, phip, the sparrowes as they fly;
The goose does hisse; the duck cries quack;
A Rope the Parrot, that holds tack.

The last of the songs of low life to be quoted is that in Act V, Scene iii of "Mother Bombie". The three ignorant and stupid fiddlers, Synis, Nasutus, and Bedunenus decide to sing a bridal song outside the house where the bride lies, and

mistakenly sing the following catch before the house of Memphios:-

All 3. The Bride this Night can catch no cold;
 No cold, the Bridegroom's young, not old,
 Like Iuieⁱ he her fast does hold,
 1 Fid. And clips her,
 2 Fid. And lips her.
 3 Fid. And flips her too..(etc.)

While this is probably Lyly's crudest catch, and is brought in merely for the purpose of crude humour, it is quite representative of its type, and can be paralleled in later catches by Dekker, Heywood, and others.

There is one other type of song which Lyly introduces to which brief reference may be made before attempting to estimate his contribution to the Elizabethan dramatic song. This last type is the song which relates to the trade or profession of the singer, or of some person concerned in the play. The scene involving the extraction of the teeth in "Midas" already mentioned concludes with the following apt song:- (Act III, Sc.ii).

The Song.

Petulus. O My Teeth! deare Barber ease me,
 Tongue tell mee, why my Teeth disease mee,
 O! what will rid me of this paine?

Motto. Some Pellitoryⁱⁱ fetcht from Spaine.

Licio. Take Masticke else.

i. Text is corrupt here.

ii. Pellitory - The root is a powerful irritant producing salivation.

Petulus. Mastick'sⁱ a patch.
 Masticke does many a fooles face catch.
 If suche a paine should breed the Horne,
 Twere happy to be Cuckolds borne.
 Should beards with such an ache begin,
 Each Boy to th' bone would scrub his chin.

Licio. His teeth now ache not.
 Motto. Caper then,
 And cry up checkerd-apron men:
 There is no Trade but shaves,
 For Barbers are trimme Knaves,
 Some in shaving so profound,
 By trickes they shave a Kingdome round.
 (Exeunt).

This song rounds off the scene fitly, and while it was being sung Petulus was losing his aching teeth, very likely to humorous by-play on the part of Motto and his assistant. The mention of 'Masticke' and 'Pellitory' help to give the illusion of a genuine barber.

The Song of the Watch previously referred to as a song for the concluding of a scene of comedy (Act IV, Sc.ii) is another 'professional' song, though less technical and more of the drinking-song type; and finally there is the song by Vulcan in "Sapho & Phao" (Act IV, Scene iv).

The Song, in making of the Arrowes.

My shag-haire Cyclops, come, lets ply
 Our Lemnion hammers lustily;
 By my wifes sparrows,
 I swear these arrowes
 Shall singing fly
 Through many a wantons Eye.
 These headed are with golden Blissess,
 These silver-ones feather'd with kisses,
 But this of Lead
 Strikes a Clowne Dead,
 When in a Dance
 Hee falls in a Trance,

i. Masticke (gum mastick) - a gum for chewing on:
 i.e. is a fool, of no use.

To see his black-brow Lasse not busse him,
 And then whines out for death t' untrusse him,
 So, so, our worke being don lets play,
 Holliday (Boyes) cry Holliday.

There are similarities between this song and 'Cupid and my Campaspe'. Both follow a rather elaborate speech couched in a Euphuistic style, the above song succeeding a conversation between Venus and Vulcan. Both have some poetical merit, being intended to be serious rather than comical or scurrilous, and in both there is a pleasing, if conventional reference to the love topic. In Vulcan's song his power to make arrows for two similar purposes is nicely balanced in the setting-out. Once more Lyly has achieved a pleasantly light effect in a song concerned with love and mythology, as contrasted with his efforts in doggerel verse for his less elevated stage characters.

It is now time to make some estimate of the value of the song element in the plays of John Lyly, regarding his dramatic songs as a whole, and considering what he has given in the way of a lead to his successors among the Elizabethan playwrights. What, if anything, has he provided that may be looked upon as a permanent contribution to the dramatic song in Elizabethan drama?

The most noticeable employment of song that he has adopted is undoubtedly that of closing a scene, with which may be included the function of opening a new scene, in the absence of a drop-curtain, just as Shakespeare ends with a couplet, or some remark to the effect of "Let us hence." Some of these scene-ending songs are little more than concluding choruses, in the manner of modern musical comedy; others also serve as

a commentary or summing-up of the scene ("Campaspe", III, v.), just as the Shakespearean sonnet is often summed up in the final couplet. The few opening songs serve to give the audience a suggestion of the light atmosphere of the play, and are suitable enough in a pastoral play. They may be compared to Marlowe's Prologues, to the chanting of the witches at the opening of "Macbeth", or less fittingly, to the opening soliloquy of Richard Gloucester in "Richard III".

Lyly has given to drama two sharply contrasted types of songs; the fanciful type, (and with these we may include the love-song); and the song of 'low life', this type including the songs of trade or profession. The 'fairy' song, as I have already suggested, belongs to the masque rather than to the more real or life-like comedy, and, except in such plays as Middleton's "Witch", and Fletcher's "Faithful Shepherdess", it has remained peculiar to Lyly's own type of drama. Shakespeare may have on occasion borrowed from Lyly ("Midsummer Night's Dream" or "Merry Wives of Windsor"), but there is no well-defined tradition following upon Lyly's example in this pastoral type of song. Nor can it be said that he has set the fashion in the love song. His "Cupid and my Campaspe" may have been a happy song in that it seems to fit the situation well and to also reach a high standard of expression, but later dramatists followed their own bent in their dramatic love songs.

The other type of song with its opportunities for coarse humour, and its ready vigour, was very likely to meet with

popularity in the public theatre. Lyly has certainly, in his drinking catches, struck a note which has been re-echoed again and again throughout Elizabethan and Jacobean drama, and one can merely conjecture as to who would have been first in providing this type of entertainment if Lyly had not popularised the robust song of low life. It may be noted that this type of song is never subtle in its appeal, nor beautiful in its phrasing, but there is no doubt whatever that it was extremely popular among one section of the audience, who, if a catch were not forthcoming, would often call out for one.¹

Artistically, the effect was crude and simple, but always successful. A rough catch, and the scene had already shifted from the courts of the nobility to the kitchen or the tavern.

Usually Lyly manages to make his songs bear some relation to the singer, and in so far as a song may express the mood of the person who sings it it supplements the more usual soliloquy. But the characterisation in Lyly is never profound, and in consequence the songs are never deeply self-revelatory or emotionally very moving. Later dramatists were to make a much more subtle use of their songs than Lyly in this respect.

Nor does Lyly avail himself of the opportunities that song offered for the description of environment. There is no actual word-painting in his songs; they merely vaguely

1. See "The Knight of the Burning Pestle", (Induction).

suggest an artificial and unreal background. Songs in Lyly are never used for the development of the plot, except, perhaps in "Midas" (Act IV, Scene 1); there is no example of information being passed on from one character to another by means of a declamatory song,¹ and no telling use of song for the purpose of ironic comment, as in the songs of the Fool in "Lear".

There remains the final question of whether Lyly did really intend his songs to be an artistic part of the plays in which they occurred, or whether they were little else than pleasing interludes. Some, as we have seen, do suggest that Lyly was governed by a sense, if a limited one, of dramatic propriety, but others, again, have no dramatic motive or purpose. From the very nature of Lyly's comedy, with its boy actors, its courtly audience, and its whole paraphernalia of fairies, nymphs, gods and goddesses, kings of mythology, and the usual attendant figures, speaking in euphuistic language and ever refining upon thought, the implication would be that he was not primarily concerned with a deep dramatic purpose. His was a comedy of superficialities, and it may well be that the songs were as important as the plot and characterisation, not, as in higher drama, dependent upon and contributory to the action. If he wrote for the boys of St. Pauls or the

1. In Heywood's "Rape of Lucrece" (1608) a vulgar catch is the means by which Valerius, Horatius and the Clown comment upon Lucrece's misfortune. (Act IV, Scene vi). This use is, however, exceptional. But compare also Fletcher's "Bonduca" (Act V, Scene ii).

CHRISTOPHER MARLOWE (1564-1593)

There is little of musical interest in the plays of Marlowe beyond that which has already been indicated.¹ It has been seen that comedy, rather than tragedy or history, afforded most scope for the introduction of songs, and beyond the farcical episodes in "Doctor Faustus", some of which were borrowed from a prose account, there is a complete lack of anything of the comic spirit in Marlowe; his genius did not turn that way. To a youthful spirit whose whole ardent desires may be summed up in the words of Tamburlaine - "Nature... doth teach us all to have aspiring minds" - there could be no frivolity in the way of comic song; and the possibilities of the tragic song were yet to be explored. Machiavelli and song were grossly incompatible! As for the pure lyric quality, there was no need for Marlowe to depend upon songs for its inclusion; he of all the predecessors of Shakespeare was above all things a lyricist, and his 'mighty line' thunders throughout "Tamburlaine the Great" and reveals for the first time in the history of English drama the immense possibilities of dramatic blank verse.

There will be no need to refer again to the use of instruments by Marlowe, since this topic has already been met with in the section dealing with musical instruments in the Elizabethan theatre. It need only be said that his plays afforded frequent opportunity for the use of trumpets and drums on impressive occasions, and these instruments are used

i. See earlier section on Stage instruments.

often in all his plays which have martial scenes, and occasionally in the others ("Faustus" and "The Jew of Malta"). Of other incidental references to music there are two of interest. On one occasion in "The Jew of Malta", Barab^{us} enters "disguised as a French musician, with a lute, and a nosegay in his hat", and refers to the well-known difficulty of keeping a lute in tune, for when requested to perform he replies "Must tuna my lute for sound, twang, twang, first". The second instance comes in "Edward II". The minion Gaveston says of himself:-

I must have wanton poets, pleasant wits,
Musicians, that with touching of a string
May draw the pliant king which way I please:
Music and poetry is his delight.

Here the inference is that music and poetry do not make for manliness and are undesirable in the pursuits of a monarch.ⁱ

There are only two songs in Marlowe's plays, and neither is at all important. The first occurs in the farcical episode in "Faustus" where Faustus makes merry at the expense of the Pope and the Frairs. The Friars enter and sing a dirge in which they curse ⁱⁱ the person "that stole his Holiness' meat from the table" and "that struck his Holiness a blow on the face" and so on, and while they are singing 'Mephistophilis and Faustus beat the Friars, and fling fireworks among them; and so exeunt'. So again song is used in an episode of crude comedy, as with other dramatists of the times.

i. Compare, for example, the war-like Hotspur's contempt for music.

i. Compare the terrible curses in Barham's "Jackdaw of Rheims."

The other song is sung by Venus to Ascanius in "Dido, Queen of Carthage", but is of no consequence, and the words of the song are not given. One other musical effect may be mentioned, that being the dead march which concludes "The Massacre at Paris",ⁱ and this too, is common enough in the technique of history plays and tragedies in the Elizabethan period.

It will be seen, then, that Marlowe was not particularly interested in the use of music in the theatre, beyond the introduction of trumpets and drums to give added impressiveness on certain occasions; and in view of the nature of his drama, and the time at which it was produced, there is no reason why he should have been, and every reason why he should not.

i. Note also that music is employed to deepen the pathos of Zenocrate's death in "Tamburlaine".

GEORGE PEELE. (1557 - 1596)

John Lyly and George Peele were close contemporaries, Peele's first important play, "The Arraignment of Paris", being produced in 1584, the same year as Lyly's "Campaspe". Both plays were acted by children and both contain many songs. Peele, like Lyly, continued to introduce songs into his plays, but whereas Lyly remained true to the pastoral-mythological type of drama, Peele moved on to other paths. The result was that his four chief plays, which all make use of music and song, but which are of entirely different types, present a curious hybridism of drama and song. As Peele, like Lyly, was one of the 'University Wits' who bridged the gap between the earlier drama and the mature in the Elizabethan period, his contribution to the stage song cannot be disregarded as being unimportant, however strange some of the songs may appear to-day.

"The Arraignment of Paris" (1584).

This graceful pastoral play is so close to Lyly's court plays in its subject and general nature, and so far removed from the subsequent and more human trend of Elizabethan drama that it would be superfluous to give any detailed comments. There are present in the play the usual gods, from Jupiter to Pan, and the customary nymphs, and idyllic background. The play was produced before Elizabeth by the Children of the Chapel, and like most of these children's plays, it has many songs. Of these the first is a charmingly delicate piece of artificial naturalness and is worthy of full quotation. The repetition of "fair and fâir", and the avowed constancy are highly pleasing.

SONG OF OENONE AND PARIS ("Cupid's Curse).

Oenone: Fair and fair, and twice so fair,
 As fair as any may be;
 The fairest shepherd on our green,
 A Love for any lady.

Paris: Fair and fair, and twice so fair,
 As fair as any may be;
 Thy Love is fair for thee alone,
 And for no other lady.

Oenone: My Love is fair, my Love is gay,
 As fresh as bin the flowers in May;
 And of my Love my roundelay,
 My merry, merry, merry, roundelay,
 Concludes with Cupid's curse:
 They that do change old love for new,
 Pray gods they change for worse.

Together: They that do change old love for new,
 Pray gods they change for worse.

Oenone: Fair and fair, and twice so fair,
 As fair as any may be;
 The fairest shepherd on our green,
 A Love for any lady.

Paris: Fair and fair, and twice so fair,
 As fair as any may be;
 Thy Love is fair for thee alone,
 And for no other lady.

Oenone: My Love can pipe, my Love can sing,
 My Love can many a pretty thing,
 And of his lovely praises ring
 My merry, merry, merry roundelays.
 Amen to Cupid's curse:
 They that do change old love for new,
 Pray gods they change for worse.

Together: They that do change old love for new,
 Pray gods they change for worse.

Next, OEnone sings a sad song or 'complaint' in which she requests -

"That all the world may see how false of love
False Paris hath to his OEnone been."

In similar strain is a dirge by the Shepherds, as they bring in the hearse of "poor Colin", who died of unrequited love. Thestylis, the cruel lady for whom Colin died, as punishment "sings an old song called "The wooing of Colman" to "a foul crooked Churl" but "he crabbedly refuses her" and she again sings, with the shepherds echoing the refrain. Later, Mercury enters with the Cyclops and a round is sung ("Hey down, down, down, etc,") after which a Nymph "winds a horn in Vulcan's ear, and runs out." Finally, towards the close of the play, "The Music sounds, and the Nymphs within sing or solfa with voices and instruments awhile. Then enter Clotho, Lachesis, and Atropos, singing as follows: the state being in place." (The song is a Latin hymn of praise and reverence, to the Queen 'Eliza').

All the above songs are conventional and need no comment otherwise, and it is to "Edward the First", Peele's next play, that we must turn for anything in the way of novelty. Since Peele has managed to introduce several songs into an historical play the novelty is at once apparent.

"King Edward the First" (1593)

It should be observed at the outset that this, the first of the great Chronicle History plays, is exceptional in having many songs. The general attitude towards the history play seems to have been that the subjects there dealt with were too dignified and serious for the introduction of songs, which were suitable enough in the frivolous and often coarse atmosphere of the comedy.¹ But Peele was one of the first dramatists to delve into English history, and it must be remembered that his first play had been written for children to act and sing; it may well be that having entered into the 'Lyly tradition' of court drama he continued to use songs as a matter of custom, for his scriptural play "David and Bethsabe" (1593) as well as "The Old Wives' Tale" (1592) has songs. It may also be observed that, as with Falstaff's catch in "I Henry IV", the song-element is confined to the lower characters, and to that extent does not lessen the seriousness of events taking place in the more important historical part of the action.

In "Edward I" most of the songs are either sung by, or have some connection with Friar David, a 'holy man' of decidedly material interests, and a comic character. The words of the songs are not given, but as several of them are ballads, the first line is sufficient both for the singer or singers, and the audience. The first song is suggested by the Friar to Guentlian:-

1. See also p.169.

"Wench to passe away the time in glee,
 Guenthian set thee downe by me,
 And let our lips and voices meete,
 In a merrie countrey songe."

And so with this thin pretext for singing 'The Friar and Guenthian sing'. Not long afterwards, a Harper enters and sings 'to the tune of "Who lists to lead a Souldiers Life"', evidently a well-known old tune. This comic episode comes to an end with a further song, as follows:-

'Exeunt, ere the wenche fall into a Welsh song, and the Friar aunswers, and the Novice between.' Immediately afterwards, the King and Queen and Lords enter, so that the song would serve as an exit song and mark the end of the by-play. Later, at the beginning of another episode in which the Friar is concerned, after the entry of Lluellen, Meredith, the Friar, Elinor and their train, ('all clad in greene'&c.) they sing "Blith and bonny", - a sort of anticipation of "Under the Greenwood Tree" in "As You Like It". Next, the Friar sits beside Elinor and sings (possibly some love ditty). The next song brings the under-plot nearer to the historical one for 'Enter the Novice and his company to give the Queene Musicke at her Tent'. The Novice exhorts his followers to "beate your heads together and behave you handsomelie" and they sing, but the Queene does not appear. The last song of all is where the Friar takes farewell of his pikestaff by singing, and then makes his exit.

It may be said of the songs by the Friar, the Novice and their company that they are simple songs of the ballad

type which are introduced to give an air of good cheer and which also help to distinguish the sub-plot from the more serious historical action, without interfering with that action.

In addition to the songs there are many stage directions of a musical nature, chiefly those associated with the entry or exit of nobility or with battle. At the first great ceremonial entry there is the direction:- "The Trumpets sound, and enter the traine(&c.)", and later for the entry of Queene Elinor 'in her litter borne by foure Negro Mores' the trumpets again sound. They sound when the proclamation is made upon the walls after the defeat of Balioll and the Scottish rebels by Mortimer, and on several other important occasions, such as "Use Drummes, Trumpets, and Ensignes, and then speaks Edward". Among the other directions there is one "Here's thunder and lightning when the Queen comes in", and the well-known "Alarum: a charge; after a long skirmish assault flourishes". So it will be seen that "The Famous Chronicle of King Edward the First" is not lacking in any of the customary musical effects of the history play, and in all probability Shakespeare and his contemporaries merely adopted Peele's successful technique five years or so afterwards.¹

1. For the further particulars of the practice of Shakespeare and others see the section of this work which deals with the stage use of instruments.

"The Old Wives' Tale" (1592)

This graceful comedy which was written to be acted before children, and which has many varying ingredients, from the good-natured banter about matters literary to the introduction of two ghosts, takes place in a country setting and includes three songs related to the Harvest.

The first is sung upon a common pretext - that of passing the time - by Clunch the smith, his wife Madge, and Antic, Frolic and Fantastic:-

Whenas the rye reach to the chin,
 And chopcherry, chopcherry ripe within,
 Strawberries swimming in the cream,
 And school-boys playing in the stream;
 Then, O then, O then, O my true-love said,
 Till that time come again
 She could not live a maid.

The song is of no great lyrical value, but serves to build up the feeling of a rustic background.

The other two songs are sung by the Harvestmen as they enter, and Madge introduces them with the remark:-
 "But soft! who come here? O, these are the harvestmen; ten to one they sing a song of mowing."

All ye that lovely lovers be,
 Pray you for me:
 Lo, here we come a-sowing, a-sowing,
 And sow sweet fruits of love;
 In your sweet hearts well may it prove! (Exeunt.)

Similarly, with the second harvest song, there is the direction:- 'Enter the Harvestmen singing, with women in their hands', and the song is then given:-

Lo, here we come a-reaping, a-reaping,
 To reap our harvest-fruit!
 And thus we pass the year so long,
 And never be we mute.

(Exeunt the Harvestmen).

The choruses are both repeated, and are exactly similar in their sentiments, style ('mute' has to be used to supply a rhyme for 'fruit') and function of giving roughly an appropriate atmosphere by choruses of rustics as in such modern musical comedies as Monckton's "Country Girl" or "Quaker Girl". Here again, we meet the Elizabethan musical comedy, just as we have already done when examining Lyly's songs.

Then there are a few other musical odds and ends, such as the Fiddlers who come to play, the winding of a horn by Eumenides, the thunder and lightning (twice), and even the barking of a dog within. All are intended, like the choruses, to give the illusion of country happenings.

"David and Bethsabe" (1593).

This play, which is probably Peele's finest, is a Scriptural play shaped out of the Second Book of Samuel, being a dramatic paraphrase of that book from the eleventh chapter on to the nineteenth, and is serious in its intent. The opening to the play is original and finely conceived, for it begins with a solo song by Bethsabe, with the following stage direction:-

"The Prologue-speaker, before going out, draws a curtain and discovers Bethsabe, with her Maid, bathing over a spring; she sings, and David sits above viewing her.

The Song

Hot sun, cool fire, tempered with sweet air,
 Black shade, fair nurse, shadow my white hair:
 Shine, sun; burn, fire; breathe, air, and ease me;
 Black shade, fair nurse, shroud me, and please me:
 Shadow, my sweet nurse, keep me from burning,
 Make not my glad cause cause of my mourning.
 Let not my beauty's fire
 Inflame unstaidd desire,
 Nor pierce any bright eye
 That wandereth lightly.

The song is uninteresting poetically, for the style, with its repetitions and play upon the word 'cause', is characteristic of the period, but the meaning and dramatic effect of the song are very significant. The sight of the lovely Bethsabe bathing and the clear tones of her singing would be the very things which would do to David just what the latter lines of the poem warn against so pointedly. The audience would no doubt be well acquainted with the story of David and Bethsabe, and to them the song would be full of ominous meaning. Upon David the effect of the song is clear, for his first words are:-

"What tunes, what words, what looks, what wonders
 My soul, incensed with a sudden ^{pierce,} fire?"

Thus to some extent the whole subsequent working out of the action of the play is indicated in the opening song, and Peele has made a skilful use of the dramatic song.

The other two songs in the play are quite common-place; the text is not given and they require no comment. David receives the tidings that his child by Urias' wife is dead, and feeling that 'his shame' is now over, he expresses relief, and to celebrate there is a banquet with music and "They use all solemnities and sing, &c." In the following scene there is another song of no great importance. The direction merely reads:- "Enter a company of Shepherds, who dance and sing." Among the other musical accompaniments to the play may be mentioned the usual martial sounds, "Alarum, excursions, assault; exeunt. Then the trumpets sound, and re-enter David, &c."; "Re-enter, in triumph with drum and ensign, Joab, &c." and "Trumpets" (alone). Finally at the conclusion of the play, there is "Music. Exeunt omnes".

Peele's use of music and song may be summed up briefly. In his play for boy actors he has introduced many songs, like Lyly, but none of them very striking.ⁱ He has also used ballads in a history play, but only in subsidiary scenes. His one dramatically effective song is that which opens "David and Bethsabe", though even that is of no great lyrical value. His use of instruments for effects is similar to that of his contemporaries, such as Marlowe, and Shakespeare in his early history plays. In other words, Peele has merely helped to carry on the fashions already in vogue, and to maintain the continuity of the musical element in the pre-Shakespearean drama.

i. The duet between Oenone and Paris is a lovely lyric, but hardly a dramatic song.

THOMAS NASH (1567-1601?)

"Summer's Last Will and Testament" (1592)

This play, which is designated as 'A pleasant Comedie' in the edition of 1600, is interesting for several reasons. It was presented at Croydon, at the residence of some nobleman, and it states in the prologue that the representation was not on a common stage. The play is concerned with a pastoral theme, and there are many songs and other evidence that musicians were available. While having much in affinity with the masque, for there is singing, dancing and processions, it is nevertheless 'a comedy, or perhaps it would be more fitting to call it a 'pastoral musical-comedy'. Most of the songs are choruses, and most frequently are employed for the entry of groups of characters, in the manner of a modern pastoral musical-comedy, such as "Iolanthe" or "The Arcadians". So to Nash we may attribute the first English pastoral musical-comedy, just as to Peele with his "King Edward the First" may be attributed the first (and in his time the only) English historical 'musical-comedy', and to Thomas Heywood with his "Rape of Lucrece" the first English 'Roman musical comedy,'

In "Summer's Last Will and Testament" the musical stage directions may be briefly mentioned before passing on to the songs. Early in the play there is the direction:-
'Ver (Spring) goes in, and fetcheth out the hobby-horse and the morris-dance, who dance about'. No doubt the dance would be to orchestral accompaniment. A little later follows the

direction:- 'Enter Solstitium, like an aged hermit, carrying a pair of balances (etc.)...he is brought in by a number of Shepherds, playing upon recorders.' Later, 'Here Solstitium goes out with his music, as he comes in.', and he again comes in soon afterwards, this time 'very richly attired, with a noise of musicians before him'. Next Orion enters, 'like a hunter, with a horn about his neck, all his men after the same sort hallooing and blowing their horns.' So it will be seen that Nash employs a variety of instruments, and is at pains to obtain an impressive (or at least a noisy) entrance for his characters, by means of music.

The same feature distinguishes the songs in the play; whenever possible, almost always, in fact, characters enter singing and depart likewise. Immediately at the close of the Prologue comes the opening chrous. 'Enter Summer, leaning on Autumn's and Winter's shoulders, and attended on with a train of Satyrs and Wood-Nymphs, singing:-'

Fair Summer droops, droop men and beasts therefore,
 So fair a summer look for never more:
 All good things vanish less than in a day,
 Peace, plenty, pleasure, suddenly decay.
 Go not yet away, bright soul of the sad year,
 The earth is hell when thou leav'st to appear.

What! shall those flowers that deck'd thy garland
 erst,
 Upon thy grave be waste~~fully~~fully dispers'd?
 O trees, consume your sap in sorrow's source,
 Streams turn to tears your tributary course.
 Go not yet hence, bright soul of the sad year,
 The earth is hell when thou leav'st to appear.

(The Satyrs and Wood-Nymphs go out singing).

With this nature song may be compared the two other nature songs in the play. There is a final song acting as a complement to the opening song. Summer makes his final speech ending with the words:-

"Slow marching, thus descend I to the fiends.
Weep, heavens! mourn, earth! here Summer ends."

('Here the Satyrs and Wood-Nymphs carry him out, singing as he came in'). The follows the song:-

Autumn hath all the summer's fruitful treasure;
Gone is our sport, fled is poor Croydon's pleasure!
Short days, sharp days, long nights come apace:
Ah! who shall hide us from the winter's face?
Cold doth increase, the sickness will not cease,
And here we lie, God knows, with little ease.
From winter, plague, and pestilence, good Lord,
deliver us!

London doth mourn, Lambeth is quite forlorn;
Trades cry, woe worth that ever they were born!
The want of term is town and city's harm.
Close chambers we do want to keep us warm.
Long banished must we live from our friends:
This low-built house will bring us to our ends.
From winter, plague, and pestilence, good Lord,
deliver us!

These two songs ring sincere, for the intense dislike of winter in Elizabethan times is clearly indicated in their poetry by the joy with which they welcome the spring. The refrains are customary enough in stage songs, though the quotation from the Litany in the second is unusual. But these two songs are over-shadowed by the remaining nature song to Spring, which has found its way into most anthologies. This song, in contrast to the other two, is redolent with delight and happiness. It is sung by Ver and his train as they enter:-

Spring, the sweet spring, is the year's pleasant king,
 Then blooms each thing, then maids dance in ring,
 Cold doth not sting, the pretty birds do sing,
 Cuckow, jug, jug, pu---we, to-wit, to-whoo.

The palm and may make country houses gay,
 Lambs frisk and play, the shepherds pipe all day,
 And hear we aye birds tune this merry lay,
 Cuckow, jug, jug, pu---we, to-wit, to-whoo.

The fields breathe sweet, the daisies kiss our feet,
 Young lovers meet, old wives a-sunning sit;
 In every street these tunes our ears greet,
 Cuckow, jug, jug, pu---we, to-wit, to-whoo.

The merit of this song lies in its simplicity and unaffected air. Its reference to the singing of the birds, with the imitation of the bird call; the gambolling lambs and the shepherd's pipe; the country dance and the meeting of lovers - all are typical of the Elizabethan spring song.

The remaining songs in the play are of different types, and each serves to illustrate the various kinds of stage song which one meets in the drama of the period. There is a lament or "doleful ditty to the lute" in which Summer announces his forthcoming departure. It also has a 'Prayer-Book' refrain, and the moralisings which are so often found in sad songs, as may be seen in the first and last verses quoted here :-

Adieu, farewell, earth's bliss;
 This world uncertain is:
 Fond are life's lustful joys,
 Death proves them all but toys.
 None from his darts can fly:
 I am sick, I must die.
 Lord have mercy on us!

(Haste therefore, etc.)

Haste therefore each degree
 To welcome destiny:
 Heaven is our heritage,
 Earth but a player's stage.
 Mount we unto the sky.
 I am sick, I must die.
 Lord have mercy on us!

As a contrast there is a song of 'good life' by Bacchus and his companions. They enter suitably garbed, and singing:-

Monsieur Mingo for quaffing doth surpass,
 In cup, in corn or glass.
 God Bacchus, do me right,
 And dub me knight i
 Domingo.

The verse is repeated later, with a slight variation, when Will Summer drinks, and eventually Bacchus and his companions go out singing it again. The song like all its fellows which are scattered throughout Elizabethan and Jacobean drama, is intended merely to create a spirit of revelry and good fellowship.

The other song is a harvest song, sung by Harvest and his train, like Bacchus and his followers, suitably attired, as they enter:-

Merry, merry, merry: cheery, cheery, cheery,
 Trowl the black bowl to me;
 Hey derry, derry, with a poup and a lerry,
 I'll trowl it again to thee:
 Hooky, hooky, we have shorn,
 And we have bound,
 And we have brought Harvest
 Home to town.

i.
 Silence gives the last two lines of this song when drinking to Falstaff ("2 Henry IV", V, ii). 'To do a man right' was a technical expression in the art of drinking; it was the challenge to pledge.

The last part, beginning "Hooky, hooky, we have shorn", is repeated, and as they go out later they again sing the first part, "Merry, merry, (etc),"¹ and so on right through the song.

It will be noticed how the procedure with each song is very similar, and the songs are really processional songs for entry and exit, each being adapted to suit the calling of the singers. The use of these songs is of some historical interest as showing how the continuity is maintained from Lyly on through Nash and the 'University Wits' (see also Greene and Peele) to Dekker and the early contemporaries of Shakespeare. But their introduction is too intrusive and regular in its employment, and turns the comedy into a musical pageant, for such it is.

1. Compare with this harvest song the "Second Three-man's Song" in Dekker's "Shoemaker's Holiday" (1600). In Dekker's song the bowl is not black, but is 'nut-brown'.

It seems probable that this song with its refrain of "Hooky, hooky", was a harvest-home song, sung by reapers in the country.

See note on Three-Man and Harvest Songs, App.v.

ROBERT GREENE. (1558-92)

.....

The versatile Robert Greene has managed to introduce into his variegated dramatic productions something of most of the influences that were at work in his day, but he has little to add in the way of song. In his modernised morality "A Looking-Glass for London and England" (1592)¹ there is a song in Act IV, Scene III, which Alvida sings to show her love for the King of Cilicia. The King does not wish to be troubled by serious love affairs, and warns her:- "Sing, madam, if you please, but love in jest". and Alvida replies with her song:-

(Alvida sings:-)

Beauty alas, where wast thou born,
Thus to hold thyself in scorn?
Wheneas Beauty kiss'd to woo thee,
Thou by Beauty dost undo me:
Heigh-ho, despise me not!

I and thou, in sooth, are one,
Fairer thou, I fairer none;
Wanton thou, and wilt thou wanton
Yield a cruel heart to plant on?
Do me right, and do me reason;
Cruelty is cursed treason.
Heigh-ho, I love! heigh-ho, I love!
Heigh-ho! and yet he eyes me not!

whereupon she embraces him. This song is of no great consequence: it is all very obvious in its intent and without any real need. In Act IV there is another slight musical episode. "Enter one clad in Devil's attire".ⁱⁱ

i. In collaboration with Lodge.

ii. If the "devil's attire" were a cowl, chanting would be very appropriate. Post-reformation Devils were often attired like monks.

(Scene iv). He chants to assist in the illusion, but Adam merely beats him for his pains.

There is no use of music in the well-known "Friar Bacon and Friar Bungay", and beyond some music for Fairies in "James IV" (Act 1 Scene i)ⁱ, and the episode in "Orlando Furioso" (Act IV, Scene ii), where "The Fidler plays and sings any odd toy,"ⁱⁱ and wakes Orlando, there is nothing of any importance or interest in Greene's use of music on the stage.

.....

i.
To modern theatre-goers and readers the introduction of fairies upon a historical background seems highly incongruous. Shakespeare avoids any such use in any play dealing with well-known historical tradition.

i.
The expression "any odd toy" is of some importance. It suggests that the dramatist was prepared to introduce at this juncture any trifling tune or song. In view of the fact that the words of many of Lyly's songs were not given in the text, but were supplied at the end of the plays (when they were afterwards published in the 1632 edition) it may well be that Lyly, introducing "any odd toy", simply made use of songs which were available, inserting them as he thought fit when he produced the plays. See p.98. (See also Marston).

p. 147.

At this stage, after the 'University Wits', the early songs of Shakespeare should be taken for consideration, but it would be undesirable to split up Shakespeare's considerable use of song and music, and so Marston follows as the first of the contemporaries of the more mature Shakespeare. It will be as well, however, at this juncture, to glance back briefly over the stage songs of the predecessors and early contemporaries of Shakespeare so as to gain some idea of how far the Elizabethan dramatic song had developed by 1600.

The early songs of the Mysteries and the Interludes had helped to introduce the fashion of songs in plays, but the influence of the Chapel Royal had been the first real stabilising factor. John Lyly had taken the opportunity afforded by having boy singers who could also act to introduce songs of various types and of certain dramatic functions. He had used many songs for an effective opening or ending to a scene; he had given to English drama one or two exquisite love songs, and he had popularised the contrasted type of 'good life' song. This latter was his chief contribution to the Elizabethan stage song, for it soon became popular in the public theatre as well as among the courtly audiences for whom it had originally been written. Lyly's fairy songs and hymns of praise were less important, for they belonged to the masque rather than to the drama proper. The 'courtliness' of Lyly's plays was, in fact, the principal factor which

limited his contribution to the Elizabethan stage song, for his character songs are vague, and all his songs (except those of 'good life') suggest an unreal and artificial atmosphere. It is clear that his plays offered to a discriminating and enterprising playwright valuable models which could easily be adapted for the public theatre, but the general trend of Lyly's comedies led to the masque rather than to the later Elizabethan comedy.

Of the other 'University Wits' Marlowe had shunned the dramatic song- a point of considerable importance, for it suggests that serious tragedy and song are rarely compatible. Peele had contributed some graceful lyrics- pastoral rather than dramatic- and one skilful dramatic song- that which opens "David and Bethsabe". He had also used songs in a history pageant, but later dramatists did not follow this fashion of using boy singers in history plays.

It is clear, then, that beyond the masque tradition, little had as yet been regularised in the way of stage songs, and there was no accepted song tradition for the public theatres. This would account for playwrights like Shakespeare and Marston, Dekker and Jonson each following his own bent at first, and each using songs of varying types. It was not until the adult actor-singer had become an established figure in the drama after 1600 that the stage song could become an important feature of serious plays, and that not only heroines, but knaves and fools, could also be permitted to sing upon the stage.

THE MUSIC OF SHAKESPEARE'S EARLY CONTEMPORARIES.

.....

JOHN MARSTON (1575?-1634)

.....

John Marston occupies a peculiar place among Elizabethan dramatists, in that he not only represents many influences that were at work shortly before his time, but he also points the way to the future. He not only borrowed from the practice of others, as Jonson emphasizes in "The Poetaster", and followed along in the path of men like Thomas Kyd, but was also a peculiar shaping influence. His dramatic work contained things used by playwrights like Webster ten years afterwards, such as the Italian or Spanish setting for lurid and recherche vice and crimes, and in his plays there are many exaggerated features that were to become very apparent in the decay of the drama later.

His besetting weakness lay in an ignoble love of the sensational, and a vain striving for effect at the expense of everything else.

There are two distinct features to the musical side of Marston as a dramatist which stand out prominently, and both are related to the striving for effect which characterises so many of his plays. The first is the frequent use of music and song purely for the purpose of building up a certain atmosphere, and the second feature, which is to some extent dependent on the first, is the

large number of explicit stage-directions that Marston, like Peele, has given in the plays, indicating what musical instruments shall play on particular occasions.

Marston seems to have possessed a feeling for atmosphere to an exceptional degree, and while he feels the need for pomp and dignity when characters of high birth are present, to a degree comparable with Marlowe, he has also that power, which Webster wielded so effectively, of touching the imagination with a vague sense of mystery and dread on other occasions, particularly at times of horrible of unnatural happenings. So pronounced is this aim to achieve certain effects, that one grows to feel that Marston has called in the well-known and oft-tried power of music, again and again, to move the emotions of his audience, and to create in them a mood sympathetic to the events that were taking place on the stage. There is, in fact, little attempt to distinguish between the employment of songs and the use of consorts of instruments: there are over twenty songs required to be sung according to directions in the plays, and of these Marston gives the text of six only.¹ As far as the remaining songs are concerned we get the impression that a direction such as 'soft music' would perhaps be quite as adequate. So long as there is music of some kind or other, either on the stage or in the background,

i. See foot-note on Lyly, p. 98, also p. I43.

which will help to build up the appropriate atmosphere, it matters little to Marston whether it be sung or played.

A glance at some of the occasions when a song is required will serve to illustrate this point.

In Act III, Scene iii of "The First Part of Antonio and Mellida", Castilio Balthazar, 'a spruce courtier' of the 'foppish gentleman' type, announces "I will warble to the delicious conclave of my mistress' ear: and strike her thoughts with the pleasing touch of my voice". Then follows a song, of which the words are not given, and really do not matter very much, for he has by now given the audience the required impression of himself as a fop. Later in the same play, in "Act V, Scene i, three boys enter and sing, providing something which is merely a little musical interlude of no dramatic value. Then there is the direction in Act II, Scene ii of "The Second Part of Antonio and Mellida" which states:- "A song within. Exit Piero at the end of the song"., and which suggests that the song is more in the nature of an exit cue than anything else, like the final song of all:- "A song.- Exeunt omnes". Lastly may be mentioned the song called for in Act V, Scene ii of the same play, when Piero callously drinks the health of "dead Andrugio, Feliche, Strotzo, and Antonio's ghosts" and then commands a page to sing lustily. Then follows the direction:- "A song. The song ended the cornets sound a senet". The song itself is quite unimportant: it is merely required as being in keeping with Piero in his revelry.

In "The Malcontent", too, songs are introduced to give a certain atmosphere. In Act III, Scene ii Malevole requests two pages to give him a song "of the nature of women" just as Duke Orsino in Shakespeare's "Twelfth Night" asks for a song to lull his weary spirit. Earlier in the same play there is a direction for a song which would be intended to give the enervating and immoral trends of music, for it proceeds from the duchess' bed-chamber.ⁱ There occurs the direction "A Song within" and then, as a striking contrast:- "Whilst the song is singing, enter Mendoza with his sword drawn, standing ready to murder Ferneze as he flies from the duchess' chamber.- Tumult within". Here the quietness of the 'song within' would form an effective contrast to the tumult that followed. (Act II, Scene iii.) Other songs are introduced on occasions of masquing and dancing. There is one in "The Malcontent" (Act V, Sc.iii) when the direction is given:- "Cornets: the song to the cornets, which playing, the mask enters", and similarly in "The Tragedy of Sophonisba" (Act I, Scene ii) :- "Chorus, with cornets, organ and voices. Io to Hymen!", with "Chorus. Io to Hymen!," following twice again. Later in "Sophonisba" there is a good example of the manner in which Marston was ready to avail himself of any musical aid which would assist him in creating some effect. (Act IV, Scene i). The enchantress Erictho has engaged to force Sophonisba by magic to yield her body to Syphax and

- i. Compare Tourneur:- "Who now bids twenty pounds a night prepares Music, perfumes and sweetmeats.. " (Revenger's Tragedy", Vendice to the skull).

in the scene in which Erictho appears there are the following directions:-

"Infernal music plays softly whilst Erictho enters, and, when she speaks, ceaseth".

"Infernal music, softly".

"A treble viol, a base lute, &c., play softly withⁱⁿ the canopy."

"A short song to soft music above."

All this is interesting in that it throws light upon the manner in which Marston, and doubtless many of his contemporaries, played upon the emotions of their audiences, and it is not without parallel in the cinema of today.

But one cannot refrain from questioning the dramatic value of such devices. If the air of the theatre is to be filled on all possible occasions with the music of strings, lutes regals and voices, the attention of the audience is likely to be diverted from the human spectacle before their eyes, and a deeply-moving tragic play may be turned into something quite different in its appeal. No music can express the terrible poignancy of a phrase like "the pity of it, Iago". The great danger that lies in the substitution of music for blank verse is that vague emotion takes the place of precise emotion, sentimental sadness that of suffering. Marlowe's "mighty line" needed very few musical effects, and it is obvious that the Elizabethans with their limited orchestral resources could not achieve in their theatrical music the 'cathartic' effects of their dramatic blank verse.

Excess of the one thing cannot compensate for inadequacy of the other.

There are similar songs to those already mentioned in a further play "What You Will",ⁱ which it would be superfluous to refer to in any detail, and we may turn for a brief space to another popular type of song which has already been met with in several dramatists- the 'song of good life'. This type occurs principally in "Eastward Ho", a play which was written by Marston in collaboration with Chapman and Johnson. Quicksilver, an apprentice, is responsible for three ballad parodies, and as it is not stated in the text of the play that they are to be sung it is possible that they were declaimed. Like all the innumerable ballad scraps scattered throughout Elizabethan drama they are of no account poetically, and merely serve to give an air of disregard for the customary restraints of society. It is sufficient to note that Marston has included this type of song in comic scenes.ⁱⁱ

i. "What You Will": Act I, Scene 1. Song by Philus, a Page.

Act II, Scene 1. Dance and Song.

Act II, Scene 11. Song by Holofernes Pippo, a Page.

Act III, Scene 111. "The Song, & Exeunt",

preceded by the couplet:-

"Gentle Apollo, touch thy nimble string;

Our scene is done; yet 'fore we cease, we sing."

(N.B. No reason is given for their singing.)

Note that the text of these songs is not given.

ii. The ballad parodies occur in "Eastward Ho" as follows:-
Act II, Scene 111; Act III, Scene 11, and there are some longer passages in Act V, Scene v.

There remain those songs of which Marston has given the text, and as it has been stated, they are few in number.

That in "The Malcontent" serves to open a scene, for "Enter, from opposite sides, Malevole and Maquerelle, singing."

Mal. "The Dutchman for a drunkard,--

Maq. The Dane for golden locks,--

Mal. The Irishman for usquebaugh,--

Maq. The Frenchman for the ().ⁱ

This song is very much in the style of Heywood's cruder catches, and is typical of Marston's obscenity whether in song or anything else. It serves the dual purpose of opening a scene and giving a rollicking atmosphere, and is merely one of many in the comedy of the period. With it may be included the two songs by Gertrude (Act V, scene 1), and Security (Act V, Scene v) respectively, in "Eastward Ho". Both these characters are of lowly origin, and their songs are in keeping. Gertrude, who is hoping that she may by some freak of fortune be favoured with wealth, sings a 'song o' the Golden Shower'.

Fond fables tell of old,
How Jove in Danae's lap
Fell in a shower of gold,
By which she caught a clap;
O had it been my hap
(How ere the blow doth threaten),
So well I like the play,
That I could wish all day
And night to be so beaten".

This song, like Security's song, which follows, is nothing other than a crude piece of versifying, with obscene sentiments.

i. The blank () is in the original. The singer presumably stopped and left the supplying of the missing word to the audience: still a trick of the low comedian.

O Master Touchstone,
 My heart is full of woe;
 Alas, I am a cuckold!
 And why should it be so?
 Because I was a usurer
 And bawd, as all you know,
 For which, again I tell you,
 My heart is full of woe.

The best that can be said for this song is that it would meet with the approval of the audience, no doubt, for usurers, of whom Security is one, were a despised race.

There are also two songs in "The Dutch Courtezan" which are similarly of little merit. Franceschina the courtezanⁱ sings one at the request of her former lover Freevill:-

"She sings to her lute.

The dark is my delight,
 So 'tis the nightingale's;
 My music's in the night,
 So is the nightingale's: (&c.)

This song is one of the 'professional' type which we have previously met, and suffers by contrast with the song in Dekker's "The Honest Whore" (Part I, Act III, Scene iii) in which Bellafront, another courtezan, repents her past, though neither of the songs is in any way striking, or even necessary, while their suggestiveness is clear. The other song is sung by Freevill:- (Act V, Scene ii).

O Love, how strangely sweet
 Are thy weak passions!
 That love and joy should meet
 In self-same fashions!
 O who can tell
 The cause why this should move?
 But only this,--
 No reason ask of Love!

i. In this play Franceschina is sympathetically presented--too much so for the later development of the plot.

This is the only song of Marston's which has any appeal that may be said to be in any way moving, and any of the finer lyric qualities. It was intended to have a deep emotional effect, for after the song Freevill's lover Beatrice, to whom he has sung it, swoons, and Freevill is overcome, and reveals himself to her. It is strange that Marston has not made more serious use of the dramatic song, as he had before him the example of other dramatists of the period, but he seems to have been content to allow his musical effects to be through the medium of instruments equally with the more superficial employment of song. There is no real attempt to use songs to enhance the emotional appeal of a fine scene; and though he has given detailed instructions for the frequent use of music, he has let slip by the opportunities open for a fine song artistically used.

In this brief review of Marston's use of song it has been stated more than once that the songs are merely a part of the whole musical effect, and that Marston relies quite as much, if not more, upon the employment of musical instruments in the building up of atmosphere. As he has given explicit stage-directions on numerous occasions for the use of various instruments for certain purposes, it will be as well to include here a list of several of these, for such illustrations will give a more adequate idea of his extensive use of music than would be glimpsed in a few vague references. It will be remembered that Marston's plays were

acted chiefly at the private theatre of Blackfriars,¹ and this would account for the use of the cornet in place of the trumpet employed in the public theatres, and also for the occasional introduction of the soft-toned regal.

March and Procession "Sophonisba" is particularly rich in march music:- viz.,

"Cornets sound a March". Before and after the Prologue.

"Cornets a march" - Act. I, Scene ii.

Note the following directions in Act V, Scene ii, all occurring within a brief space of time:-

- I. "Cornets sound a march". "Scipio leads his train up to the mount."
- II. "Cornets, a flourish".
- III. "Cornets, a march afar off."
- IV. Enter Syphax, amid, his Pages with shields and darts before, cornets sounding marches."
- V. "Cornets sound a charge. Massinissa and Syphax combat."
- VI. "Cornets sound a march. Scipio and Laelius enter. Scipio passeth to his throne. Massinissa presents Syphax to Scipio's feet, cornets sounding a flourish".
- VII. "Exeunt, cornets flourishing". (End of scene).

Finally, in the same place (Act V, Scene iii):-

"Cornets afar off sounding a charge", and later,
"Cornets sounding a march".

Soft music, &c.

"Infernal music plays softly whilst Erictho enters, and when she speaks, ceaseth". - "Sophonisba", Act IV, Scene i.

"Infernal music, softly" "A treble viol, a base lute, etc., play softly within the canopy" - Ibid. Act IV. Scene i.

"A short song to soft music" - Ibid. Act IV., Scene i.

"Soft music" - Ibid. Act V. Scene iii.

"Enter Mercury with loud music: - "Malcontent", Act V, Scene iii.

i. See p. 24.

"While the measure is dancing, Andrugio's ghost is placed betwixt the music-houses". - "Malcontent", Act V., Scene i.¹

Note. "The vilest out-of-tune music heard". ("Malcontent" II. Here music is employed to suggest character. Compare "As You Like it", where the Duke speaks of Jaques:- "If the compact of jars, grow musical".... (etc.)

See also p. 267 for further reference to the theory that the disharmonious man cannot relish harmony.

With these examples of the power of music and song to produce certain emotional effects upon the audience we may leave Marston. He, above all other Elizabethan dramatists, has revealed the practice, undoubtedly very common, of interspersing his plays with instrumental effects, with a view to enhancing the popular appeal of moderate dramatic material.

Entry or Exit of important personage

"Cornets sound a flourish! &c." "Antonio and Mellida Part I". Act I, Scene i., "Malcontent" Act IV, Scene i, and Act V Scene iii (end of play and exit).
 "Sophonisba" Act V, Scene IV (end of play).
 "What You Will" Act I, Scene i., and also in Act III, Scene iii. (entry of lowly characters - unusual).

"Cornets sound a senet". "Antonio and Mellida" Part I. Act I Scene i and Act V, Scene i.

Music for the Act

"Antonio and Mellida - Part II". Opening of Act II, Scene i, of Act III and of Act V: - "A dumb show. The cornets sound for the act."

1. For discussion upon the question of where the music-houses were situated in the theatre, see Collier's "History of Dramatic Poetry", iii 251-2 (ed2).

(A brief reference has previously been made to this topic earlier in this work, - see pages 26-8).

Note here the frequent mention of the act opening with music:- "Induction" to "What You Will" - "Before the music sounds for the Act, enter Atticus, &c.," and also Act III, Scene i, "Much of this is done while the Act is playing" (i.e. certain bye-play).

"Sophonisba" - end of Act I:- "The cornets and organs playing loud full music for the act."

"The Malcontent", Act II, Scene i:- "Enter Mendoza with a sponce, to observe Ferneze's entrance, who, whilst the act is playing, enters unbraced."

Note also the following directions:-

"Cornets: the song to the cornets, while playing, the mask enters". "Malcontent", Act V, Scene iii, "Cornets sound the measure" - "Malcontent", Act V, Scene iii.

Music within

"Cornets sound a battle within". "Ant & Mellida Part I", Act I, Sc. i.

"One winds a cornet within". "Ant & Mellida Part II", Act I, Sc. ii.

"A song within". "Ant & Mellida" (Part II), Act II, Scene ii.

"Cornets sound within". "Malcontent", Act IV, Scene i.

Varied directions

Harp. - "Ant & Mellida (Pt I)", Act V, Scene i :-
"Enter Forobosco, Castilia, a boy carrying a gilt harp".

Viol - "Ant & Mellida (Pt II)", Act III, Scene ii:-
"Enter Baludo with a base viol".

Flutes - Ibid. Act IV, Scene i, "The still flutes sound softly".

Organ - "Chorus, with cornets, organ and voices"
"Sophonisba", Act I, Scene ii.
"Organ and records play to a single voice".
"Sophonisba", Act V, Scene IV (Occasion of "Mournful solemnity").

When one comes to estimate Marston's contribution to Elizabethan theatre music it is clear that his position is one of some importance and significance. He evidently had in mind almost a new and different type of play from anything that had yet appeared. It is something which is not pure drama in the accepted sense, but rather what we shall have to call a

'musical-drama'. The emotional effect of the action and the dialogue is not in itself sufficient; there must also be music and song in abundance, so that his audience will be moved as he wishes and at the appropriate times. The drama of Marston is nearer to opera than anything else in the Elizabethan period, and it shows, more than the plays of any of his contemporaries, how far drama loses its primitive and vital appeal when it is softened and artificialised by continual musical effects. Marston stands alone in this respect at the beginning of the greatest period of Elizabethan drama, and it is to the close of that period that we have to turn to find anything similar. Ten years later Beaumont and Fletcher were notable for a similar use of music for state occasions and for pageantry, and this use continued after them on into Massinger. Marston's place, then, becomes a peculiar one in that although an innovator, he marks, at an early date, the first tendency of the later Elizabethan-Jacobean drama to become sensational-scenic. He indicates and points out clearly, in fact, the way along which the decadence of the Jacobean drama was to travel, and yet he himself was far too soon upon the field to be termed 'decadent'.

THOMAS DEKKER (C.1570 - 1632).

Thomas Dekker stands at the opposite end of the social scale to the courtly John Lyly among Elizabethan dramatists. He is above all things a dramatist of the common people, and his most popular play - "The Shoemaker's Holiday" - is a play of the humble occupation of cobbling. In the place of nymphs, fairies and other semi-abstractions there is the jovial Simon Eyre and his boisterous journeymen; instead of Euphuistic prose and elegant verse there is the vigorous and crude speech of the London street.

"The Shoemaker's Holiday" (1599).

It is more than likely that Dekker was apprenticed as a boy in the ordinary way as a shoemaker or tailor before he took up playwriting as a profession. The intimate knowledge of the daily routine of tailors' and shoemakers' shops displayed in his comedies bears every evidence of being drawn from actual experience. His "Gulls' Hornbook", too, with its realistic pictures of the life lived by the wild young men of his day, indicates vividly his intimate knowledge of the seamy side of London life. It is this knowledge which he brings to "The Shoemaker's Holiday", together with his overflowing good humour, with the result that in this play we have one of the best comedies of its type that the period produced. The play sparkles with good humour and life, and its joyous spirit is summed up in the words of happy Simon Eyre to the Lord Mayor:- "Hum, let's be merry whiles we are young; old age, sack and sugar, will steal upon us, ere we be aware." As Ernest Rhys has said, -"This hearty comedy - so full of overflowing good humour - gives us Dekker on his happiest side. It

displays all that genial interest in everything human, all that ready democratic sympathy, which, among the Elizabethans, Dekker has peculiarly displayed."¹ And on more than one occasion Dekker's good humour has overflowed into song.

The first song comes in Act II, Scene iii, after the stage direction -"Enter Lacy disguised, singing." He then sings the following song in Dutch:-

"Der was een boer van Gelderland
Frolick sie byen;
He was als dronck he cold nyet stand,
Upsolce sie byen.
Tap eens de canneken,
Drincke, schone mannekin."¹¹

This song is as appropriate as the Dutch song in Thomas Heywood's "Rape of Lucrece" is inappropriate. Lacy wishes to give the impression that he is a Dutch cobbler, and by singing this song and continuing to speak Dutch throughout the scene he succeeds in creating the required impression. As Firk, one of the journeymen, says upon hearing the song:- "Master, for my life, yonder's a brother of the gentle craft; if he bear not Saint Hugh's bones, I'll forfeit my bones; he's some uplandish workman: hire him, good master.....", and so "Hans" becomes a 'new journeyman'. Thus the song has an object and plays its little part in the action of the comedy.

1. Introduction to the plays of Dekker (Mermaid Ed.) xvii.

There was a boer from Gelderland,
Jolly they be;
He was so drunk he could not stand,
Drunken they be;
Clink then the cannikin,
Drink, pretty mannikin!

1. St. Hugh was the patron saint of shoemakers, and his bones were supposed to have been made into shoemakers' tools.

There are two other songs in this merry comedy, known as The First Three-Men's Song (Act III Scene v) and The Second Three-Men's Song (Act V Scene iv). It is interesting to recall that in the original, the two Three-Men's Songs¹ are printed separately from the rest of the play, and the place for their insertion is only very uncertainly indicated. Many of Lyly's songs are similarly placed separately, and this practice, with that of moving songs from one play to another, shows well how little the dramatist was concerned that the song should have a suitable context. But, as far as the Three-Men's Songs are concerned, they could easily be fitted in in more than one place and still be effective in creating the atmosphere of jollity. It will not be necessary to quote in full these Three-Men's Songs, or catches for three voices. The first speaks cheerfully of "the merry month of May", there is a playful reference to the cuckoo:-

"I do not like the cuckoo
Should sing where my Peggy and I kiss and toy,"

and the frequent mention of "sweet Peg" is intended for Margaret, the daughter of the Lord Mayor, who is present. The whole thing is commonplace enough, but quite suitable. The second song is sung by the shoemakers when they are dining in the Great Hall and is simply a song of good life with a flavour of the cobbling trade about it.

1.

See App.v. for a note on Three-Man Songs.

ii. Compare Shakespeare's reference to the cuckoo in the song "When daisies pied" ("Love's Labour's Lost").

Cold's the wind, and wet's the rain,
 Saint Hugh be our good speed:
 Ill is the weather that bringeth no gain,
 Nor helps good hearts in need.

Trowl the bowl, the jolly nut-brown bowl,
 And here, kind mate, to thee:
 Let's sing a dirge for Saint Hugh's soul,
 And down it merrily... (etc.)

The stage direction states:- "Repeat as often as there be men to drink; and at last when all have drunk, the first verse over again."

These three songs in "The Shoemaker's Holiday" may be summed up briefly as:- the first, a song of the trade; the second a love song; and the third a song of good life and of the trade of cobbling as well. All are appropriate enough in a lighthearted comedy of this type, but none are so different from many others of their type in the comedy of the period as to merit special consideration or praise.

A song of a completely different kind which occurs in "The Honest Whore" ¹(Part I, Act III Scene iii), is worthy of brief notice as taking the place of a prose or blank verse soliloquy, and also as opening a scene. Both these uses of song have previously been noticed in Lyly and elsewhere. The scene opens in "A Chamber in Bellafront's House" with "Bellafront discovered sitting with a lute; pen, ink, and paper on a table before her." She sings the following song alone:-

The courtier's flattering jewels,
 Temptations only fuels,
 The Lawyer's ill-got moneys,
 That suck up poor bees' honeys:
 The citizen's sons riot,
 The gallant's costly diet:
 Silks and velvets, pearls and ambers,
 Shall not draw me to their chambers.
 Silks and velvets, etc.

Here is a song which is directly related to the character of the singer, - unlike those in Heywood's "Rape of Lucrece" - and also to the main theme of the play. Bellafront is repenting her ill-spent life and avowing her intentions of leading a nobler one henceforth. There is a moral flavour about the song and it corresponds in sentiment to a speech she makes shortly afterwards, when she exhorts her sinful male visitors to "forsake all harlots", for

"Worse than the deadliest poisons, they are worse:
For o'er their souls hangs an eternal curse."

The opening song might just as well have been a soliloquy in blank verse, except that possibly Dekker intended to heighten the pathos of Bellafront's unfortunate state by the increased appeal that a song would have upon the emotions.

To pass from plays such as "The Shoemaker's Holiday" or "The Honest Whore" to "Old Fortunatus" (1599) is to find oneself in an entirely different world. Instead of Dekker the realist we have Dekker the pure poet and romantic idealist; there is a looking backward to the didactic spirit of the old morality and a moving away from the London streets to the shadowy woods of the Arcadian countryside, where the spirit of masque and song prevails over all things else. The simple dramatic motive of the supremacy of Fortune upon which the fable is founded is intermingled with a subsidiary plot which involves the entry of Virtue and Vice, in the fashion of a "Masque" or "Triumph", and Dekker has moralised the original story. It is largely through the intruding moral element that the songs and most of the music in the play have been introduced, and in conse-

quence, there is little in the songs that is of any bearing on contemporary drama.

The pastoral note is struck soon after the opening of the play in the masque which appears while Fortunatus is asleep, in a wood in Cyprus. The following directions are given:—"Enter a Shepherd, a Carter, a Tailor, and a Monk, all crowned; a Nymph with a globe, another with Fortune's wheel; then Fortune. After her, four Kings with broken crowns and sceptres, chained in silver gyves and led by her. The foremost enter singing..... (etc.)" ⁱ. Then follows a song to the deity of Fortune:-

Fortune smiles, cry holiday,
Dimples on her cheeks do dwell,
Fortune frowns, cry welladay,
Her love is Heaven, her hate is Hell:

and so the song continues. It is all very similar to such a song as that to Apollo in Lyly's "Midas" (Act V Scene iii) and many other pastoral songs from Lyly to Fletcher. In Scene iii, there is another like song in a kindred setting. At the beginning of the scene Music sounds, and a masque follows. Vice, "with a gilded face, and horns on her head", suitably attired, and accompanied by "others wearing golden vizards and attired like devils", is followed by Virtue, attired in white, and attended by nymphs, and after them comes Fortune, "with two nymphs, one bearing her wheel, another her globe." After some brief declamatory speeches the Priest sings a song lamenting the prosperity of Vice, while Virtue is declining in men's affections.

This masque (and others of its kind) appear to be a development of the older musical and allegorical dumb-shows found in "Gorboduc" and other Inner Temple Plays. (See Note on Dumb-Shows, p. 93-4)..

Virtue's branches wither, Virtue pines,
 O pity, pity, and alack the time,
 Vice doth flourish, Vice in glory shines,
 Her gilded boughs above the cedar climb. (etc.)

All this is suitable enough in a play of the type of "Old Fortunatus", which is written in the tradition of the pastoral masque,¹ and it illustrates how music and song were drawn upon in plays of this type. The same thing was happening in the masques of Ben Jonson and Fletcher, amongst others, and the practice survived as long as masques were produced, up to the production^{of} Milton's "Comus" under the Commonwealth. But this use of song and music lies beyond the sphere of the native English drama, and the unreality and artificiality of the masque, as well as the heavy expenses entailed in production, soon brought to a happy release this 'undramatic' form of art. As we are in this work limited to what may be termed the 'Drama proper' the use of song and music in plays which incorporate much of a masquing nature will not require more than a brief reference, and "Old Fortunatus" has been mentioned partly as an illustration of a contrasted type with "The Shoemaker's Holiday", and partly as a stock type of pastoral play.

With that we may leave Dekker. His use of song, as we have seen in the three plays referred to, has been very conventional; he has been content to introduce it as a kind of side-line or light entertainment, except perhaps in "The Honest Whore", where the song may have been brought in in an attempt to deepen the pathos. He has made no original contribution to the

1. "Old Fortunatus" was revised for court production but it seems likely that the text referred to here is the unrevised version. This would explain the hybridization with Masque. Henslowe's "Diary" shows that the play was written between November 9th. and 30th. 1599, and played at Court that Christmas in an altered form.

Elizabethan dramatic song; there is no great subtlety in his songs, nor are they characterised by any striking beauty in language. His finest songs are probably the well-known "Golden slumbers kiss your eyes." (a Lullaby); "Beauty arose, show forth thy glorious shining" (a Bridal song) and "Art thou poor, yet hast thou golden slumbers", in "Patient Grissill" (1603). Yet Dekker is merely one of many, and it is the select few with a keen appreciation of the opportunities that song offered to the playwright who merit more detailed consideration. Unfortunately, they are but few in an age of considerable creative activity.

THOMAS HEYWOOD. (1572-c. 1641)

In the history of Elizabethan dramatic song Thomas Heywood occupies a significant position, in that he has written one play- "The Rape of Lucrece" (published in 1608)- in which he reveals more of the varied tendencies at work in the stage song than any other dramatist has succeeded in bringing within the scope of a single play. It is hardly to be expected that the result of such an 'experiment' is an artistic dramatic production, and some incongruity and much irrelevance is in evidence in the play, giving an effect of disunity and burlesque, but the play cannot be disregarded when attempting to assess the value of the songs in the plays of Shakespeare and his contemporaries.

"The Rape of Lucrece" was acted at the Red Bull in Clerkenwell, one of the popular theatres of the day, shortly after 1600, and is important as confirming the evidence given in such plays as "Much Ado" (1598) and "As You Like It" (1600) that the vogue of the adult singer had begun about this time. In Heywood's play the adult singer is one Valerius, and like Beaumont's Merrythought, his mode of expression is almost invariably by means of song.

On the title-page to "The Rape of Lucrece" is inscribed the following reference to Valerius:-

"with the several songs in their apt places by Valerius, the merry lord among the Romanpeers", which indicates

his part as a favourite with the London audience. While the other nobles grumble at their hard lot under the Tarquin oppression, or merely idle away their time in gaming, Valerius sings. And his songs include almost every possible type- love songs, bawdy songs, drinking snatches, pastoral ditties, dirges, and even a Scotch song and a so-called Dutch song, together with rhymes on the names of public houses, drinks, and notorious women- all thrown together in a Roman play. The mere catalogue of the songs is in itself an indictment of the play as a play, and Valerius is probably the most striking illustration we have of the licence with which many Elizabethan dramatists treated their subjects for the sake of popular acclamation and increased receipts. It is impossible to regard "The Rape of Lucrece" as a Roman tragedy like Shakespeare's "Antony & Cleopatra" or "Julius Caesar"; it savours more of the nature of burlesque. But it must be remembered that in 1633 Heywood owned to having "had either an entire hand or at least a main finger" in two hundred and twenty dramas, and his influence cannot be lightly disregarded. It will accordingly be of some interest to examine the songs of Valerius in their turn, and to see if there is any attempt at using songs to artistic and dramatic purpose before dismissing them as mere sops for the groundlings.

The songs in "The Rape of Lucrece" occur in the second, third and fourth acts, there being none in Act I and Act V. This is probably due to the emphasis upon the historical action in these two acts, and it is interesting to note in this

connexion that the Elizabethan dramatists were loth to introduce songs amid the stir of historical events of import. Chapman, for instance, usually avoids songs completely, and there are few in Shakespeare's Histories or Roman plays. The explanation is quite possibly one which would also account for the number of songs being minimized in Heywood's domestic plays. Earlier domestic plays such as "Arden of Feversham" and "A Yorkshire Tragedy" had no songs, and so with Heywood's "A Woman Killed with Kindness" and "English Traveller", and Dekker (Rowley and Ford)'s "Witch of Edmonton" the songs are restricted in number. If, as with the history play, a 'realistic' effect was aimed at, and a kind of artistic restraint came over the dramatist, he would introduce music only when a realistic effect (to Elizabethan minds) was sought. Lucius soothes his weary master Brutus with music, the drunken triumphers sing on Pompey's galley, and there are dances at marriages ("A Woman Killed with Kindness"). But otherwise song is not used; pageantry is avoided. Even in "The Rape of Lucrece", which may have been an attempt - popular but artistically a complete failure - to achieve something of Shakespeare's effects, the songs are confined to the subsidiary scenes.

Early in Act II, in the first speech of Lucretius (Act II Scene 1), there is a reference of a kind which anticipates the musical nature of much that is soon to follow. He speaks of the way in which the king disregards the welfare of Rome and of the nobility, and complains:-

"We are but mates,
And fellows of no parts, viols unstrung,
Our notes too harsh to strike in princes' ears."

Soon afterwards Collatine makes reference to the strange temper of Valerius:- "he is all song, he's ditty all", which he ascribes to the unfortunate state of Rome under the Tarquins, and he adds:-

"He's in a corner, relishing strange airs,
Conclusively, he's from a toward hopeful gentlëman,
Transhaped to a mere ballater, none knowing
Whence should proceed this transmutation".

Thereupon Valerius himself enters with a song which explains the transformation in his mood:- (Sings)

"When Tarquin first in court began,
And was approved king,
Some men for sudden joy 'gan weep,
But I for sorrow sing.

Let humour change and spare not;
Since Tarquin's proud I care not;
His fair words so bewitched my delight,
That I doted on his sight:
Now he is changed, cruel thoughts embracing,
And my deserts disgracing.¹

This song is a musical commentary upon the political situation in Rome since Tarquin has slain Servius and usurped authority, and it confirms the previous remarks of Horatius and Mutius upon the changed situation. The song is apt enough, but one may query whether a song is really desirable, for a short speech from Valerius would appear to be more in keeping with the melancholy state of mind of himself and his friends. The song may perhaps be compared to those ditties in which the

1. Both verses seem to be echoes of popular songs. There are suggestions of Falstaff in "2 Henry IV", II, iv, in the first two lines of the song, while the next two suggest "Lear", I, iv, 170. In the second verse Feste in "Twelfth Night" is recalled. As to whether Heywood echoes or prompts Shakespeare, depends on the real date of the play, but 1606 is the most likely date, and Heywood would then be the imitator.

Fool in "Lear" comments ironically upon the state in which Lear has found himself after resigning his regal authority, but it should be remembered that comments from the Clown in the form of song were quite frequent in Shakespeare.

That Heywood is not to be restrained from indulging in a spate of song through the medium of Valerius is at once evident, for upon Horatius commenting upon the above song- "Upon my life he's either mad or love-sick"- Valerius immediately obliges with a love song:-

"Now what is love I will thee tell:
It is the fountain and the well,
Where pleasure and repentance dwell;
It is perhaps the sansing bell,
That rings all in to heaven or hell;
And this is love, and this is love, as I hear tell.

Now what is love I will you show:
A thing that creeps and cannot go,
A prize that passeth to and fro,
A thing for me, a thing for moe,
And he that proves shall find it so;
And this is love, and this is love, sweet friend,
I trow.

The only significance I can find in this song is the reference to 'repentance', as the nobility were now beginning to feel repentant for having supported Tarquin, but it is very doubtful whether Heywood ever intended this interpretation to be applied, though perhaps the next song, which again makes a sad comment upon the lot of the Romans, would suggest that repentance is to be emphasised. A further interpretation, and a much more likely one, is that it has some bearing upon the main theme of the play, the ravishing of Lucrece. The song would then be a kind of ironic forecast, and hence the mention of "Pleasure and repentance". The audience would already

be familiar with the theme. It is perhaps attributing a greater subtlety to Heywood and a quicker comprehension and deeper insight to the audience than they were likely to possess, but Elizabethan audiences were amazingly quick to catch the most subtle inference.

The third song is certainly obvious enough in its meaning. It takes the form of a lament.

"Lament, ladies, lament!
Lament the Roman land!
The king is fra thee hent
Was houghty on his hand.

We'll gang into the kirk,
His dead corpse we'll embrace,
And when we see him dead,
We aye will cry alas! Fa la!"

But why the Scots dialect in a Roman play Heywood does not trouble to explain. However, Valerius has now succeeded in making all present sad at the thought of the loss in the slaying of their late king, and he adds consolation with a further song to the effect that since they cannot take part in helping on the cause of Rome they may as well give themselves over to jollity and love-making.

"Why, since we solders cannot prove,
And grief it is to us therefore,
Let every man get him a love,
To trim her well, and fight no more;
That we may say of lovers' bliss,
Be merry and blithe, embrace and kiss,
That ladies may say, Some more of this;
That ladies may say, Some more of this."

The second verse, in the manner of "As You Like It", proclaims the delight of the country life as contrast^{-ed} with the deceit or arrogance of the court.

Since court and city both grow proud,
 And safety you delight to hear,
 We in the country will us shroud,
 Where lives to please both eye and ear:

(etc.)

It will be seen of the four songs in Act II, Scene i that two, and possibly all four bear some relation to the dramatic situation, and would build up in the minds of the audience the impression of Valerius as a kind of ironic commentator—a vocal Enobarbus, perhaps. The songs are not in any way poetically beautiful, and all are defective in metre, like so many stage songs of the period. One — that in Scots dialect is obviously incongruous in a Roman play, and the next two songs in the play are also distinctly songs of Elizabethan London.¹

The first of the songs in Act II, Scene iii is preceded in the usual manner by an introductory dialogue. Brutus, echoing the prevalent air of disillusion, seeks consolation in a song of low life, and requests Valerius to sing "a bawdy song, and make's merry". Valerius obliges with the following ditty, which may be said to be more or less in keeping with the subject of the play:—

She that denies me, I would have;
 Who craves me, I despise:
 Venus hath power to rule mine heart,
 But not to please mine eyes.
 Temptations offered, I still scorn;
 Denied, I cling them still.

1. To cavil at the historical 'inaccuracies' of Elizabethan playwrights is mere pedantry. History was chiefly interesting to the Elizabethans because it was a mine of morals, political wisdom, and the like. Their 'inaccurate' view of history humanized it: the modern 'accurate' view tends to make it remote, and while we have gained in some respects, we have lost in others.

I'll neither glut mine appetite,
 Nor seek to starve my will.
 Diana, double clothed, offends;
 So Venus, naked quite:
 The last begets a surfeit, and
 The other no delight.
 That crafty girl shall please me best
 That no, for yea, can say,
 And every wanton willing kiss
 Can season with a nay.

He almost immediately afterwards begins a second song, again upon the request of Brutus. This time the subject is "all the pretty wenches in Rome", or "all the pretty suburbians". As the suburbs of London were formerly the chief resort of loose womenⁱ the anachronism is evident and the nature of the song may easily be guessed.

The first verse is dedicated to the "lovely Molly":-

Shall I woo the lovely Molly,
 She's so fair, so fat, so jolly?
 But she has a trick of folly,
 Therefore I'll ha' none of Molly.
 No, no, no, no, no, no;
 I'll have none of Molly, no, no, no.

And the song continues in this strain with verses to Nelly, Betty, Dolly, Nanny, Rachel, and Bidy. It is all sheer doggerel and is of no value whatever, except that it would appeal to the vulgar elements in the audience. Similarly the next song (Act II, Scene v) serves no dramatic purpose whatever. Horatius asks for a song "concerning the taverns of Rome" and Valerius sings one of the taverns of Elizabethan London.

i. Compare Shakespeare's "Julius Caesar", (II, i)
 Portia:- "Dwell I but in the suburbs
 Of your good pleasure", meaning that
 she is Brutus's harlot, not his wife.

The gentry to the King's Head,
 The nobles to the Crown,
 The knights unto the Golden Fleece,
 And to the Plough the clown;..etc.

Here again is a song in which the incongruity is most marked and, taken in its context it is, to the moderns, absurd and totally out of place.

A song of more significance occurs later in the same scene. Horatius brings the news that Prince Sextus, who had previously been joined with the "warlike Sabines" against his father Tarquin the Great, had now become reconciled, and "this day is welcomed

For this his traitorous service by the king,
 With all due honours to the court."

Scevola comments:- "Courtesy strangely requited; this none but the son of Tarquin would have enterprised." Then Valerius, for once, offers his opinion in prose, but at once goes on to supplement his words by a song:-

Valerius:- "I like it, I applaud it; this will come to somewhat in the end; when Heaven has cast up his account some of them will be called to a hard reckoning. For my part, I dreamt last night I went a-fishing." (Sings)

Though the weather jangles
 With our hooks and angles,
 Our nets be shaken, and no fish taken; (etc)
Yet look to our draught.

and the song concludes:-

Here's no demurring, no fish is stirring,
 Yet something we have caught.

In other words, he means that though their hopes of getting rid of the Tarquins have not yet shown any sign of fulfilment,

there is promise of something in the future, and for this they must hold themselves in readiness. Here again we are reminded of a vocal Enobarbus, who gives the audience hints and comments by means of, in this particular instance, a nautical song. It seems clear that Heywood had appreciated one useful function of song in drama, that of supplying hints of the working-out of the plot, or similarly of providing ironic comment upon certain situations or events. But he follows the above song with another of those trite songs which he seems to introduce now and again at the end of scene, as John Lyly had done previously. In response to the Clown's request that Valerius should teach him "how to choose a wench" fit for his "stature and complexion" he sings a song outlining the qualities of a suitable lady for him, a song that is at least not one of the bawdy type, but of no particular merit in any way. Similarly the song which refers to the characteristics of the different nations, in Act III, Scene v:-

The Spaniard loves his ancient slop,
The Lombard his Venetian...(etc),

is merely introduced to mark the end of a scene or act. As this song is also to be found in the same author's "Challenge for Beauty" its irrelevance is obvious. Among these completely undramatic songs in "The Rape of Lucrece" may also be included the other one in Act III, Scene v, which is one of the most ribald in the play:-

"There was a young man and a maid fell in love" etc.,
and that in Act IV, Scene vi, which begins:-

"I'd think myself as proud in shackles".

The so-called Dutch¹ song which Valerius sings at the banquet in Sextus's tent (Act III, Scene iii) is equally pointless and quite inexplicable, while its absurdity in a Roman play is manifest. Finally, there is the song in Act III, Scene iii dealing with the subject of "fine country lasses" who would like to live at the court. This song not only contributes nothing to the action or characterisation of the play, but it actually holds up the action for a while at an important point; it is not merely futile, but is a handicap, too.

Yet in the remaining few songs Heywood has really given us something which is of real dramatic value, as can be seen when they are considered in their contexts. The first occurs in Act IV, Scene vi, and has the merit of being not only of some purpose in the play, but also of being a very fine lyric as well. (Valerius sings)

Pack, clouds, away, and welcome, day!
 With night we banish sorrow;
 Sweet air, blow soft; mount, lark, aloft,
 To give my love good-morrow.
 Wings from the wind, to please her mind,
 Notes from the lark I'll borrow;
 Bird, prune thy wing, nightingale, sing,
 To give my love good-morrow.
 Notes from them all I'll borrow.

Wake from thy nest, robin red-breast;
 Sing, birds, in every furrow,
 And from each bill let music shrill
 Give my fair love good-morrow;
 Blackbird and thrush, in every bush,
 Stare, linnet, and cock-sparrow,
 You pretty elves, amongst yourselves,

1. Franceschina (Marston's "Dutch Courtezan",) sings a song, but in English:- "The dark is my delight". (etc).

Sing my fair love good-morrow.
 To give my love good-morrow,
 Sing, birds, in every furrow.

This lovely lyric, which announces the birth of a new day with all its freshness and rejoicings by the birds, serves an important dramatic purpose in the play. The song occurs very soon after the cruel ravishing of Lucrece by Sextus, and it comes as a form of dramatic relief after a deed so dark and horrible. The lightness of the diction and the freshness of the imagery at once build up a new atmosphere, so necessary when there was no curtain or lighting effect available on the stage. The dramatic purpose of the song is very similar to the entry of the drunken Porter in "Macbeth", and no less artistically effective. The song is, in fact, one of the most effective songsⁱ on the Elizabethan stage, and the irony of the phrase which is repeated again and again - "To give my love good-morrow-" is most poignant. The sense of irony and pity is intensified in the next song, which follows almost immediately. Scevola asks Valerius to sing a song "in praise of Lucrece" to cheer her husband Collatine, who is unaccountably sad, and Valerius sings a moving song of eight verses painting Lucrece's beauties and virtues. As the audience know what neither Collatine nor any of the others present know, Heywood here makes skilful use of dramatic irony to heighten the pathos.

i. This fine song is a noteworthy example of the astonishing way in which the Elizabethans indiscriminately mingled the sublime with the crudely obscene, as if they often did not realise the heights which they were capable of attaining in poetical expression. There is no rational explanation for such amazing 'inconsistencies': we must simply accept them as they come. Even in this fine song there is indelicacy in the third stanza. See also Lyly, p. II2.

Verse two and eight may be quoted as illustrations of this point:-

This beauty when I contemplate,
 What riches I behold!
 'Tis roofed within with virtuous thoughts,
 Without, 'tis thatched with gold.

The case so rich, how may we praise
 The jewel lodged within?
 To draw their praise I were unwise,
 To wrong them it were sin. i.

The third songⁱⁱ in the same scene has a similar artistry.

Sextus himself enters, obviously in a sullen mood, upon which Brutus makes comment, and Scevola suggests that he is unwell.

Valerius adds:- "Nay, if he be dying, as I could wish he were, I'll ring out his funeral peal; and this it is.

Come list and hark;ⁱⁱⁱ
 The bell doth toll,
 For some but now
 Departing soul.
 And was not that
 Some ominous fowl,
 The bat, the night-
 Crow, or screech-owl?
 To these I hear
 The wild wolf howl
 In this black night
 That seems to scowl.
 All these my black-
 Book shall enroll,
 For hark! still, still,
 The bell doth toll
 For some but now
 Departing soul."

i. This song seems to echo "Hierusalem my happy home" (pub. 1601) See "Oxford Book of XVith Century Verse," No.61.

ii. Compare Webster's two dirges and that in "Cymbeline".

iii. This dirge is not indicated in the stage direction (Mermaid Ed. p.398) as to be sung. But from the habit of Valerius of singing all rhymed passages, and in view of his having already sung two lyrics of a similar purpose, I think it likely that he would usually sing the above as well, or at least chant it in a mournful tone.

There is much in this comment which is of significance when one considers what was happening in the play at that particular part of the action. The lyric (or song) is appropriate to both Sextus and the mood of the audience. It is sad and dreary, and the short lines, with their monotonous swinging rhythm, give a feeling of desolation and perhaps even suggest the tolling of a funeral bell. The references to the ominous night creatures- the bat, the owl, and the wolf- would not be lost on the audience¹, and the repetition of "For some but now Departing soul" obviously is intended to refer to the unhappy Lucrece, whose death is about to take place. The double mention of "black" relates to Sextus and his black deed, and the whole poem bears a striking fitness to its place in the play.

After three such skilful uses of song in "The Rape of Lucrece" it is unfortunate, and almost inexplicable, that Heywood should marr the play or even ruin the whole effect of Lucrece's tragic misfortunes, by ending Act IV with a long catch of a most disgusting kind. (Act IV, Sc. vi). Valerius, Horatius and the Clown join together in singing a ribald catch which jokes in the most vulgar and heartless manner over Tarquin's crime and Lucrece's downfall.

1. Compare allusions in "Macbeth", "Lear", and "Julius Caesar", which had a similar sense of foreboding or of unnatural deeds impending.

It begins:-

Valerius. Did he take fair Lucrece by the toe, man?

Horatius. Toe, man?

Val. Ay, man.

Clown. Ha, ha, ha ha ha, man!

Hor. And further did he strive to go, man?

and the catch continues thus, each part more lewd than the preceding. There is no feeling of sympathy for Lucrece, no mention of her nobility of character, not even a realisation of the enormity and baseness of Sextus's offence. If one compares the sad songs of Ophelia in her madness, ribald though they may be, they have none of the blatancy of this catch. A song set out in a tone of intense sadness such as that which pervades Mariana's lament in "Measure for Measure" would have been a thousand times more suitable.¹ If Heywood, who, as we have seen, had the capacity to write delicate songs of a pathetic kind, thought fit to include the above crude catch, then he could have intended the play to be nothing but a burlesque of the Lucrece theme, and that must be our attitude towards the play.

It would appear, then, that "The Rape of Lucrece" was presented as a kind of travesty of a serious and tragic story. Heywood realised that the audience at the popular theatre would welcome crudities and would not question certain inconsistencies, provided that they were amused. And so he

i. It may perhaps be objected that Shakespeare is doing very much the same thing as Heywood, though on a non-sexual plane, in the Fool's songs in "Lear", which are completely devoid of sympathy. The distinction I would make between Valerius' catch and the "Lear" catches is that whereas Lear is guilty of stupidity- and to that extent the catches have some justification- Lucrece is represented as being quite blameless. But it seems clear that the Elizabethan theatre audience would enjoy Valerius' ribald catch without any conflicting feelings.

Elizabethan low life, which are quite out of place. It is clear that Heywood had an eye to the clever use of songs on the stage, but he allowed his eye to rove too often in the direction of the groundlings, and by prostituting the art of dramatic song, he gave us a play which is almost unequalled for its curious mingling of the serious and the trivial; he lacked the restraint and discrimination of a Shakespeare or Jonson.

Note:-

The use of references to music in "A Woman Killed with Kindness" (1603) are worth a brief note. (See also p.69). In Act I, Scene i, there is a ribald double entendre in connection with the forthcoming wedding and the popular tune "The Shaking of the Sheets".

Later, the bride is spoken of as being of good education -

"her own hand
Can teach all strings to speak in their best grace,
From the shrillest treble to the hoarsest base,"

and afterwards the town-musicians are said to -

"Finger their frets within."

The next scene concludes with a dance, i. after several dance tunes have been suggested:-

"Roger", "The Beginning of the World", "John come kiss me now", "The Cushion-Dance", "Tom Tyler", "The Hunting of the Fox", "The Hay", "Put on your smock a Monday" and "Sellinger's Round".

In Act V, Scene iii, there is the well-known joke upon the lute:-

Mistress Frankford: "I know the lute; oft have I
sung to thee: We both are out of tune."

i. See also pp. 211, and 269-70.

GEORGE CHAPMAN. (1559-1634.)

The plays of Chapman are noteworthy, not for their songs, but for the absence of song. Like Marston he wrote most of his tragedies and history plays to be performed at Blackfriars theatre, but unlike Marston, he did not seize at the opportunity that the boy players offered to saturate his plays with songs and music: he revealed a more artistic restraint and a more convincing sense of what was proper to serious drama, and limited his use of the musical element very strictly, even though he was far from being restrained in his choice and treatment of subject.

The occasions upon which Chapman uses music and song in his principal plays may be summarized quite briefly. In "All Fools" (1599) a comedy of the 'Humour' type, on one occasion Gazetta sings as she sits sewing, just as any lady might (II,i) while later in the scene Cornelio, her husband, ' a start-up Gentleman' sends for his theorbo, or large lute, and cheerfully plays and sings. Neither of the songs are given in the text, nor does it matter, for any little ditty would suffice: the songs are not a musical interlude, but merely a natural episode on each occasion. Later in the play (V,i) Valerio sends for a 'cleanly noise' of musicians to provide entertainment, as any gentleman might do.

In the sensational tragedy "Bussy D'Ambois" (1605) there are no songs, but thunder is used for supernatural effects in Act IV, Scene i, and still more frequently in

Act V, Scene i. There is also the customary 'flourish' for exit in Act I, Scene i, and 'Music' as the countess Tamyra enters in Act IV, Scene i.

In "The Revenge of Bussy D'Ambois" (1610) there is one song, a sad song in the manner which Marston and afterwards Ford adopted. Tamyra, after a soliloquy in which she laments her lot, concluding with the words:- (I,i)

"O my dear Bussy, I will lie and kiss
Spirit into thy blood, or breathe out mine
In sighs and kisses, and sad tunes to thine".,

sings some doleful song which will increase the pathos of the situation. There are also the usual other musical effects, such as "A march of Captains over the stage", "Trumpets within", "Drums beat", (III,i) and "Alarum", "Shouts within.., and chambers shot off" & "A cry within", (IV,i) to give the feeling of excitement and a great stir. The most interesting of all the musical accoutrements is, however, the 'ghostly gavotte' in Act V, Scene i, by which the audience are informed that certain characters have been slain:-

"Music, and the Ghost of Bussy enters" (leading other Ghosts); "they dance about the dead body, and Exeunt", a unique ghost and music effect.

The other plays have little to add. In "Byron's Conspiracy" (1608) there is "Loud music, and enter Byron", with "Music again" (I,i) to give an air of strangeness, while "Byron's Tragedy" (1608) has "Music and a song above" and then "Music, dance, &c" to give a masque effect.

It is clear, then, that Chapman, with his serious aims, is little concerned with Elizabethan stage music.

BEN JONSON. (1572- 1637).

An easy indifference to the precepts of contemporary critics and moralists, and a casual disregard for the 'rules' of dramatic theory based upon a study of the classical models characterised the practice of the majority of Elizabethan playwrights. In the conflict between narrow literary dogma and popular taste the latter almost invariably prevailed in the theatre. Yet, to those acquainted with classical drama, the Elizabethan tragedy, comedy and history play presented much that was absurd and lawless. Frequent changes of place, long duration of time, lack of unity in structure, mingling of farce and tragedy, of clowns and kings, and over-indulgence in high-flown rhetoric gave much offence to the discriminating few.ⁱ Many of the dramatists themselves realised the absurdity of much they introduced into their plays,ⁱⁱ but it was Ben Jonson alone of the well-known playwrights who undertook the deliberate and courageous task of attempting to educate and elevate the tastes of his theatre audience. He alone set out to establish a stricter form of tragedy and comedy which, stripped of the absurdities and excesses of the plays of his contemporaries, would present

i. See, for example, Sidney's "Apologie for Poetrie", though it should be noted that Sidney had only the very elementary early drama upon which to base his criticism.

ii. See p. 58-60.

"One such today as other plays should be". He would give the theatre public not what they wanted, but what they ought to want. i.

Jonson was by nature a satirist and moralist rather than a poetic creator, and his moral and didactic conception of drama led him to regard tragedy somewhat from the mediaeval point of view, as being concerned with the downfall of great men, and particularly, of great sinners.

With a similar moral purpose in his comedies, designed to

"show an image of the times,
And sport with human follies, not with crimes,"

he laid the emphasis upon incongruities of character, and not upon the accidents of fortune taking place in the action, as his contemporaries, with the notable exceptions of men like Middleton, did in their romantic comedies.

Jonson had a high estimation of the dignity and value of literature, and accepted completely the classical authors as great models. Further, he believed in painstaking, laborious and self-conscious art. These views he set forth clearly and repeatedly in his dramatic prologues, epilogues and critical writings.

i. Dramatists who do not keep one eye on pay-box receipts are running grave risks, for failure to do so may well mean not merely obscurity, but perhaps poverty too. The risks entailed in leaving the verdict to posterity are too material for most artists. It may be recalled that although Shakespeare was able to attain to a position of some affluence, the majority of his rivals were struggling against poverty for considerable periods of their careers as playwrights. d/

It will be seen, then, that Ben Jonson stands at the opposite end of the artistic scale from such dramatists as Middleton, though both men were concerned with the realistic comedy of the London streets. In view of Jonson's theories it will be of some interest to observe how far his sense of propriety and restraint extends to his use of song. For he, of all the Elizabethans, ought to make his stage songs fitting and purposeful, and not throw them in as mere sops or vulgar concessions to please the noisy groundlings.

There are less songs in Jonson than in most dramatists who make use of them, and that in itself is an indication of his restraint. The few love songs that he introduces may perhaps serve as the best test of dramatic propriety, since they offer more opportunity for beauty of diction and suitability to the context than the obvious song of low life. "The Poetaster"^{i.} contains two love songs which will have to serve as types, for the other love songs, except the most daring one in "Volpone", are all in the masques, which are outside our province. It is noteworthy that these two songs are not brought in with a mere remark such as "Come, a song!", in the manner of most Elizabethan dramatists, but follow a discussion of some length, in a natural way. (Act II, Scene i.) So the songs are introduced, as the audience are now prepared, simply and easily. Crispinus sings the first:-

i. Acted by the Children of the Chapel in 1601.

It will be seen, then, that Ben Jonson stands at the opposite end of the artistic scale from such dramatists as Middleton, though both men were concerned with the realistic comedy of the London streets. In view of Jonson's theories it will be of some interest to observe how far his sense of propriety and restraint extends to his use of song. For he, of all the Elizabethans, ought to make his stage songs fitting and purposeful, and not throw them in as mere sops or vulgar concessions to please the noisy groundlings.

There are less songs in Jonson than in most dramatists who make use of them, and that in itself is an indication of his restraint. The few love songs that he introduces may perhaps serve as the best test of dramatic propriety, since they offer more opportunity for beauty of diction and suitability to the context than the obvious song of low life. "The Poetaster"^{i.} contains two love songs which will have to serve as types, for the other love songs, except the most daring one in "Volpone", are all in the masques, which are outside our province. It is noteworthy that these two songs are not brought in with a mere remark such as "Come, a song!", in the manner of most Elizabethan dramatists, but follow a discussion of some length, in a natural way. (Act II, Scene i.) So the songs are introduced, as the audience are now prepared, simply and easily. Crispinus sings the first:-

i. Acted by the Children of the Chapel in 1601.

If I freely may discover
 What would please me in my lover,
 I would have her fair and witty,
 Savouring more of court than city;
 A little proud, but full of pity:
 Light and humorous in her toying,
 Oft building hopes, and soon destroying,
 Long, but sweet in the enjoying;
 Neither too easy nor too hard:
 All extremes I would have barr'd.

Then Hermogenes comments " Sir, all this doth not yet
 make me envy you; for I know I sing better than you",
 and he proceeds to give his song (accompanied):-

She should be allow'd her passions,
 So they were but used as fashions;
 Sometimes froward, and then frowning,
 Sometimes sickish and then swowning,
 Every fit with change still crowning.
 Purely jealous I would have her,
 Then only constant when I crave her:
 'Tis a virtue should not save her.
 Thus, nor her delicates would cloy me,
 Neither her peevishness annoy me.

These two stanzas are part of the general satire of the
 play at the expense of Crispinus or Marston, for Crispinus
 offers to sing a song which is one of Hermogenes' own
 compositions, and has to confess that he will " challenge
 no man" for he " can sing but one staff of the ditty
 neither". It is most likely too, that the sentiments are
 ironic, for the song is in praise of a restraint which
 was only too obviously lacking in Marston's plays. i.
 The two songs, which are but one except for the two
 singers, are pleasing enough; the two stanzas are
 complementary and typical of their day, and show that
 Jonson knew how to write a successful stage song.

i. Possibly there is a suggestion that Marston is a
 toying epicure in love- somewhat of a hypocrite, in fact.

The other love song in "The Poetaster" (III, i) is also introduced by a preliminary discussion on music, and also like the two stanzas just referred to, it is brought in to provide fun at the expense of Crispinus, who sings it. It is interesting to observe that the boy actor who plays the part of Crispinus is not merely an actor but is also a talented musician, for the direction reads:- 'Crispinus plays and sings.'

Love is blind, and a wanton;
 In the whole world there is scant one
 — Such another:
 No, not his mother.
 He hath plucked her doves and sparrows,
 To feather his sharp arrows,
 And alone prevaiileth,
 While sick Venus wailleth.
 But if Cypris once recover
 The wag; it shall behove her
 To look better to him:
 Or she will undo him.

From the previous question of Crispinus:- "It's my cousin Cytheris' viol this, is it not?" it is clear that he uses a viol and not a lute for accompanying the song. The song is greeted with disdain:- "O, most odoriferous music!" cries Albius. Crispinus had stated that the song was 'an essay' of his poetry, but, upon being questioned, he has to admit that Master Albius has the copy, and the latter confesses that they are his wife's verses. Finally, Tibullus pronounces:- "Why, the ditty's all borrowed; 'tis Horace's: hang him, plagiarist." And so once again Jonson has used a love song for the purpose of satire; this time, of literary satire. Not only does the song imply that Marston lacked originality, but it even parodies his jerky versification!

In "Volpone" (1605) the satire is less personal and far more devastating. Though Jonson states in his Prologue that "All gall and copperas from his ink he draineth, Only a little salt remaineth, (laughter, Wherewith he'll rub your cheeks, till red, with They shall look fresh a week after",

the spectacle of human folly and depravity which he presents cannot move our hearts to laughter, for the satire is more akin to that of parts of Swift's "Gulliver's Travels" than to the kindlier humour of Shakespeare or Dickens. There are three songs in this play, of which the most terrible in its implications is a love song. It is sung by Volpone to Celia:- (II, v.)

Come, my Celia, let us prove,
 While we can, the sports of love,
 Time will not be ours for ever,
 He, at length, our good will sever;
 Spend not then his gifts in vain;
 Suns, that set, may rise again;
 But if once we lose this light,
 'Tis with us perpetual night.
 Why should we defer our joys?
 Fame and rumour are but toys.
 Cannot we delude the eyes
 Of a few poor household spies?
 Or his easier ears beguile,
 Thus removed by our wile?—
 'Tis no sin love's fruits to steal:
 But the sweet thefts to reveal:
 To be taken, to be seen,
 These have crimes accounted been.

This song, with its quiet and innocent opening, which would suggest that it might be a lyric similar to Herrick's "Fair pledges of a fruitful tree" or one of Sucklings, in sentiment, develops rapidly into the most *over-fulch* infamous love song in Elizabethan drama, beside which i. "Measure for Measure" & "Troilus", of course, excepted

the songs in Fletcher which have the object of inciting the virtuous heroine to shameful practices appear very weak and mild affairs. Volpone's song is a remarkable dramatic stroke. The singer, a supposedly dying man, has just leapt from his couch, attributing his revival to the "beauty's miracle" and "great work" of Celia, the wife of Corvino, who has consented to betray her. Volpone joyfully proclaims that he is "as fresh,

"As hot, as high, and in as jovial plight"

as he has ever been, and then bursts forth into song. The spectacle of the pure-minded Celia, suddenly confronted by this monster of iniquity, who can yet sing a pleading love song, is utterly revolting and horrifying. Nothing could be less fitted to Volpone than a delicate love lyric, but nothing could be more appropriate than this mockery of all that pure and unselfish love means. The invitation to Celia to "steal love's sweet fruits" in secrecy shocks the moral senses, and the effect upon her, and upon the audience, is a stunning one,-

"Some serene blast me, or dire lightning strike
This my offending face".

There are few stage songs that can equal this one, and none which imply such a callous reversal of all accepted moral standards. Certainly no dramatist but Jonson would have introduced such a song into a comedy, but can one accept "Volpone" as a comedy at all?

There are no other love songs, except those in the masques, beyond those already mentioned, in Jonson's plays, but "Volpone" contains three other songs of some interest, all sung by the foul-dwarf Nano- the first together with Cast^Rone. Shortly after the opening of the play, when Volpone has made clear his intention of having sport by duping the avaricious fools who hope to become his heir, and "playing with their hopes", Nano the dwarf and Castrone the eunuch chant together a song deriding fools. The song is a bitter one, and strikes the keynote of the play. If the theme of the 'comedy' can be accepted, then the song is appropriate, and it is fitting in such a play that it should be sung by such a revolting pair.

Fools, they are the only nation
 Worth men's envy or admiration:
 Free from care or sorrow-taking,
 Selves and others merry making:
 All they speak or do is sterling,
 Your fool he is your great man's darling,
 And your ladies' sport and pleasure;
 Tongue and bauble are his treasure.
 E'en his face begetteth laughter,
 And he speaks truth free from slaughter;
 He's the grace of every feast,
 And sometimes the chiefest guest;
 Hath his trencher and his stool,
 When wit waits upon the fool.
 O, who would not be
 He, he, he?

The couplets and the regularity of the stresses anticipate the later use of this verse form in the late seventeenth and the early eighteenth centuries for purposes of epigram and satire. The song is economical but insistent.

The remaining songs in "Volpone" are by Nano alone in Act II, Scene i. He is disguised as a mountebank Doctor, and is followed by a crowd of people. Like any of these old vendors of medicines he has his rhymes about the marvellous powers of his wares, and it would be quite natural for him to chant them. Neither of these songs need be quoted: the first hints at the magic sources of Nano's knowledge, and the second proclaims that his medicines are a cure for all ills. The songs are simply songs of the trade, and it is sufficient to note that they are quite suitable to the alleged trade of the character who sings them, and that they fall naturally into the situation in which they occur. They are, in short, just as suitable in their way as the wellknown song by John Wellington Wells in Gilbert and Sullivan's "The Sorcerer",ⁱ at which few would cavil.

From these songs of the profession of 'quack-doctor' we pass on to the other few songs of humble life in Jonson. In "Bartholomew Fair" (1614) which is probably Jonson's one 'concession'ⁱⁱ to the groundlings, there is, among the vast number of characters who crowd the canvas, one named Nightingale, a representative of the despised race of Ballad-singers, whose purpose it is to sing, or chant.

- i. "My name is John Wellington Wells,
I'm a dealer in magic and spells", (etc).
- ii. It is perhaps a compromise rather than a concession. Jonson still contrives to remain himself,- as critical and detached as ever.

The first song of Nightingale in Act II, Scene i is a song of the Fair, and throws light upon the quaint ballad-monger of those days, who advertises his ballads which are for all times and purposes: The costard-monger calls out " Buy any pears, pears, fine, very fine pears", Joan Trash shouts of "gingerbread, gilt gingerbread", and Nightingale interjects "Hey!" and then sings:-

Now the Fair's a filling!
 O, for a tune to startle
 The birds o' the booths here billing,
 Yearly with old saint Bartle!
 The drunkards they are wading,
 The punks and chapmen trading;
 Who'd see the Fair without lading?

"Buy any ballads, new ballads? "

The other song occurs in a humorous interlude and has a direct bearing on that part of the action of the play in which it appears. Nightingale is singing of cutpurses and their activities :-

My masters, and friends, and good people, draw near,
 And look to your purses, for that I do say;

and to the interested Cokes he sings of the cunning and audacity of these purse-snatchers. Too late does Cokes find that his own purse has been snatched from his pocket, - needless to say by an accomplice of Nightingale's.

The song assists in creating the atmosphere, and the irony of the situation, - for Nightingale is nothing if not pious in expression - adds materially to the humour of the scene. Like most of Jonson's stage songs those in "Bartholomew Fair" are neatly introduced, and serve some purpose in this piece of excellent reporting.

It is noticeable that Jonson has used most of his songs, outside those in the masques, -which includes the songs in "The Sad Shepherd" and "Cynthia's Revels",^{i.} - in a light or humorous context, and from his remarks in such prologues as that to "Every Man in his Humour" it would appear that he did not consider music to bear the dignity that would merit its frequent appearance in the form of song or its use for the purpose of stage effects. Beyond the three songs in "Volpone" of which one is strikingly successful and the other two quite natural, there are few songs in any play, except for "Cynthia's Revels" and "The Poetaster", which were both written to be acted by boy players. Even in these two plays the songs are suitable without being obtrusive. It is most important to notice also that Jonson does not follow the usual practice of introducing alarums and excursions, trumpets and hautboys into his martial plays. If "Sejanus" and "Catiline" are compared with such plays as "Antony and Cleopatra" and "Cymbeline" the absence of such stage directions in Jonson is most noticeable, and with Jonson it could not have been accidental, it was not his habit to leave things unexplained!

i. In "Cynthia's Revels" there are songs, akin to those of the masque in I,i: II,i; IV,i; V,iii; & V,iii again.

There is one song in "The Sad Shepherd"- a love song on conventional lines. (I, ii).

Jonson's lighthearted attitude to music is most fully illustrated in the many references and frequent appearance of musicians in noisy and humorous interludes in "The Silent Woman" (1609). The central character Morose- " a Gentleman that loves no noise"- invites noisy humour, and of music and the blare of instruments there is plenty. In the first scene of the play there is a song by Clerimont's Page, Clerimont being a music-lover. This song expresses Clerimont's preference for simplicity in dress and make-up, (in women) and it also helps to bring out at the beginning the musical nature of the comedy.

Still to be neat, still to be drest,
 As you were going to a feast;
 Still to be powder'd, still perfum'd;
 Lady, it is to be presumed,
 Though art's hid causes are not found,
 All is not sweet, all is not sound.

Give me a look, give me a face,
 That makes simplicity a grace;
 Robes loosely flowing, hair as free:
 Such sweet neglect more taketh me,
 Than all the adulteries of art;
 They strike mine eyes, but not my heart.

The sentiments of the poem are similar to those of the better-known lyric by Herrick, " A sweet disorder in the dress", but the moral is more obtrusive in Jonson's poem, which has not the careless rapture of Herrick's. However, we must remember that Clerimont is the person for whom it is sung, and it suits his mood.

After this song there follows some discussion upon the subject of the peculiarities of Morose, of whom it is said that he "wears a huge turban of night-caps on his head, buckled over his ears", for " he can endure no noise". Fish-wives and orange-women, costard-mongers, 'the waights of the city', the sound of bells- all are most repugnant to his sensitive ears. As Truewit hopefully suggests, " A trumpet should fright him terribly, or the hautboys". The sequel to this conversation comes in later: in Act II, Scene i a "Horn winded within" causes Morose to fly into a rage, while in Act III, Scene ii he again suffers deeply when Clerimont brings in a number of musicians who "strike up all together". Next, "the drum and trumpets sound within", and Morose moans in agony.

It is clear that Jonson is ridiculing the noise of these and other instruments which so frequently deafened the theatre audiences of his day. While scrupulously careful not to use such instruments in the conventional manner for battle and storm scenes¹, he purposely makes use of them for burlesque in this comedy. Captain Thomas Otter calls for "the drum and trumpets" to arouse courage in the hearts of his followers:- " St, George and St. Andrew, fear no cousins. Come, sound, sound! (Drum and trumpets sound). Et rauco strepuerunt cornua cantu". (IV,i). The burlesque is complete, even to the quotation from Vergil!

1. There is a storm in "Cataline",(III,v and IV, i.)

Similarly, later in the same scene, when Mistress Otter falls upon her husband and beats him Jonson takes the opportunity to make fun of the noises which accompanied battle scenes in the history plays, for upon Truewit calling out " Sound, sound! " (Drum and trumpets sound) and then (They sound again), after which Morose rushes in with his 'long sword'drawn. A final dig is made in Act IV, Scene ii, for Morose says that to get rid of his 'wife' he would undergo any penance, in fact, he would even "sit out a play, that were nothing but fights at sea, i. drum, trumpet, and target." Other references of a humorous nature which involve music in some form or other occur in Act III, Scene ii, where the Parson " speaks as having a cold", which Cutbeard says he caught "with sitting up late and singing catches with cloth-workers". ii.

Later in the scene Morose complains of his 'wife' again, and roundly curses Cutbeard: " I have married his cittern that's common to all men". iii A further humorous use of music occurs at the end of " Cynthia's Revels" when Amorphus and Phantaste chant a satirical mock litany in which contemporary manners are ridiculed, while Cynthia and her Nymphs and the rest of the company go off the stage.

in all

i. Jonson is, probability tilting at "Antony & Cleop-
-atra" (I606).

ii. See p. 4. previously.

iii. See p. 15.

Palinode.

Amorphus. From Spanish shrugs, French faces, smirks,
irps, and all affected humours,
Chorus. Good Mercury defend us.

Phantaste. From secret friends, sweet servants, loves,
doves, and such fantastic humours,
Chorus. Good Mercury defend us.
(and so on.)

The last example is from "The Staple of News" and is
a mock madrigal:-

As bright as is the sun her sire,
Or earth, her mother, in her best attire,
Or Mint, the midwife, with her fire,
Comes forth her grace.

The sole interest of this piece is in Madrigal's statement
about how he composed the verses:-

"I made it to the tune the fiddlers played,
That we all liked so well."

This information may perhaps be taken to support the
view previously expressed ⁱ that most of the stage songs
were set to well-known tunes already in existence: that,
is, the words were made to fit the tune. It is sung by
Nicholas, a singing-boy, accompanied by the Fiddlers.

The practice of Ben Jonson, then, so far as music
in drama is concerned, may be summed up quite simply.
He disapproved of its introduction into serious drama,
partly because he did not consider that music and song
were dignified enough for plays with a serious purpose,
and partly because he realised, as most of his contemp-
oraries did not, that over noisy productions were absurd.
Hence, he did not hesitate to ridicule stage music.

Yet he saw the possibilities of music in the theatre - there is no question of his having overlooked them. And so his use of 'theatre music' was a compromise: he was prepared to introduce songs into his plays, but never without exercising his habitual restraint, and often with an implied or direct comment on contemporary taste.

THOMAS MIDDLETON. (1570 ? - 1627).

The realistic play depicting life in the lower strata of London society, vigorous in action and coarse in expression, was already being established by Dekker and Jonson when Middleton produced his comedies of the life of the streets of London. But Middleton had no desire to satirise vice with the intensity that Jonson had shown, nor did he strive, like Dekker, to emphasise the virtue of goodness and honesty by contrasting them with the repulsive spectacle of folly and wickedness. He sought nothing but to faithfully portray; and his chief object was to present a realistic picture of life among the lower classes of London in all its naked crudity. Consistency of character, probability and harmony of plot, and beauty of sentiment or diction were subordinated to the plain portrayal of life in all its sordid details. With a tremendous vigour he mercilessly exposed the lust, greed and folly of certain aspects of the life he well knew.

It is clear that little in the way of artistic use of song may be expected in the comedies of Middleton, and though there are many songs - often more than anything short of a musical comedy could be expected to accomodate- their value is slight. Yet in a survey of Elizabethan dramatic song it would be unjust to disregard them simply because they possess little beauty . Middleton was, a prolific borrower from the

practice of others,ⁱ and one of the dramatic fashions he imitated was the 'song' habit in comedy. In his plays, as in Heywood's "Rape of Lucrece", song runs riot, and a brief consideration of his blatancy and crudity in the use of song will serve to illustrate the absurdity of excess in this particular, and to indicate some of the pitfalls that Shakespeare, at least, usually avoided. It will not be necessary to refer to more than one or two of each type of song.

The most common and probably the most popular kind of stage song in Middleton, as may be expected, is that of low life, which includes the song of trade or occupation. As in Lyly and his successors, this type of song lacks any of the finer lyrical qualities: its appeal is based purely on crudity and vigour. Crudity, particularly when it is concerned with sex, is the chief characteristic of Middleton's plays. He reveals vice as an ugly thing, but seems to take pleasure in its exhibition, and for his characters sex is not a terror, a fascination, or a sin, but merely a pleasant and enlivening occupation. An early

i. Besides following his predecessors in the introduction of songs of low life, Middleton imitated Shakespeare and others in plot and character. For example, the denouement of "Blurt, Master Constable" is similar to that in "All's Well that Ends Well"; the scheme of "The Phoenix" follows "Measure for Measure"; in "The Witch" there is much that apes the witch episodes in "Macbeth", and from Simon Eyre in Dekker's "Shoemaker's Holiday" Middleton derived the character of the Mayor in his "Mayor of Quenborough".

'profession' song- this time a song of a 'highwayman' is that sung by Latrocinio, one of the thieves in "The Widow" (1608), one of Middleton's earlier plays.

I keep my horse, I keep my whore,
 I take no rents, yet am not poor;
 I traverse all the land about,
 And yet was born to never a foot;
 With partridge plump, with woodcock fine,
 I do at midnight often dine;
 And if my whore be not in case,
 My hostess' daughter has her place:
 The maids sit up and watch their turns;
 If I stay long, the tapster mourns;
 The cookmaid has no mind to sin,
 Though tempted by the chamberlain:
 But when I knock, O how they bustle!
 The ostler yawns, the geldings jostle;
 If maid but sleep, O how they curse her!
 And all this comes of- Deliver your purse, sir!

This fearsome doggerel, with its final demand to the clerk that he should hand over his purse, which he does, is soon followed by another song by Latrocinio and the other thieves, at the end of the same scene (III, i), and so here Middleton follows the custom of rounding off a comic scene with a song or chorus, another trait of musical comedy rather than of drama. At the end of Act IV too, he adopts the same procedure of ending with a chorus, or Song 'In parts, by Latrocinio and the rest'. The direction 'In parts' is unusual, but cannot be taken to mean a part-song in the modern sense. The song, like the others, proclaims the blessings of the carefree life,

"Give me fortune, give me health,
 Give me freedom, I'll get wealth", (etc),

and is but one of many in Elizabethan drama, for the times were vigorous and crude, and Middleton conceals nothing.

As he says in "The Phoenix":-

"What monstrous days are these!
Not only to be vicious most men study,
But in it to be ugly: strive to exceed
Each other in the most deformed deed."

And here, for once, he appears to condemn what he elsewhere takes pleasure in. It is not surprising then, that the songs of low life reveal low tastes and crude impulses.

"The Spanish Gipsy"- a late collaboration by Middleton and Rowley (1623-4) contains most songs, seven in all, of which the majority relate to the gipsy life. The following song, sung by Alvarez. 'an old lord' and others disguised as gipsies, is typical of the songs in this play.

Come, follow your leader, follow; (III, ii.)
Our convoy be Mars and Apollo!
The van comes brave up here;
(Answer).- As hotly comes the rear:
Chorus. Our knackers are the fifes and drums,
Sa, sa, the gipsies' army comes!

And so the song goes on for other five verses. Like the songs in Act III, Scene ii (later), and the first of the three in Act IV, Scene i, there is a chorus, in the style of a modern operetta such as Hehar's "Gipsy Love".

Earlier in this same play there is a song by Sancho (Act III, Scene ii) which, with its vaunting of the carefree life of eating, drinking and wenching is rather reminiscent of songs as far back as that by Robin, Dicke and Raffe in Lyly's "Gallathea" (I, iv). It begins:-

"Trip it, gipsies, trip it fine," and goes on to say " Though our dances waste our backs,
At night fat capons mend them,
Eggs well brewed in buttered sack,
Our wenches say befriend them."

There is no need to give any further songs of this type in Middleton,^{i.} and in view of the playwright's plain intention to portray, it would be beside the point to condemn them on moral grounds. We must always bear in mind the paradoxical tastes (to the moderns) of the Elizabethan theatre audience, which was "at once capable of enjoying and applauding the roughest and coarsest kinds of pleasantries, the rudest and crudest scenes of violence, and yet competent to appreciate the finest and highest reaches of poetry, the subtlest and most sustained allusions". (A.G. Swinburne.) Unfortunately, Middleton supplied the first undignified materials, but lacked the other nobler qualities.

Another popular type of song which Middleton provided for his audience was the well-known love song. Here he was at a disadvantage as compared to the song of low life, which suited him well, for with the love song he had before him many fine examples. Already Elizabethan drama had gained by the delicate fanciful lyrics of Shakespeare, and the audience was almost bound to expect something of a high
(standard.

i. Other songs of a debased type occur in the following of Middleton's plays:-

- "The Roaring Girl" (written with Dekker) 1610:
Act IV, Scene 1, and Act V, Scene 1. Both sung by Moll, the 'Roaring Girl'.
- "A Trick to Catch the Old One" (1605). IV, v. A song about usurers, which opens the scene.
- "A Fair Quarrel", (with Wm Rowley) 1617.
Act IV, Scene iv, and Act V, Scene 1.
- "The Witch" 1618. Act II, Scene 1.

But Middleton lacked the finer lyrical impulse, and his love songs have none of that exquisite delicacy and rarity of feeling that marks the many love lyrics of the Elizabethan and Jacobean periods. The following song, which is one of his most formal and was intended to be regarded 'seriously', reveals his deficiencies as a lyricist. It is sung by the Welsh mistress in "A Chaste Maid in Cheapside" (IV, i).

Cupid is Venus' only joy,
 But he is a wanton boy,
 A very, very wanton boy;
 He shoots at ladies' naked breasts,
 He is the cause of most mens' crests,
 I mean upon the forehead,
 Invisible but horrid;
 'Twas he first thought upon the way
 To keep a lady's lips in play.

Why should not Venus chide her son
 For the pranks that he hath done,
 The wanton pranks that he hath done?
 He shoots his fiery darts so thick,
 They hurt poor ladies to the quick,
 Ah me, with cruel wounding!
 His darts are so confounding,
 That life and sense would soon decay,
 But that he keeps their lips in play.

Can there be any part of bliss
 In a quickly fleeting kiss,
 A quickly fleeting kiss?
 To one's pleasure leisures are but waste,
 The slowest kiss makes too much haste,
 And lose it ere we find it:
 The pleasing sport they only know
 That close above and close below.

Here Middleton has taken a popular and conventional theme and treated it with crude realism. The result is coarse and unlovely, but suited to the play where it
 (appears.

There is another shorter love song, this time of sorrow and lamentation, later in the same play, in Act V, Scene ii, sung by the heroine Moll. It is more of a dirge than anything else, but does not convey a moving sense of grief to any great extent:-

Weep eyes, break heart!
 My love and I must part.
 Cruel fates true love do soonest sever:
 O, I shall see thee never, never, never!
 O, happy is the maid whose life takes end
 Ere it knows parent's frown or loss of friend!
 Weep eyes, break heart!
 My love and I must part.

Moll pleads that her "heart is past relief", but one cannot help feeling that the situation is stagey, that Middleton himself is not in sympathy with his own characters, and that the play is cast on too low a plane for anything more than the mildest of pathos to be aroused. Middleton's attitude towards love is far more likely to be that shown in the following extract from "Women Beware Women" (a late play). Isabella sings:-

What harder chance can fall to woman,
 Who was born to cleave to some man, (III, ii).
 Than to bestow her time, youth, beauty,
 Life's observance, honour, duty,
 On a thing for no use good
 But to make physic work, or blood
 Force fresh in an old lady's cheek?
 She that would be
 Mother of fools, let her compound with me.

To which piece of unrhythmic didacticism, ^{the} Ward responds:-
 (Aside).

"Here's a tune indeed! pish,
 I had rather hear one ballad sung i' the nose now
 Of the lamentable drowning of fat sheep and oxen,
 Than all these simpering tunes played upon cat's-guts,
 And sung by little kitlings. "

A cynical and unidealistic attitude towards love is also apparent in the duet sung by Philippa and her waiting-maid Violetta in Act III, Scene ii of "The Widow", (1608), for the choice lies between being

" A fool's, a fool's mistress
Or an old man's wife,"

and it is clear that love in Middleton's plays is mere animal passion, and so his 'love' songs are no better, morally, than his songs of low life, and artistically, too, on a similarly low plane.

There remain the other musical trappings of drama which Middleton has included in their many forms- the Dumb-shows with their impressive sounds and sensational spectacle; the music for scenes of pomp and the sinister noises and cries behind the stage; the masques with song and dance, and the weird chanting of the witches in scenes of supernatural power.

A summary of some of the principal of these will serve to show here how ready Middleton was, like most of his contemporaries, to avail himself of music for dramatic effect. Most of his effects are similar to those found elsewhere , but occasionally he has shown originality, sometimes with rather curious results. An examination of his effects does reveal that he has managed to include most of the usual ones on at least one occasion, and an example of each is given where possible below.

Music for Masque, etc.

"Women Beware Women," V, i. Song to Juno in Masque.
 Ibid. III,ii. Music for dancing.

There would probably be weird music for the dancing and chantings of the witches in "The Witch" (III, iii)

Musical References.

The following references which occur in the course of dialogue are of interest:-

"A Trick to Catch the Old One", (I, i.)

Onesiphorus Hoard, referring to his niece:-

"She now remains at London with my brother, her second uncle, to learn fashions, practise music; the voice between her lips, and the viol between her legs, she'll be fit for a consort very speedily.."

(This is another reference to the cultivation of music among the gentile people; there is a play upon words between 'consort' (instrumental) and the meaning of 'consort' as a husband. It is obvious that there is a vulgar significance, too, in the passage.)

"The Spanish Gipsy", (II, i).

Alvarez is at pains to make it clear that he and his fellow 'gipsies' are honest fellows.

"We'll entertain no mountebanking stroll,
 No piper, fidler, tumbler through small hoops (etc).
 (Another reference to the base fidler and piper).

"Women Beware Women", (III, ii.)

The Ward jokes in a ribald fashion upon some of the dances of the day:-

" Plain men dance the measures, the cinquapace the gay;
 Cuckolds dance the hornpipe, and farmers dance the hay;
 Your soldiers dance the round, and maidens that grow big;
 Your drunkards the canaries; your whore and bawd, the jig.
 Here's your eight kind of dancers; he that finds
 The ninth, let him pay the minstrels. ii.

i. Compare a similar pun in "Hamlet"- "O God, your only jig-maker".

ii. Compare the passage on dances in Heywood's " A Woman Killed with Kindness", (I, i. See p. 183.)
 See also Shakespeare and Dances, p. 269-270.

The last point that need be mentioned in connexion with Middleton's use of music concerns the song by the witches referred to on the previous page. The play called "The Witch" was acted at Blackfriars, and is believed to have been a late production of Middleton's. There have been several theories about the relationship between the witch-scenes in Middleton's play and those in "Macbeth". "Macbeth" (1605) was probably the earlier play, and those in "The Witch" are most likely imitations of Shakespeare's witch scenes. Middleton gives the title of "Song" to the later part of ACT III, Scene iii of "The Witch" in which a 'Voice' sings to Hecate, and a 'Spirit like a cat descends' and "sings a brave treble in her own language". But the matter concerns the student of Shakespearean canon rather than the enquirer into Elizabethan song. It is sufficient to note that the songs are less out of place in a play like "The Witch" than the material which Middleton is believed to have inserted into the 'serious' tragedy of "Macbeth".

FRANCIS BEAUMONT & JOHN FLETCHER.

No survey of music in the drama of the Elizabethan period would be in any way adequate without some reference to the plays of Beaumont and Fletcher. These two dramatists, who worked in co-operation so closely that students and critics of their plays have the utmost difficulty in differentiating between their respective contributions, produced their plays at a time when Elizabethan drama had reached its culmination. The great period which had produced the chronicle histories, the romantic comedies and the sublime tragedies was now passing. Ben Jonson and Dekker had from about 1598 onwards introduced the realistic comedy of London life, but the theatre public was now ready for something in the way of a change. By 1608 there arose a demand for a new type of romanticism, and both Shakespeare and Beaumont and Fletcher set about writing plays which would satisfy this demand. Shakespeare turned from tragedy to the play with a happy ending - ("Cymbeline", "The Winter's Tale", and "The Tempest"). Middleton, too, found a more romantic vein, and Beaumont and Fletcher began their period of collaboration with "Philaster"^{ii.} (1608) and "The Maid's Tragedy" (c.1609).

i. Under this heading it has been found expedient to include plays by either Beaumont, or more often, by Fletcher alone. I have usually given in a footnote or elsewhere an indication of which of the two is generally believed to have been chiefly responsible for the play concerned.

ii. For further details of the beginnings of this new vogue in drama about 1608 see "The Influence of Beaumont and Fletcher on Shakespeare" - A.H.Thorndike. (1901).

The nature of this new romanticism in drama has been well defined in the following observations upon the dramatic work of Beaumont and Fletcher:-

" One of the striking qualities of the heroic romance is its lofty improbability. The typical characters are an insanely arrogant king, a hero of blameless character but of incapacity to stand up against the tyrant, and maidens deserted, betrayed, or forced to woo for themselves. The interest, while it is often in the characters, is felt to be in them as they move on the stage rather than in their representative humanity. Their loves and hates and repentances are not from within, but are imposed by a domineering fate. Unplausible tension of feeling, and equally unplausible change of feeling, are constantly to be expected." ¹.

"Their plots, largely invented, are ingenious and complicated..

..Usually contrasting a story of gross sensual passion with one of idyllic love, they introduce a great variety of incidents and aim at constant but varied excitement....

..The tragic, idyllic, and sensational material is skilfully constructed into a number of theatrically telling situations, which lead by a series of surprises to very effective climaxes or catastrophes.... The 'dramatis personae' belong to impossible and romantic situations rather than to life, and are usually of certain types.... The plays depend for

1. Beaumont's "Knight of the Burning Pestle" and

"King and No King", R.M.Alden, 1910.

interest, not on their observation or revelation of human nature, or the development of character, but on the variety of situations, the clever construction that holds the interest through one suspense to another up to the unravelling at the very end, and on the naturalness, felicity, and vigour of the poetry." i.

The observations made by Dryden in his "Essay of Dramatic Poetry" are also interesting in that they reveal the views of a Post-Restoration critic and playwright at a time when drama had developed along more 'gentée' lines, and when audiences had less taste for the crude sensationalism that had given vigour to the earlier drama. "Beaumont and Fletcher had, with the advantage of Shakespeare's wit, which was their precedent, great natural gifts, improved by study.... Their plots were generally more regular than Shakespeare's, specially those that were made before Beaumont's death. And they understood and imitated the conversation of gentlemen much better.... they represented all the passions very lively, but, above all, love. I am apt to believe that the English language in them arrived to its highest perfection... Their plays are now the most pleasant and frequent entertainments of the stage.²."

1. Beaumont and Fletcher's "The Maid's Tragedy and "Philaster", A.H. Thorndike, 1906.
2. It should be noted that in Pepys' Diary, Shakespeare is recorded as being represented in the theatre more frequently than Beaumont and Fletcher; Dryden's remarks are interesting, but obviously 'Restoration'.

There are several points which may be briefly noted before passing on to the plays themselves. It is clear that Beaumont and Fletcher were fortunate in many respects when they began their period of collaboration. They had before them the examples of both Shakespeare and Jonson, and such early plays as "The Woman-Hater"ⁱ show that they had studied these dramatists. Both men were of good birth and education, Beaumont coming of an ancient Leicestershire family and after residence at Pembroke College, Oxford, passing on to the Inner Temple, with its long and distinguished connexion with the stage, while Fletcher was the son of Richard Fletcher, Bishop of London, a man who had strong Court connexions. Both Beaumont and Fletcher came of families which possessed good literary qualities, and in John Fletcher the lyrical faculty was highly developed, so that it is generally assumed that he, rather than Francis Beaumont, contributed the songs which appear in their plays. Finally, their dramas met with considerable popularity, and, though they belong to the Jacobean period rather than to the Elizabethan, they are important as indicating one line along which Elizabethan drama was to travel. It will not be necessary in this work to examine their dramatic output in any detail, but some consideration of a few of the better-known plays will help to show how far the Elizabethan dramatic song had developed by their time, or whether, despite the examples of Shakespeare and Jonson, there had been little or no progress in that direction.

i. By Beaumont (or mostly Beaumont).

read in some of the studies as part of the study, show well played

"The Knight of the Burning Pestle." I611. (Beaumont).

It is impossible to regard this comedy as anything but a burlesque, in which buffoonery and absurdity excel at the expense of subtle humour and artistic restraint. The preface to the Second Edition of I635 states that "the author had no intent to wrong any one in this comedy; but, as a merry passage, here and there interlaced it with delight, which he hopes will please all, and be hurtful to none". To some extent this is a form of apology after the initial failure of the play, but the "merry passage" sums up the nature of the play as well as anything else; and, so far as the songs are concerned- and they are many- there is small hope of anything of value.

The main theme of the play is an English imitation of "Don Quixote" in the character and antics of Ralph, but there are also many tilts at certain aspects of contemporary London. There is much ridicule at the expense of certain sections of the theatre audience of the day, for the Citizen and his wife, perched upon the stage, maintain a running commentary upon the course of the action, and even hold up the main action by asking repeatedly for Ralph to appear, by giving the Host money, and by calling for music.¹ The play also ridicules the military ardour of the London citizen, while burlesque of the historical episode so frequent in Elizabethan drama is introduced in the insertion of a quite irrelevant episode at the King

1. See pp. 51-8.

of Moldavia's Court. (Act IV, Scene ii.) The barber, so often a source of crude humour¹, comes within the scope of the dramatists' satire (Act III, Scene iv.), and there is also reference to the unpleasantness of tobacco smoking, (I, ii) and to danger of a stage character being hissed by the audience. (Act III, Scene iii). I think that it may equally be just to regard the chief songster, Merrythought, as a burlesque of the actor-singer, who had become so popular since his advent around 1600.

Merrythought contributes nothing whatever to the action of the play: he is one of the most irresponsible characters in English drama, and cheerfully ignores troubles and cares with an ease which Micawber might well have envied. Truly does Mistress Merrythought say of him:- " I may curse the time that e'er I knew thy father; he hath spent all his own and mine too; and when I tell him of it, he laughs, and dances, and sings, and cries, ' A merry heart lives long-a'." (Act I, Scene iv.) From the moment he is first heard singing within

Nose, nose, jolly red nose,
And who gave thee this jolly red nose?

he shows a complete disregard of thought for the future, and a naive joy in chanting ballad snatches in preference to expressing himself in ordinary speech. His wife warns him :- "If you would consider your state, you would have little list to sing, i-wis ," to which he replies :-

i. Compare:- page 15.

"It should never be considered, while it were an estate, if I thought it would spoil my singing." Never does he deviate from this attitude, though one can hardly call this consistency of character: rather is it lack of character. With Merrythought the songs cannot be said to be appropriate to the character; they are the 'character.' He bursts forth into rhymed doggerel, which he invariably sings, on some three dozen occasions, and the best that can be said for his song snatches is that they usually have some relevance to the situation, but for a character to sing so often in a play is manifestly absurd. His utterances cannot even be defended by our regarding him as a kind of vocal Enobarbus, for Merrythought completely lacks the dignity and sympathetic breadth of Shakespeare's character. He is evidently a vocal clown, and perhaps a burlesque of the male actor-singer as well; a Valerius in the right place!

A few examples will suffice to illustrate the part that Merrythought takes in "The Knight of the Burning Pestle". He sends his son Jasper out into the world with the vast sum of ten shillings and his vocal blessing:- (Act I, iv.)

But yet, or ere you part (oh cruel!)
Kiss me, kiss me, sweeting, mine own dear jewel!

The departure of his wife, too, leaves him quite unconcerned:-

Heigh-ho, farewell, Nan.ⁱ
I'll never trust wench more again, if I can.,

and to this he adds:-

When earth and seas from me are reft,
The skies aloft for me are left.

i. "Nan"- a possible tilt at Heywood's "A Woman Killed with Kindness".

When he is left alone after his wife and son have gone he consoles himself by singing the well-known catch (adapted to himself) " I am three merry men",ⁱ and proceeds to define his philosophy of life in a longer song:- (II, viii).

'Tis mirth that fills the veins with blood,
More than wine, or sleep, or food;
Let each man keep his heart at ease,
No man dies of that disease.
He that would his body keep
From diseases, must not weep;
But whoever laughs and sings,
Never he his body brings
Into fevers, gouts, or rheums,
Or lingeringly his lungs consumes,
Or meets with aches in the bone,
Or catarrhs or griping stone;
But contented lives for aye;
The more he laughs, the more he may.

He mocks Venturewell, who has lost his daughter Lucy, "stolen away" by Jasper, with a series of ballad fragments:-

As you came from Walsingham,
From that holy land,
There met you not with my true love
By the way as you came?

He set her on a milk-white steed,
And himself upon a grey;
He never turned his face again,
But he bore her quite away.

She cares not for her daddy, nor
She cares not for her mammy,
For she is, she is, she is, she is,
My lord of Lowgave's lassy. (II, viii).

Later in the play (Act III, Scene v), when Mistress Merrythought returns he appears at an upper window and jeers at her too in song:-

i. See Appendix(v)

Go from my window, love, go; i.
 Go from my window, my dear!
 The wind and the rain
 Will drive you back again;
 You cannot be lodged here.

Begone, begone, my juggy, my puggy,
 Begone, my love, my dear!
 The weather is warm,
 'Twill do thee no harm:
 Thou canst not be lodged here.

And finally he descends from mere abuse into vulgarity,
 which considerably troubles the Citizen's wife, who is still
 on the stage commenting on the play, when he sings

I came not hither for thee to teach,
 I have no pulpit for thee to preach,
 I would thou hadst kissed me under the breech,
 As thou art a lady gay.

This habit of introducing vulgarities and obscenities into
 the Elizabethan stage song has by now been commented upon
 so frequently that it would be more pertinent to comment
 upon its absence (as in Jonson, and usually, in Shakespeare).
 It must be frankly admitted that the Elizabethans were coarse
 in their tastes, and there is no point in attempting to either
 excuse or conceal what the twentieth century may consider to
 be depraved. We have to accept the Elizabethans as they were,
 and leave the matter at that.

*Just saying 'the friend'
 for too much. they shouldn't
 do they? be coarse. if they were to be?*

The remaining songs of Merrythought are just as futile.
 There is the one in which he again affirms his cheerfulness,
 despite his straightened circumstances:-

Who can sing a merrier note
 Than he that cannot sing a goat?

and in which he concludes:-

i. This song is a skit upon the second song appended to Heywood's
 "Rape of Lucrece" (played in the previous year) by 'the stranger'
 who took the part of Valerius.

But I would eat and drink of the best,
And no work would I do., (Act IV, v.)

which is echoed on later occasions. Then, when a Boy brings in " A coffin, sir, and your dead son Jasper in it", he merely sings

"Why, farewell he!
Thou wast a bonny boy,
And I did love thee."

He reveals a similar absurd lack of emotional response to any situation when Jasper enters forthwith, for he simply exclaims "Jasper's ghost!'", and sings

"Thou art welcome from Stygian lake so soon;
Declare to me what wondrous things in Pluto's
court are done."

The psychology is so crude that one can merely assume that Merrythought is either mad or not intended to have any 'character' in the normal sense of the word. Finally, this 'voice' chants the concluding song with which we are by now so familiar. This song simply affirms the writers' intention to treat the play as a "merry passage" , as will be seen by the concluding lines:-

"Hey, ho, 'tis nought but mirth
That keeps the body from the earth."

In direct contrast, almost to the point of paradox, there are two other songs in this play which are not sung by Merrythought, and both these other songs are much finer, and have some poetical merit, even if it is not very striking. The first is a duet between Jasper and Luce, in Act III, Scene i, while the second is sung by Luce alone, in Act IV, Scene iv.

The duet between Jasper and Luce occurs in a scene in Waltham Forest. The two lovers have lost their way, and as Luce cannot sleep Jasper says "Why, then, we'll sing", and the following duet is then sung:-

Jasper. Tell me, dearest, what is love?

Luce. 'Tis a lightning from above;
'Tis an arrow, 'tis a fire,
'Tis a boy they call Desire;
'Tis a smile
Doth beguile

Jasper. The poor hearts of men that prove.
Tell me more, are women true?

Luce. Some love change, and so do you.

Jasper. Are they fair and never kind?

Luce. Yes, when men turn with the wind.

Jasper. Are they froward?

Luce. Ever toward

Those that love, to love anew.

The song is a pleasant one, delicately couched in simple words, and the sentiment is very typical of the time, with the lover's questionings, the reiteration of the theme of the faithlessness of women, and the dialogue form of question and answer. The succession of metaphors in the first part of the poem, and the neat use of short lines are all characteristic of the Elizabethan love lyric. It is clear that the duet was introduced to give some air of seriousness to the two characters and to the scene, and so has some purpose in the play. Against this may be set the fact that it holds up the action, and, it may be added, vocal duets are more suitable for musical comedy than for regular drama.ⁱ But the Elizabethans did not possess any alternative form of musical comedy outside the drama.

i. It is, of course, difficult to regard this 'play' as part of the 'regular' drama.

BUT. Compare Valerius's similar attempt to define Love. (p.171)

The other song is sung by Luce alone, and is introduced at a moment of comparative pathos. (Act IV, Scene iv.) He life had apparently been threatened by her lover in the scene where the duet had been sung (III, i), and now a coffin is borne in containing what she believes to be the corpse of Jasper. She soliloquises over his coffin, and prepares to sing his dirge and die herself.

Come, you whose loves are dead,
 And, whiles I sing,
 Weep, and wring
 Every hand, and every head
 Bind with cypress and sad yew;
 Ribands black and candles blue
 For him that was of men most true!

Come with heavy moaning,
 And on his grave
 Let him have
 Sacrifice of sighs and groaning;
 Let him have fair flowers enow,
 White and purple, green and yellow,
 For him that was of men most true!

Then she removes the cloth, and Jasper rises out of the coffin, after which follows a reconciliation.

The object of this song is undoubtedly to heighten the pathos of the scene by means of the moving appeal of music. The artificiality of the song is in keeping with the artificiality of the situation- a situation which would appeal to the audience of those times. It seems most likely that Fletcher had "Twelfth Night"ⁱ in mind when he wrote the song, for, allowing that Shakespeare's "Come away Death" is sung by a male, while Fletcher's song is given to a 'female' (boy actor), there are many parallels between the two songs.

i. Perhaps the Dirge in "Cymbeline" also.

There is the same feeling of artificiality, for Feste's song is at the request of Orsino, who's grief has no real basis, while Luce's cannot be too deeply sympathised with, since the audience know Jasper to be alive. The sentiments of both songs are exotic rather than restrained, and there is in the two songs the same mention of "cypress", "yew," "black," "sighs", "flowers", and reference to the "true" lover, and, of course, to death. Though all these were part of the stock-in-trade of the convention of the time, for love and death were never far apart, the similarities are too numerous to be accidental, and it should be remembered that the period was one of plagiarism. ¹.

With these two songs we must leave "The Knight of the Burning Pestle" and pass on to the more usual Beaumont and Fletcher play, the 'serious' drama of complication. One of the best examples of this type is "The Maid's Tragedy", which also has its songs and music. The events of this play are staged at Rhodes, where the King, in order to keep secret his illicit relations with the noble lady Evadne, arranges a marriage between her and a young courtier Amintor. Amintor, who neither knows nor suspects anything, obeys his king's behest, and has to break his troth with his lover Aspatia. The second scene opens with revelry and joy, which is increased by the performance of a masque, with songs and music. The masque is given before the King and his Court to celebrate the marriage between Amintor and Evadne: it

1. "The idea of literary property was (for better or worse) undeveloped".

includes characters who represent Night, Cynthia, Neptune, and Aeolus. There are three songs during the course of the masque, the first being to Cynthia, the second to Night, and the third to Hymen. All are in the tradition of masquing songs, and all bear reference to marriage in the manner of Spenser's "Epithalamion". As these songs belong to the masque rather than to the regular drama, and since they are little removed from others of the same type referred to elsewhere, there is no need to quote them here. The two later songs are more worthy of fuller consideration, having greater bearing on the main action of the drama.

After the masque Evadne goes to prepare for bed and there is some coarse humour provided by Dula, the Waiting-Woman, in her conversation with Evadne. Aspatia, formerly plighted to Amintor, is, in contrast to the merry Dula, sick at heart at the thought that she has been supplanted by Evadne, and she sings a sad song:-

Lay a garland on my hearse,
 Of the dismal yew;
 Maidens, willow branches bear;
 Say I died true:
 My love was false, but I was firm
 From my hour of birth.
 Upon my buried body lie
 Lightly, gentle earth!

This song is in the style of a dirge, with the usual reference to yew and willow and false love. It is well-suited to the situation, both in its indication of Aspatia's sadness, and its possible hint (for the audience)

of Evadne's faithlessness, though "My love was false" refers, no doubt, mainly to Amintor. But the song which follows immediately afterwards clearly defines Evadne's tastes in love, for it is she who, disliking Aspatia's song, asks Dula to sing "I could never have the power", which indicates a restless character in love matters:-

I could never have the power
To love one above an hour,
But my heart would prompt mine eye
On some other man to fly;
Venus, fix mine eyes fast,
Or if not, give me all that I shall see at last.

Soon afterwards Evadne's fickleness and callousness are clearly revealed in her conversation with Amintor, and it can be seen that the above song is of value in giving a hint of her real character.

It is interesting to note that all these songs in "The Maid's Tragedy" are introduced early in the play, before the light note struck by the masqueing had quite died away. As the play develops the tragic note becomes more intense, and there are no further songs. It is just possible that Beaumont and Fletcher felt that the intensity of the play- for "The Maid's Tragedy" is one of their finest,- would to some extent have been dissipated had any later songs been introduced. Let Merrythought sing in a comedy as much as he likes, but in serious tragedy the musical trimmings must be cut down to a minimum. It will be of some interest to consider this aspect of the use of song in one or two of the other tragedies of these playwrights.

Of the other tragedies "Bonduca"ⁱ is one of the best-known. There are no formal songs in this play, and merely two fragments of song in Act V, Scene ii. Junius maliciously taunts Petillius, who is sad at the thought of Bonduca and her two daughters, whose suicide he had witnessed. The following lines which Junius sings are brought in naturally enough, for he is in mocking mood, and they have the desired effect of deepening the sorrow of Petillius:-

She set the sword unto her breast,
Great pity it was to see,
The three drops of her life-warm blood,
Run trickling down her knee.

It was an old tale, ten thousand times told,
Of a young lady was turned into mould,
Her life it was lovely, her death it was bold.

The unpleasant nature of these lines is in keeping with the hardness of the singer, and the details they give would act upon the hearer's imagination just as they were intended to, so that this fragment of song is dramatically effective enough.

In another play which concerns Romans- "Valentinian"- there is a still less pleasant song (Act II, Scene v.) which illustrates one of the baser uses of music to which Beaumont and Fletcher make reference on several occasions in the plays. There is a plot afoot to induce the noble Lucina, wife of Maximus, a distinguished warrior, to betray her marriage vows and yield to the Emperor Valentinian. The atmosphere in this scene is thoroughly

i. "Bonduca" (1619) - Fletcher, and (perhaps) Nathan Field.

unhealthy as the three vile courtiers make preparations for the incitement of Lucina's baser desires, and her seduction, as they hope. There are two songs, of which the singer is not precisely indicated.

First Song.

Now the lusty spring is seen;
 Golden yellow, gaudy blue,
 Daintily invite the view.
 Everywhere on every green,
 Roses blushing as they blow,
 And enticing men to pull,
 Lilies whiter than the snow,
 Woodbines of sweet honey full:
 All love's emblems, and all cry,
 "Ladies, if not plucked, we die."

Yet the lusty spring hath stayed;
 Blushing red and purest white
 Daintily to love invite
 Every woman, every maid.
 Cherries kissing as they grow.
 And inviting men to taste,
 Apples even ripe below,
 Winding gently to the waist;
 All love's emblems, and all cry,
 "Ladies, if not plucked, we die".

The second song applies the 'moral' to the ladies themselves.

Second Song.

Hear, ye ladies that despise,
 What the mighty Love has done;
 Fear examples, and be wise:
 Fair Calisto was a nun;
 Leda, sailing on the stream
 To deceive the hopes of man,
 Love accounting but a dream,
 Doted on a silver swan;
 Danae, in a brazen tower,
 Where no love was, loved a shower.

The second verse similarly warns ladies not to despise love, and similarly is intended to entice Lucina to accept Valentinian's lustful protestations.

In the following scene music is again called up to arouse the baser emotions, for the courtier Chilax says:- "The women by this time are worming of her; If she can hold out them, the Emperor Takes her to task. He has her: hark, the music!"

Similar association of music and wantonness occurs in other plays, as the following instances will illustrate:-

"Knight of the Burning Pestle", Act III, Scene iv:

'Re-enter Tim, leading a third Man, with a glass of lotion in his hand, and George leading a Woman, with diet-bread and drink in her hand.' The 3rd Man explains:-

"I am an errant knight.... and in my tender years
I stricken was with Cupid's fiery shaft,
And fell in love with this my lady dear, (a prostitute)
And stole her from her friends in Turnbull-street,
(the resort of low characters)
And bore her up and down from town to town,
Where we did eat and drink, and music hear;

" A King and No King", Act V, Scene ii.

Lygones to Spaconia: "Why didst not make me acquainted when thou wert first resolved to be a whore? I would have seen thy hot lust satisfied More privately: I would have kept a dancer, And a whole consort of musicians, In my own house, only to fiddle thee."

"Thierry and Theodoret", Act I, Scene i.

Bawdber speaks of his minstrels as " My toys to prick up wenches withal."

"The Bloody Brother", Act IV, Scene ii.

The Friar says: "Wine and wenches you shall have once again, and fiddlers".

The above instances are important as confirming the low morals of a certain section of the musical community of Elizabethan (and Jacobean) London, of

which mention has previously been made.ⁱ There is little wonder that Gosson and Stubbes, amongst others, railed in such vigorous fashion against the base use of music.

There are two further songs in "Valentian" which are introduced at moments of great dramatic tension, and here Fletcher has followed a different practice from that suggested by "The Maid's Tragedy", where the songs occur before the action has reached its tragic climax. Valentinian has been treacherously poisoned, and is "brought in in a chair". then follows "Music", and a Song, of which the singer is again not indicated. (Act V, Scene ii.)

Song. ii.

Care-charming Sleep, thou easer of all woes,
 Brother to Death, sweetly thyself dispose
 On this afflicted prince; fall, like a cloud,
 In gentle showers; give nothing that is loud
 Or painful to his slumbers; easy, light,
 And as purling stream, thou son of Night,
 Pass by his troubled senses; sing his pain,
 Like hollow murmuring wind or silver rain;
 Into this prince gently, oh, gently slide,
 And kiss him into slumbers like a bride!

The effect of this lovely song would be to soften the passing of the Emperor, and lessen the anguish of his death as a stage spectacle. Like most of Fletcher's lyrics,

i. See pp. II, 52. Compare also :- Fletcher's "Elder Brother", Act III, Scene v, and Ben Jonson's "Silent Woman". - ' I have married his cittern that's common to all men'. In Shakespeare there are, amongst others, the following references to the more ignoble uses of music:-

"2 Henry IV," Act IV, Scene iv. " Mistress Tearsheet would fain hear some music".

"Measure for Measure." Act IV, Scene i.

" music oft hath such a charm

To make bad good, and good provoke to harm".

ii. Compare the opening of Daniel's sonnet, " Care-charmer sleep"

it is smooth and graceful, and appropriate in a play where an artificial pathos, and not a deeply-moving tragic effect is desired. For there is in this play no terrifying dramatic effect: even Valentinian's last confessional speech rings in-sincere, and one feels that Fletcher delights more in the vicious life of this tyrant than in his downfall.

The last song occurs almost at the end of the play in Act V, Scene viii. The occasion is one of great pomp and ceremony, for a banquet is laid out to the new emperor Maximus. " A Boy descends from the clouds, habited like one of the Graces, and sings" :-

Honour, that is ever living,
 Honour, that is ever giving,
 Honour, that sees all, and knows
 Both the ebbs of man and flows;
 Honour, that rewards the best,
 Sends thee thy rich labour's rest;
 Thou hast studied still to please her,
 Therefore now she calls thee Caesar.

Chorus. Hail, hail Caesar, hail and stand,
 And thy name outlive the land!
 Noble fathers, to his brows
 Bind this wreath with thousand vows!

There follows another short song to 'God Lyaeus', after which comes the direction ' A martial dance by the Soldiers, during which Maximus falls upon his couch'. Maximus, in his turn, has been poisoned, and the play ends just afterwards. The two songs are in the style of the 'Hymn of Praise' which features so frequently in the masque, and they add nothing new. They merely afford another example of the use of music

to give dignity and impressiveness to certain occasions, with an additional emphasis upon Honour in the first of the songs, in keeping with the 'heroic' aim of later Jacobean drama. Such songs belong more to the masque, where they are very common, than to the regular drama. Here again there is a parallel with the modern musical comedy, for these final songs, with their chorus and march, remind one of the customary trooping-in of all the members of the caste and chorus in a musical comedy or operatta, when all unite at the end in a mighty burst of chorus, with impressive spectacle to enhance the appeal. That the practice heightens the artificiality of an already highly artificial drama is only too clear!

A brief review of the other types of song which occur in the plays of Beaumont and Fletcher, or Fletcher alone, will suffice to indicate how these dramatists followed the usual practice of the period in their stage songs. In one of Fletcher's later plays, "The Spanish Curate", (1622), which was possibly written in collaboration with Massinger, there are songs of a different type from those already mentioned in connexion with these dramatists, but previously met with in the plays of their predecessors. The first is entitled " Song to the lute by Leandro within".

Dearest, do not you delay me,
 Since, thou know'st, I must be gone;
 Wind and tide, 'tis thought, doth stay me,
 But 'tis wind that must be blown
 From that breath, whose native smell
 Indian odours far excel.

O then speak, thou fairest fair!
 Kill not him that vows to serve thee;
 But perfume this neighbouring air,
 Else dull silence, sure will starve me:
 'Tis a word that's quickly spoken,
 Which being restrained, a heart is broken.

This song comes in a romantic scene. The husband of Amaranta, the lady to whom the song is addressed, is fortunately away from home at the time, and Leandro, the romantic wooer, takes this opportunity, unseen, of voicing his love for Amaranta. The lyric is pleasing enough, even though the lavishness of the praise and the straining of the imagery are unpalatable nowadays. It is possible that Fletcher is in ironic mood here, though such sentiments as in this song are not uncommon in Elizabethan love poetry. At the conclusion of the song Leandro advances from behind the curtain shielding the inner stage, and picks up the glove which Amaranta has dropped.

The second song in the same play, which is introduced into Act III, Scene ii, is of a completely different type. Instead of delicacy there is blatancy; and triteness in the place of sweet simplicity. It is simply an example of how Fletcher, a man of undoubted talents and capabilities, is ready to debase them to win popular acclamation. The song is one of the familiar riotous kind which persisted throughout Elizabethan and Jacobean drama, from "Ralph Roister Doister" and Lyly's comedies up to the closing of the theatres under the Commonwealth, and was always most appreciated in scenes of low life. The song is chanted by the character Lopez,

the jolly Spanish Curate, Diego his Sexton, and his parishioners. The sentiments and ideals of Lopez are hardly in keeping with those of a pastor of the Church, but the song indicates his pleasure-loving nature, and, like so many others of its kind, it helps to create a spirit of carefree revelry. The third and last verses may be quoted to show how worthless the song is as a lyric, though it serves its purpose in the scene in which it occurs.

The stewed cock shall crow, cock-a-loodle-loo,
 A loud cock-a-loodle shall he crow;
 The duck and the drake shall swim in a lake
 Of onions and claret below.

We'll labour and swink, we'll kiss and we'll drink,
 And tithes shall come thicker and thicker;
 We'll fall to our plough, and get children enow,
 And thou shalt be learned old vicar.

Of the other types of song, mention may be made of a song by 'a Sing-ing-Boy', 'who then exit'.ⁱ The words of the song, as with some of the earlier plays and many of Marston's, are not given, and it was most likely that Fletcher did not think that the occasion required any particularly appropriate song. The stage direction calling for a 'Singing-Boy' is interesting, as it would suggest that such a boy was called upon whenever the name of the person was not specifically given. Evidently the adult singer, despite his popularity in such plays as Heywood's "Rape of Lucrece" and perhaps "The Knight of the Burning Pestle", had not completely ousted his younger rival, the boy singer of Lyly.

i. "The Wild-goose Chase". II,ii
 (I62I).

The last type of song which need be considered is the pastoral lyric, as used by Fletcher on four occasions in his pastoral romance "The Faithful Shepherdess", (1608). This type of song is common enough in Elizabethan pastoral drama and the masque, from Lyly to Ben Jonson ("Cynthia's Revels" and "The Sad Shepherd", etc.,) but it lies beyond the scope of this work, for plays of this unreal nature cannot be regarded as properly belonging to the English dramatic tradition. It is difficult not to refer to several of Fletcher's pastoral songs, for in them he reveals a lightness of touch and delightful variation of movement that make these poems most appealing as lyrics, and it is clear that he, of all dramatists, is closest to Shakespeare in his dramatic lyrics. Two of the songs from "The Faithful Shepherdess" will serve without further comment to illustrate Fletcher's delicate skill in this art of the dramatic lyric.

(Song by shepherds: Act I, Scene ii.)

Sing his praises that doth keep
 Our flocks from harm,
 Pan, the father of our sheep;
 And arm in arm
 Tread we softly in a round,
 Whilst the hollow neighbouring ground
 Fills the music with her sound.

Pan, O great god Pan, to thee
 Thus do we sing!
 Thou that keep'st us chaste and free
 As the young spring;
 Ever be thy honour spoke,
 From that place the Morn is broke
 To that place Day doth unyoke!

The other illustration is a solo song by Cloe:

Come, shepherds, come!
 Come away
 Without delay,
 Whilst the gentle time doth stay.
 Green woods are dumb,
 And will never tell to any
 Those dear kisses, and those many
 Sweet embraces that are given;
 Dainty pleasures, that would even
 Raise in coldest age a fire,
 And give virgin-blood desire.
 Then, if ever,
 Now or never,
 Come and have it:
 Think not I
 Dare deny,
 If you crave it.

It may, in conclusion, be noted that this play has a final song to Pan almost at the end, in the manner of the masque, and this is but one more example of a practice which, as we have already seen, was frequently adopted by many of the leading playwrights of the day.

From this brief enquiry into the use of song and music by Beaumont and Fletcher it is possible to make some estimate of ^{their} methods and of the manner in which the musical element in drama had developed by the Jacobean period. It would appear that the two dramatists, working in collaboration at their romantic tragedies, did not favour the introduction of many songs, for there are none in "Philaster" (1609) and "A King and No King" (1611), while the songs in "The Maid's Tragedy" (1610) occur early in the play, before the complications of the plot have begun to develop to any extent. In the plays by

Fletcher alone the tendency to introduce songs seems to be more pronounced. (e.g. "The Chances", 1615). When Fletcher's contribution to the Elizabethan dramatic song is considered, it is seen that he has made no attempt at any original contribution, but has continued to follow along the lines established by his predecessors. In tragedy the songs tend to heighten the pathos, in the manner of Desdemona's 'Willow Song' or Ophelia's songs; they are also introduced to give impressiveness to a ceremonial scene as in Marston. In comedy there is the well-known song of revelry and 'good-living', and in pastoral drama the usual song of praise to some mythological deity, while the 'final chorus' type of song is occasionally to be found. All these have their fore-runners in earlier drama.

The most unfortunate thing about Fletcher is that he failed to make better use of the opportunities that nature and his environment offered. He was a man of considerable dramatic talent, and he had before him the examples of the best of Elizabethan drama, including the exquisite song-lyrics of Shakespeare. Unfortunately this gifted playwright lacked an artistic conscience: to him the whole aim was to work up a theatrical 'scene', as emotional as could be, and to that sensational aim both consistency of character and build of plot were sacrificed. He had a lyrical faculty second only to Shakespeare, and he used it to write unpleasant suggestive songs for the apparent enticement of impossible heroines. John Fletcher and 'decadence' are only too closely related!

PHILIP MASSINGER. (1583-1640).

.....

To pass from John Fletcher to Philip Massinger, from the Jacobean period to that of Charles I, is a natural step in any survey relating to English drama. The two men worked together producing plays of joint authorship over a period of some years, and it was probably this apprenticeship that gave to Massinger much of his skill in dramatic technique. Yet in their own plays the two men pursued widely separated paths.

It may justly be said of Massinger that he holds a remarkable position among English dramatists in that his work incorporates characteristics belonging to such diverse dramatists as Shakespeare, Jonson and Fletcher, and yet is unmistakably his own. "The most striking feature of the genius of Massinger is his deliberate revival, on the very eve of the extinction of the poetic drama, of the spirit of the old Morality. Every one of his plays has, as its initial motive, a fixed moral idea or situation which determines the course of the action, the grouping of the characters, and even the style and sentiment of the diction".ⁱ The plot construction is most carefully thought out so that the plays depict the operation of some violent passion, until some point is reached at which the powers of evil suffer defeat. Massinger's villains,

i. W.J.Courthope. "History of English Poetry", Vol IV,

Chap. xii.
Compare Ben Jonson's moral attitude towards the drama.

monsters of the darkest hue, without any redeeming qualities, are the central figures of his plots, even in the comediesⁱ which are satirical transcripts of contemporary life. All Massinger's plays, in fact, display a serious and corrective tone on contemporary politics and current fashions, and it is probably this moral seriousness which has curtailed the number of songs in the plays, for they are but few.

In his limited use of music Massinger is akin to Marston rather than to his early collaborator Fletcher. There are none of the delicate lyrics which give grace to Fletcher's romantic comedies or pastoral plays; for music is used chiefly as a means of building up atmosphere and effect. As with Marston, the stage direction calling for "music" or a song is all that is usually given, though the directions are, as a rule, explicit enough. But there is no attempt at providing a lyric which would fit neatly into a certain situation, and serve some useful dramatic purpose: the mere vague effect of the sound is considered sufficient. The directions for 'music' or 'noise' of some kind or other considerably outnumber the songs in Massinger, and as several of these directions are of an interesting or unusual nature it will be useful to examine some of them before passing on to the songs.

- i. e.g. Sir Giles Overreach ("A New Way to Pay Old Debts".)
 Luke Frugal. ("The City Madam".)

Music, etc., within.

Massinger makes frequent use of sound of some kind, or instrumental effect, coming from behind or above the stage. The object was probably to heighten the expectancy of the audience, and occasionally to convey certain information.

Cornet within. "The Guardian", V, iv. (twice).
(announcing 'New spoil brought in'.)

Flourish of cornets within. "The City Madam", IV, ii.

Trumpets afar off. "The Virgin-Martyr". I, i.
('near-arrival' of an army.)

A lute is heard, (followed by) A song within.
Later a courtesan enters.¹ "Believe as You List",
IV, ii.

Music above, (followed by) A song by Domitia. 2.
"The Roman Actor", II, i.

'Music within' may be taken to include the following sounds within:-

Noise within as of a coach. " A New Way to Pay
Old Debts", III, ii.

A cry within. -ibid- IV, ii.

A shout within: loud music. (indicating the apparent triumph of certain characters in their task.)

"The Virgin-Martyr", III, ii.

Chambers shot off: a flourish as to an assault.
(warfare) "The Maid of Honour", II, iii.

A long Charge: after which, a Flourish for victory. 3.
-ibid- II, v.

1. Note again the association of music with wantonness.
2. None of the above 'songs within' have any words supplied in the text. The fact of there being some suitable sound coming from behind the stage was sufficient for Massinger's general effect.
3. These military stage directions are very similar to those in Shakespeare, etc, (before 1600). Their use here and in Ford indicates their survival until 1630.

Sad Music, etc.

Sad Music. "The City Madam", V, iii.

Sad Music: the Players bear off Paris' body.

"The Roman Actor", IV, ii. (ending Act).

Solemn Music. Enter the Funeral Procession.

"The Fatal Dowry", II, i.

A Dirge (to solemn music). -ibid- II, i.

Loud Music.

Loud Music. "A New Way to Pay Old Debts", III, ii,
and V, i. (announcing an arrival).

Loud Music. "The Maid of Honour", IV, ii (twice),
and "The Virgin-Martyr", IV, iii.

Dreadful Music. "Roman Actor", V, i. (Two terrifying
apparitions appear 'with bloody swords
in their hands'.

The effect of loud music is either to announce the arrival
of some important person, or the imminence of something
of a dire nature, including supernatural happenings.

Other Directions.

'Flourish' is common, as in Shakespeare, for entry
or exit of persons of high rank, especially in
scenes concerned with battle or warfare.

Note the direction at the end of Act II of "The
Fatal Dowry":- 'Hautboys. Here a passage, over
the stage, while the act is playing for the marriage
of Charalois with Beaumelle, &c.' This is another
instance of the custom of playing music at the
beginning and end of an act.

Compare with above the two following directions
in "The City Madam" (IV, ii) :- 'The music plays',
and about forty lines later, 'The music ceases'.
Compare also (ibid) end of Act III, Scene i :-
'Exeunt; Goldwire and Shave'em embracing, music
playing before them'.

Note also, in the same scene:- 'Enter Goldwire
junior, (etc)... and Musicians like watchmen'-
an instance of the musicians taking part as actors.

The Songs.

It has already been stated that the songs in Massinger are few in number, that the words of many are not given, and that their chief purpose is to assist in the building-up of a certain atmosphere or in the creation of some dramatic effect. A brief reference to some of the songs in the better-known plays will serve to illustrate these statements, and to show what types of dramatic song Massinger has included in his tragedies.

There are two songs of a 'serenade' nature, though neither is a genuine love serenade. In "The Duke of Milan" (II, i) the bitter Mariana desires to torment her sister-in-law Marcellia, and with this object in view she calls:-

" Play anything
That's light and loud enough but to torment her,
And we will have rare sport."

Then follows 'Music and a song', of which the words are not given, but the nature of the song is clear enough, and it serves its object, for Marcellia appears at a window above, in black', and Mariana has her 'sport'. In "The Roman Actor", too, there are a couple of songs of which the text is not given, though their purpose is quite clear. In Act II, Sc. i there is another mock serenade sung by one of the 'female' actors. The tyrannical Emperor Domitianus Caesar has appropriated the wife of Aelius Lamia, one of his Senators, and mocks Lamia by having his wife, Domitia, to sing what was no doubt a love song from her window. There is 'Music above'
(and then

' A song by Domitia'. The situation is here no doubt made more revolting by the appearance of the callous wife singing to her lover in the presence of her captive husband, and the introduction of music serves a useful purpose. Later in the same play a song is provided to lull Caesar to sleep. The direction goes:- 'Music and a song. Caesar sleeps.' and this is but a simple example of the well-known power of music to soothe and give rest.

There are a few songs of which the words are given, in the other plays, particularly in "The Fatal Dowry", but they add nothing new to the uses of song in Elizabethan and Jacobean drama. The first of the four songs in "The Fatal Dowry" (II, i) is a Dirge, which merely serves to deepen the pathos of a scene which includes 'Solemn music' and a Funeral Procession, complete with coffin and mourners. The other three songs are more interesting, as they are sung by Aymer, a 'Singer and Keeper of a Music-house'. Aymer is another example of an adult singer, like Amiens, Valerius and Merrythought, and it is probable that Massinger, having this singer available, has introduced the songs into the play specially to make use of this man. Aymer's first song would suggest that the dramatist has given the audience a song merely because he thought they would like one, for it is of no dramatic value, except to emphasise the fact that Novall junior loves Beaumelle. Novall requests Aymer to 'sing the song Devoted to my mistress', and Aymer obliges with a song which takes the form of ' A Dialogue between a Man and a Woman'. It is a commonplace love song.

Aymer's other songs are more important, for they are a satiric comment upon the love situation in the play and lead to the slaying of Novall by Charalois. Aymer calls upon the musicians within to "begin the last new air" and then informs the audience, in an aside, of his little plot. His first song—a "Citizen's Song of the Courtier" is as follows:-

Courtier, if thou needs wilt wive,
 From this lesson learn to thrive:
 If thou match a lady that
 Passes thee in birth and state,
 Let her curious garments be
 Twice above thine own degree;
 This will draw great eyes upon her,
 Get her servants, and thee honour. i.

The use of couplets and the short lines are suited to a poem of this type. The suspicions of Charalois are aroused, and the second song, "The Courtier's Song of the Citizen", or "The Happy Husband", as Aymer styles it, warning the citizen who wishes to be a happy husband:-

Whate'er thou seest, or dost hear,
 Fool, have no eye to, nor an ear:

completes the process, and he rushes into the inner room where he comes upon Novall with Beaumelle, and soon dispatches him with his sword. So with these two songs, like "Tell me where is fancy bred" ("Merchant of Venice") the action of the play is forwarded by the information which they impart.

- i. This song giving advice upon how to succeed in life is a common type. Compare, for example, Middleton's songs in this strain.

The type has survived up to the present, and has worthy representatives in the Gilbert & Sullivan operas.

viz:- Robin's song in Act I of "Ruddigore"—

'My boy, you may take it from me', and the Trio in "The Yeoman of the Guard" (Act II):-

'Aman who would Woo a fair maid'

In addition to his use of song for the development of plot Massinger has also employed songs to define character - another customary use of song throughout the Elizabethan period, from Lyly onwards. The songs in "The Guardian" are of this type. In Act IV, Scene ii there is a song by Adorio, a 'young Libertine' and his 'Neapolitan Gentlemen' friends, assisted by villagers and musicians. The speech by Cario which leads up to the song is of some interest, since it not only prepares the way for a song but it also contains many references to musicians and their ways: it is almost the musical counterpart of Hamlet's well-known advice to the actors.

" And, do you hear,
Wire-string and cat-gut men, and strong-breathed hautboys,
For the credit of your calling, have not your instruments
To tune when you should strike up; but twang it perfectly,
As you would read your neck-verse: and you, warbler,
Keep your wind-pipe moist, that you may not spit and hem,
When you should make division."

The genial satire of this advice is pleasant enough, but the satire contained in the following song is more biting for it is intended to express the cynical attitude of Adorio and his friends towards the sacred ceremony of marriage. The sentiments are a complete reversal of those revealed in the conventional Elizabethan songs dealing with marriage, and so the song indicates in no uncertain way the cynicism of the young libertines who chant it.ⁱ

i. Compare Touchstone and the two pages in "As You Like It" (V, iii).

Song.

Juno to the Bride.

Enter a maid; but made a bride,
 Be bold, and freely taste
 The marriage banquet, ne'er denied
 To such as sit down chaste.
 Though he unloose thy virgin zone,
 Presumed against thy will,
 Those joys reserved to him alone,
 Thou art a virgin still.

Hymen to the Bridegroom.

Hail, bridegroom, hail! thy choice thus made,
 As thou wouldst have her true,
 Thou must give o'er thy wanton trade,
 And bid loose fires adieu.
 That husband who would have his wife
 To him continue chaste,
 In her embraces spends his life,
 And makes abroad no waste.

Hymen and Juno.

Sport then like turtles, and bring forth
 Such pledges as may be
 Assurance of the father's worth,
 And mother's purity.
 Juno doth bless the nuptial bed;
 Thus Hymen's torches burn.
 Live long, and may, when both are dead,
 Your ashes fill one urn!

It will be noticed of this song that the versification is very regular, and while this rigidity is suitable for poems with a satiric flavour, and an antidote to the excessive metrical looseness of so many of the earlier stage songs, it also has the effect of excluding the delightful lilt which adds to the effectiveness of the best of Fletcher's and Shakespeare's dramatic lyrics.

In sentiment, too, it points towards the attitude of Restoration comedy, to such a song as Dryden's "Why should a foolish marriage-vow" in "Marriage à la Mode".

There is one other song in "The Guardian" which is worthy of mention as it has several functions, all of which can be found in dramatic songs by earlier dramatists. It is the song which opens Act V, Scene i, and is sung by Claudio and the Banditti in the Forest, in the manner of an opening chorusⁱ in an operetta such as "The Pirates of Penzance", or "The Maid of the Mountains".

Song.

Welcome, thrice welcome to this shady green,
Our long-wished Cynthia, the forest's queen,
The trees begin to bud, the glad birds sing
In winter, changed by her into the spring.

We know no night,
Perpetual light
Dawns from your eye.
You being near,
We cannot fear,
Though Death stood by.

From you our swords take edge, our hearts grow bold.
From you in fee their lives your liegemen hold.
These groves your kingdom, and our law your will.
Smile, and we spare; but if you frown, we kill.

Bless then the hour
That gives the power
In which you may,
At bed and board,
Embrace your lord
Both night and day.

Welcome, thrice welcome to this shady green,
Our long-wished Cynthia, the forest's queen!

The song is addressed to Plathe, the wife of Severino, a nobleman who has been banished and has taken up his abode in the forest. It is a form of welcome and an oath or profession of allegiance in one. Further, it serves to convey the impression that the bandits are faithful, but

i. See Middleton ("Spanish Gipsy", &c) for similar musical comedy opening or final choruses.

ruthless and desperate if need be. The song opens the scene in the required atmosphere by announcing that all is joyful when Iolanthe is present, and, of course, serves to indicate the locality of the scene. But the sentiments are very obvious and there is no appeal to the imagination, and little, if any, sense of the colourful potentialities of the English language. The song does appear to be, in fact, nothing other than a poor imitation of the pastoral songs in "As You Like It", and in the comparison the unlyrical quality of Massinger's poetry is only too apparent.

It is possible that Massinger recognised his own deficiencies as a writer of dramatic lyrics, and so did not include many in his plays, or, more likely, he found that his moral purpose and choice of serious themes did not permit of many stage songs. He appears, however, to have been ready to make use of music, particularly of instrumental music, whenever he thought its employment would assist in the creation of some effect that he desired, and while such use of music is never in his plays original, it is of interest in that it indicates that music occupied a prominent part in drama in the Caroline period.¹

i. Massinger's plays were staged after 1619.

1619 "The Fatal Dowry";

1620 "The Virgin-Martyr"; and subsequently up to the closing of the theatres in 1642.

JOHN FORD. (I586- c.I642).

The plays of John Ford mark the end of the great creative period of English drama. The vein of imaginative motive of the poetic drama was by now almost exhausted, and Ford represents a playwright out of sympathy with the ideals of his age, attempting to explore new paths.

" A restless curiosity of imagination drove him to look for his subjects in the marvellous or exceptional, even the monstrous". - W.J. Courthope. The violence of thwarted desire, "the burden of a passionate and heavy-laden heart", the grief deeper than language can express seized upon his imagination, and in his analysis of human motive and mental action he was indifferent alike to consistency in action or time, to outward dramatic effect, or to the tastes of his theatre audience. Seeking to

"Sigh out a lamentable tale of things
 Done long ago, and ill done, and when sighs
 Are wearied, piece up what remains behind
 With weeping eyes, and hearts that bleed to death",

Ford called upon the well-known power of music to assist in the creation of a mournful atmosphere. With him the music is usually solemn and subdued, and indicative of the great depths of despair into which his characters have been plunged. There are a few lighter moments, but as a rule the music is little more than a slight variation upon a single theme, that of "sad music" which has already been seen so frequently

in Marston and Massinger among others, and which, in fact, from the plaintive songs of John Lyly, has been used in various forms throughout the Elizabethan and Jacobean periods. As there is nothing new in Ford's use of song for mournful and heart-rending purposes, except perhaps his using this more frequently than most playwrights, there will be no need to give more than a very few illustrations here.

In one of Ford's earliest extant plays- "The Lover's Melancholy"- there is a song which illustrates the far-away nature of the sentiment that pervades most of his stage songs. This song, which is introduced to 'soft music', conveys a feeling of deep sadness which is characteristic of Ford's dramas:-

Fly hence, shadows, that do keep
 Watchful sorrows charmed in sleep!
 Though the eyes be overtaken,
 Yet the heart doth ever waken
 Thoughts, chained up in busy snares
 Of continual woes and cares:
 Love and griefs are so exprest
 As they rather sigh than rest.
 Fly hence, shadows that do keep
 Watchful sorrows charmed in sleep!

This lyric is probably Ford's most exquisite dramatic song and is worthy to rank with most of the finer stage lyrics so far encountered. It recalls the spirit of Lyly's pastoral episodes in its function, for it is sung by a Boy without, and at its close old Meleander awakes from his sleep.

The play which includes the most songs, all subdued in tone, is "The Broken Heart" (pub.1633). There are four songs, the first of which occurs at the beginning of Act III, Scene ii. The Direction reads:- 'Soft music. A song within, during which Prophilus (etc) pass over the stage. Bassanes and Grausis re-enter softly, and listen in different places.'

SONG.

Can you paint a thought? or number
 Every fancy in a slumber?
 Can you count soft minutes roving
 From a dial's point by moving?
 Can you grasp a sigh? or, lastly,
 Rob a virgin's honour chastely?
 No, O, no! yet you may
 Sooner do both that and this,
 This and that, and never miss,
 Than by any praise display
 Beauty's beauty; such a glory,
 As beyond all fate, all story,
 All arms, all arts,
 All loves, all hearts,
 Greater than those or they,
 Do, shall, and must obey.

Ford wishes to create an atmosphere of sad romance, and uses the music and song to give an air of remoteness at the beginning of the scene.

The second song (Act III, Scene iv) has a similar quiet air, so characteristic of Ford's songs. It takes the form of a marriage blessing or bridal song and is sung by Orgilus as he gives his consent to the marriage of Prophilus and Euphranea.

(Sings) Comforts lasting, loves increasing,
 Like soft hours never ceasing:
 Plenty's pleasure, peace complying,
 Without jars, or tongues envying:
 Hearts by holy union wedded,
 More than theirs by custom bedded:

Fruitful issues; life so graced,
 Not by age to be defaced,
 Budding, as the year ensu'th,
 Every spring another youth;
 All what thought can add beside
 Crown this bridegroom and this bride!

The song is suitable enough, being one of the conventional bridal songs or odes so numerous throughout the period, and like most of Ford's songs, is written in couplets. If this song is compared with the earlier one in "The Lover's Melancholy", for both are of a fairly high poetic standard, it is interesting to note the change in style that appears to have taken place, from the Elizabethan song style to the Jacobean 'metaphysicality'. The model for this song might well be Jonson or even Donne, and this could not be said of the earlier song.

The remaining two songs in "The Broken Heart" are much sadder in tone, for both are dirges, though the title is given only to the final song in Act V, Scene iii, the second of the two sad songs. The first of the two is preceded by 'Soft sad music' and the dialogue indicates the object and nature of the song. Orgilus, on hearing the music, exclaims:-

"List, what sad sounds are these - extremely sad ones?"
 to which Ithocles replies - "Sure, from Penthea's lodgings."

Then follows the song:- (within) -

O, no more, no more, too late
 Sighs are spent; the burning tapers
 Of a life as chaste as fate,
 Pure as are unwritten papers,
 Are burnt out: no heat, no light
 Now remains; 'tis ever night.

Love is dead; let lovers' eyes,
 Locked in endless dreams,
 The extremes of all extremes,
 Ope no more, for now Love dies,

Chorus: Sorrows mingled with contents prepare
 Rest for care;
 Love only reigns in death; though art
 Can find no comfort for a broken heart.

The stress upon the inward senses rather than the outward, the feeling that things soften to decay, the morbid joy in death through a broken heart, and the couplet, are typical of Ford.

There is little more to include in this brief survey of Ford's songs. In "'Tis Pity She's a Whore" (Act IV, Scene ii), there are two mournful fragments in Latin sung by the strumpet Annabella, when her life is being threatened by her husband, Soranzo; and, in contrast, there is the use of music and song for gaiety and revelry in masquing episodes, as in "The Lover's Melancholy" (Act III Scene iii) and "Love's Sacrifice" (Act III, Scene iii - 'the Choir singing' -) and (Act III, Scene iv). Music for revels also occurs in "The Broken Heart" (Act V, Scene iii) in "'Tis Pity She's a Whore" (Act IV Scene i) and in the masque presented before King James in the historical play "Perkin Warbeck", though there are no songs in this play.¹ There are also the usual flourishes and loud music. But all the above have been met on many occasions in earlier dramatists, and they are merely given here to show their survival at the end of the period with which we are concerned.

1.

"Perkin Warbeck" was probably written with Shakespeare's "Richard II" in mind, another historical play which followed the customary fashion of excluding songs.

THE STAGE SONGS OF SHAKESPEARE (1564-1616)

In considering the dramatic songs of the Elizabethans and Jacobeans the chronological sequence has been adhered to as far as possible throughout this work. This method has the advantage of allowing any developments in the stage song to show themselves clearly, and for certain tendencies to be followed up as they re-appear in the work of the various dramatists. An exception is, however, made here with Shakespeare, whose early plays should have been included soon after the 'University Wits', while the more mature comedies and the great tragedies would then have been included with the work of Dekker, Marston, Jonson, and perhaps Middleton, and the last plays would be placed alongside those of Beaumont and Fletcher. There are two useful reasons why the chronological method has been discarded with Shakespeare's stage songs. It would have been both confusing and unjust to have broken up Shakespeare's considerable contribution to the stage song, for there would have been some danger of our overlooking his own development in the use of song. Further, by considering Shakespeare's achievements only after enquiring into the practice of his predecessors, contemporaries, and successors, it will be simpler to make comparisons, and references to songs and effects which occur elsewhere will be the more readily followed.

By taking Shakespeare's stage songs apart, and considering them in the light of the practice of his predecessors and early and late contemporaries, it will, in fact, be easier to estimate the value of his contribution, and to judge whether he had anything new and enduring to add to the songs of the Elizabethan stage.

In the following pages which deal with Shakespeare's use of music and song, the discussion is limited as far as possible to the songs themselves. Stage directions of a musical nature (other than those calling for songs) have already been dealt with at some length in that section which concerns the stage use of instruments. Musical references of a technical nature, and some observations upon various effects or purposes with which music is concerned are given first, in order to leave the way clear for consideration of the songs, which are, without doubt, by far the most important aspect of Shakespeare's use of music.¹

The history plays have been taken first, since they form the greater part of Shakespeare's early dramatic output. In them the use of song is very slight. After these chronicle histories the comedies have been considered, and in them, as may be expected, the majority of Shakespeare's songs and ballads occur. Lastly, the tragedies are taken, for in them of all his plays, Shakespeare, now a mature playwright, had the opportunity to give something new in song.

1. A list of ballad references is given in the Appendix.

A NOTE UPON SHAKESPEARE'S TECHNICAL KNOWLEDGE OF MUSIC.

The considerable number of references to music, songs, and the playing of musical instruments scattered throughout Shakespeare's plays indicates that he must have possessed an accurate and wide knowledge of these things. The matter has already been referred to on several occasions previously in this work, and there is also a useful body of literature on this subject. It will therefore not be necessary here to do more than merely give a list of the chief of Shakespeare's references to musical matters, confining the list to those references which occur in the words of the different characters, and not in songs or stage directions. For fuller details see E.W.Naylor: "Shakespeare and Music" (1931) where the subject is dealt with at some length.

Technical Terms of Music in Shakespeare.

- "The Two Gentlemen of Verona", I, ii, 76-93.
- "Romeo and Juliet", III, v, 25.
- "Henry V", V, ii, 248.
- "Richard II", V, v, 41.
- "King Lear", I, ii, 137.
- "Taming of the Shrew", I, ii, 16; & III, i, 72.
- "Henry V", III, ii, 3; & III, ii, 41.
- "Merry Wives of Windsor", I, iii, 25.
- "Twelfth Night", II, iii, 83.

(The above are general references to time and tune.)

See also "The Rape of Lucrece" (lines II24 ff.)

The following references are also technical, but relate more than the above to instruments, and the art of playing them. (viol, base viol, lute, etc);-

- "Pericles", I, 1, 81.
 "Richard II", I, 111, 159. (references to Viols and
 "Twelfth Night", I, 111, 24. stringed instruments.)
 "Henry VIII", I, 111, 41.
 "Hamlet", III, 11, 346, 351 ff. (recorders).
 "Midsummer Night's Dream", V, 1, 108.
 "Winter's Tale", I, 11, 125. (virginal)
 "Taming of the Shrew", I, 1, 142 ff
 and 277.
 -ibid.- III, 1. (long passage). (lute).
 "I Henry VI", I, 1v, 92.
 "I Henry IV", III, 1, 206.

A few observations upon Shakespeare's technical knowledge of music, and upon the manner in which he uses that knowledge, will usefully supplement the above list.

The musical references in the text of the early plays are in keeping with the style of Shakespeare's verse at this period. The youthful dramatist appears to take delight in the many available forms of expression, and almost airs his gentlemanly accomplishments, as if to show how cleverly he can juggle with words. The following passage from "The Two Gentlemen of Verona" (1595) illustrates Shakespeare's early ostentatious display of musical knowledge and verbal technique:-

"Two Gentlemen of Verona", I, 11, 76-93.

Jul. Some love of yours hath writ to you in rhyme.

Luc. That: I might sing it, madam, to a tune:

Give me a note: your ladyship can set.

Jul. As little by such toys as may be possible:

Best sing it to the tune of "Light o'love."

Luc. It is too heavy for so light a tune.

Jul. Heavy? belike, it hath some burden then.

Luc. Ay, and melodious were it, would you sing it.

Jul. And why not you?

Luc. I cannot reach so high.

Jul. Let's see your song. - How now, minion!

Luc. Keep tune there still, so you will sing it out;

And yet, methinks, I do not like this tune.

Jul. You do not?

Luc. No, madam, it is too sharp.
 Jul. You, minion, are too saucy.
 Luc. Nay, now you are too flat,
 And mar the concord with too harsh a descant:
 There wanteth but a mean to fill your song.
 Jul. The mean is drown'd with your unruly base.
 Luc. Indeed, I bid the base for Proteus.

In another passage in "Romeo and Juliet" (1595), too, one feels that there is a similar unnecessary parade of musical terms:-

"Romeo and Juliet" III, v, 25.

Romeo: How is't, my soul? let's talk, it is not day.
 Juliet: It is, it is; hie hence, be gone, away!
 It is the lark that sings so out of tune,
 Straining harsh discords, and displeasing sharps.
 Some say, the lark makes sweet division;
 This doth not so, for she divideth us.

But this rather empty cleverness soon began to give way to a more apt and less forced use of musical imagery. The following extract from "Richard II" (1596) reveals a rather more fitting employment of musical terms in drama:-

"Richard II," V, v, 41.

King Richard: Music do I here?
 Ha, ha! keep time. - How sour sweet music is,
 When time is broke, and no proportion kept!
 So is it in the music of men's lives.
 And here have I the daintiness of ear,
 To check time broke in a disorder'd string;
 But, for the concord of my state and time,
 Had not an ear to hear my true time broke.

And in the much later passages given below the musical terms have taken up a vital and pointed meaning.

"Hamlet" III, ii, 354.

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 sound me from my lowest note to the top of
 my compass; and there is much music, excellent voice, in
 this little organ (the recorder), yet cannot you make it
 speak. 'Sbloody! do you think I am easier to be played on

than a pipe? Call me what instrument you will, though you can fret me, you cannot play upon me.

"King Lear" (1605) I, ii, 137.

Edmund. (Aside). Pat he comes, like the catastrophe of the old comedy; my cue is villainous melancholy, with a sigh like Tom o' Bedlam. - O! these eclipses do portend these divisions. Fa, sol, la, mi.

Shakespeare's use of musical terms is, in fact, like his other technical resources, in that a gradual development towards increased neatness, economy and propriety is revealed throughout his career as a playwright. His later (and finer) technical musical references are always subordinated to the requirements of the situation into which they are introduced.

The question naturally arises as to what kind of knowledge of music Shakespeare possessed; whether it was superficial and profound, whether greater than that of the educated Elizabethan or not. The answer would appear to be that his knowledge of music was what one might expect an educated person of those days to possess. It was not particularly profound, but was fairly wide, ranging from time and tune to some understanding of the various instruments of the day. This was sufficient to enable Shakespeare to introduce effective figures of rhetoric of a musical kind, or to pass humorous comments upon the playing of wind instruments or the apologetic cough of the amateur vocalist.

Nor was it necessary or desirable that Shakespeare (or any other dramatist) should have a profound technical knowledge of music. It was sufficient that his knowledge should be equal to that of the majority of his audience and then they would be able

to follow his musical allusions without effort, and without danger of boredom through over-technicality. And with the more mature Shakespeare, in his use of technical musical allusions, the situation comes first, and rightly so.

MUSIC FOR VARIOUS PURPOSES IN SHAKESPEARE.

Music for 'various purposes' may be taken to include the following uses, which are not always covered by the songs, stage directions, and technical references so far given:-

- i. Music for the purpose of Serenade.
- ii. Music as a cure for ailments, etc.
- iii. Music as an indication of character.
- iv. Music and the supernatural.
- v. Music and dancing upon the stage.

i. Music for serenades.

In "The Two Gentlemen of Verona" (III,ii,83 ff.) Proteus advises Thurio to visit Silvia's 'chamber window by night' with some 'sweet concert' to play a 'dump'. The serenade takes place later (IV,ii,16 ff.) and in addition to the well-known song "Who is Silvia" (which is discussed with the songs) there is a long passage of discussion upon music, and quibbles upon musical terms.

Another example of a serenade occurs in "Cymbeline" (II,iii). This serenade takes place in the early morning, and is arranged by Cloten for the benefit of Imogen. Cloten requests the musicians to give, "first, a very excellent good-conceited thing;" (a fanciful kind of tune on the viols) after, "a wonderful sweet air". ('Hark! hark! the lark! '). His words to the musicians also contain references to 'horse-hairs' and 'calves'-guts. In "Othello" there is again complimentary music provided in the morning, when Cassio brings musicians to Othello's castle. (Act. III, Scene i.) After the music the clown enters and

has several apt remarks to make upon these wind instruments, which he says "speak i' the nose". So in "Troilus and Cressida" (III, i, 19 ff.) Pandarus and a servant make some musical jokes when discussing some music which is being played within at Priam's palace.

In "Pericles" (Act II, Scene v, 1.24) there is a passage which indicates that Pericles had provided music on the previous evening, for Simonides greets him with the words:-

" I am beholding to you For your sweet music this last night". As a contrast the tavern music of "2 Henry IV " (II, iv, 10 ff). may be cited. Here we have an example of the ' seamy side' of music which has been referred to previously in that section dealing with music among the lower classes in Elizabethan days.

ii. Music as a 'cure' etc.

There are many references in Shakespeare which show that music was believed to have a soothing effect upon ailing people, and that appropriate music was often used on the stage as a kind of medicine for people distressed in mind and spirit. i. Prospero in "The Tempest" (V,i,58) speaks of " a solemn air" as being "the best comforter to an unsettled fancy", and he employs music to release Alonso and his court from the magic spell.

In "King Lear" (IV, vii), when Lear is making a partial recovery from his terrible sufferings, the scene opens with 'Lear on a bed asleep, soft music playing.'

i. Note the humorous use of soothing music in "Induction" to " Taming of the Shrew".

Similarly in "2 Henry IV" (IV,iv, 133) when King Henry is on his sick-bed, he requests that Warwick should call for music 'in the other room', and Queen Katharine in " King Henry VIII " (III, i) calls for one of her maids-in-waiting to disperse her troubles with a song ('Orpheus with his lute') just as Brutus ("Julius Caesar", IV, iii) asks his servant Lucius to "touch (his) instrument a strain or two" and rest his troubled mind.

A still greater use of music, which verges upon the miraculous and the supernatural is illustrated in "Pericles" (III,ii,87) when Thaisa, cast up by the sea, is brought to life by Cerimon by means of music, and similarly in "The Winter's Tale" (V,iii) the 'statue' of Hermione is brought to life by means of the revitalising powers of music; or, (more truthfully,) music is employed to suggest the magical transformation. (-ation.

iii. Music and character.

Music and love are often associated in Elizabethan drama, as the innumerable love songs evidence. To some extent, too, a love of music in an important character is taken to indicate an unpractical nature, so far as the strenuous conduct of affairs of the world are concerned. The Duke Orsino in "Twelfth Night" who languidly suggests "If music be the food of life play on" (I,i) is unable to translate his dreams into action, while Cleopatra who regards music as "the moody food of us that trade in love" (II,v) devotes all her statesmanship to the governing of Antony.

Several of Shakespeare's men of action despise music, for Hotspur shows an intense dislike of the Welsh song sung in his presence ("I Henry IV", III, Sc.1), and Benedick marvels that "sheep's-guts should hale souls out of men's bodies" ("Much Ado", II, Sc.iii). Mercutio expresses great aversion to being classed as a minstrel, and Mrs. Quickly says that Prince Hal broke Falstaff's head for likening the King to "a singing man of Windsor", ("2 Henry IV", II Sc.1), but these two latter instances may be more adequately explained on social grounds alone, in view of the ill-repute of minstrels and singing-men.

It is noticeable, however, that the gentler of Shakespeare's heroines, as contrasted with the more masculine types like Beatrice and Julia, often have a regard for music. Both Ophelia and Desdemona sing, while Silvia, Hero and Imogen are serenaded. Juliet, too, is fond of music.

Yet it is always dangerous and often misleading to generalise from a few instances, and Shakespeare's deeper and more philosophic remarks on the power of music are much more significant. The almost mystic way in which music is able to act as a kind of 'medicine' or healing influence is closely linked with the relationship between music and character, for both derive from the same source. (See next page). The manner in which music affects human beings is clearly set out in "Measure for Measure" in the words of the Duke, who is disguised as a friar:

".....music oft hath such a charm,
To make bad good, and good provoke to harm".

(Act IV, Scene 1.)

In "The Merchant of Venice" it is the ennobling powers of music which are emphasised, in the words of Lorenzo:-

"Since nought so stockish, hard, and full of rage,
But music for the time doth change his nature."

Then he goes on to warn against the 'unmusical' man :-

"The man that hath no music in himself,
Nor is not mov'd with concord of sweet sounds,
Is fit for treasons, stratagems, and spoils:
..... Let no such man be trusted." (V, i).

The theory behind these utterances goes back ultimately to the Pythagorean one relating to the music of the spheres, which is outside our province. The remarks of Duke Senior upon Jacques, of whom he says:-

"If he compact of jars, grow musical,
We shall have shortly discord in the spheres,
("As You Like It", II, vii)

offer a link, and other passages of a similar nature occur in Shakespeare as follows:-

"Twelfth Night", III, i.
"Antony & Cleopatra", V, ii.
"Pericles", V, i.
"Merchant of Venice", V.

iv. Music and the Supernatural.

In addition to the references given just previously about the 'music of the spheres' and about the miraculous power of music to heal, there are instances of music being sounded to accompany occurrences of a supernatural kind in the plays of Shakespeare. The weird 'music of hautboyes under the stage' in "Antony and Cleopatra" (IV, iii) is one of the

best examples of this 'supernatural' music to make the audience feel 'creepy,' just as the sound of a bell made them feel tense. ¹ In later plays, too, when a supernatural 'vision' occurred, as in "Pericles", "Cymbeline", and "Henry VIII", solemn music is required by the stage directions. This custom appears to have become very popular after about 1610, probably through practice in the masque, for in Ford and Massinger 'solemn music' is very frequent.

Music is also required for the entrance of mythological personages, such as Iris and Ceres in "The Tempest", and Hymen in "As You Like It". But here we are in the domain of the masque rather than that of real life.

Then for creatures such as fairies, whether 'real' or merely feigned, songs with accompaniment are introduced, as in "Midsummer Night's Dream" and "The Merry Wives of Windsor", while no doubt the witches in "Macbeth" would chant their weird incantations, in addition to the "Music and a song 'Black Spirits' " in Act IV, Scene i (added by Middleton.)

The absence of music when the more impressive ghosts appear is not without significance. The spirits of the former King Hamlet and of Banquo, like the ghost of Julius Caesar, enter without any musical accompaniment.

- i. The Elizabethans were 'conditioned' to alarm bells in their every-day life, for warnings of fire, flood, threatened invasion and general catastrophes were given by means of warning bells. This would give much potency to the many stage noises in which the dramatists often indulged. (See pp. 44-45.)

The ghost was always a serious character, and these in particular are 'serious' ghosts. It would seem that Shakespeare felt that music on such occasions would tend to call up undesirable associations in the minds of the audience. This point is of considerable importance in estimating the dramatic purpose of music in Elizabethan drama, for, like the absence of songs from the History plays, it suggests that the use of music had strict limitations in the most serious plays, in which plot and character count more than mere spectacle and other pageant-like effects.

v. Music and Dancing.

Dancing on the stage was a common form of entertainment in Elizabethan times, and there many references to the various dances which were popular at the time of Shakespeare. Some mention has already been made of the use of instruments to accompany dancing in the theatre, and sometimes the characters sang too. Shakespeare's references to dances are fairly comprehensive in their range, and invariably apt. The two chief passages relating to dancing illustrate both these points. (See "Much Ado" II, i, 68ff., and "Twelfth Night", I, iii, 118 ff.) Here Shakespeare introduces his knowledge smoothly and easily: there is none of the affectation and youthful display of gentlemanly accomplishment which marks the dance reference of an early play, such as "Love's Labour's Lost" (Act V, Scene ii, Lines 184 ff.)

The following are the chief passages of interest which concern dancing in Shakespeare's plays:-

Singing and dancing at the same time.

"Love's Labour's Lost", III, i, 9.
 "Midsummer Night's Dream", V, ii, 25.
 "Merry Wives of Windsor", V, v, 93.

The 'canary'.

"Merry Wives of Windsor", III, ii, 83.
 "All's Well that Ends Well", II, i, 74.

References to several dances.

"Much Ado". II, i, 68.
 "Twelfth Night", I, iii, 118.

(includes the Cinquepace, Coranto, Galliard, Jig, & Measure.)

The Jig.

"Hamlet", II, ii, 504.

The Pavan.

"Twelfth Night", V, i, 197.

The Measure.

"Henry VIII", I, iv, 104.
 "As You Like It", V, iv, 178, & 192.
 "Richard II", III, iv, 6.
 "Love's Labour's Lost", V, ii, 184.

The Coranto.

"Henry V", III, v, 32.

The Dump.

"Two Gentlemen of Verona", III, ii, 83.
 "Romeo and Juliet", IV, v, 96 ff.

The Hey.

"Love's Labour's Lost", V, i, 148.

The Morris.

"All's Well", II, ii, 20.
 "Henry V," II, iv, 23.

Further details of these dances may be found in

"Shakespeare's England" (Chapter on 'Dancing') or in

E.W.Naylor "Shakespeare and Music", (Chapter V).

See also the important scene in Heywood's "A Woman Killed with Kindness" (I,ii) referred to on page 183, and also p. 211 .

SONGS IN SHAKESPEARE'S HISTORY PLAYS.

Throughout Elizabethan drama there are very few songs in Chronicle Histories. (See comments upon Peele's "Edward I").^{i.} Shakespeare is no exception in this respect, and in all his plays which deal with English history there are no more than two songs in the main action, and the few catches by Falstaff and Silence in the sub-plot of " 2 Henry IV". Neither of the two formal songs ^{are} of any considerable importance in the action; the text of one is not given (the 'Welsh song' in " I Henry IV", III, i), and the other occurs in a late play of doubtful authorship ("Orpheus with his lute" in "Henry VIII", II, iii). I612. The catches of Falstaff are brought into scenes of merriment, and are typical 'tavern catches,' of the type already seen to be so common and popular in Elizabethan and Jacobean drama.

In "Henry IV (Part I) ", (I597) the song is sung by a lady (a boy singer) in a scene which has a 'Welsh' atmosphere, and the object of the song is merely to add to this atmosphere and to the remoteness of Glendower and his ways. It would serve to bring out still further the clear contrast between Hotspur and Glendower, whose alliance is obviously an unsatisfactory one, as the two leaders are temperamentally opposed. Mortimer, too, is annoyed because he cannot understand the Welsh language, while Hotspur makes no attempt to conceal his contempt for that tongue, when he says:-
" I had rather hear Lady, my brach, howl in Irish" (than
i. p. I29, and see also p.I69. the Welsh song).

The second song - the only formal song given in full in the Histories - is in "Henry VIII" (1612) and is probably not by Shakespeare but by Fletcher. ^{Yes! and it also mentions Farber.} There is a most noticeable aim at pageantry in the play: in Act I Scene iv, there is music and a dance for the masquers; there is the song in Act II Scene iii; in Act IV, Scene i there are detailed instructions for "The Order of the Coronation", with 'a lively flourish of trumpets', 'Musicians', and 'Choristers singing'; the following scene has 'Sad and solemn music', after which comes Queen Katherine's vision in the form of a masque; and again there is careful emphasis upon the order of the proceedings in the directions which open the third and fifth scenes of Act V. The change which had come over drama after about 1608 cannot be more clearly realised than by comparing this 'History' play with one of Shakespeare's earlier Chronicle Histories, where drum, trumpet and 'alarum' are sufficient for most effects.

The song is introduced early in the scene at the command of Queen Katherine:- "Take thy lute, wench: my soul grows sad with troubles; Sing, and disperse 'em, if thou canst; leave working." It is another instance of music being used for its soothing powers for the purpose of giving ease to someone who is disturbed in mind.

Song.

Orpheus with his lute made trees,
 And the mountain tops that freeze,
 Bow themselves when he did sing;
 To his music plants and flowers
 Ever sprung, as sun and showers
 There had made a lasting spring.

Everything that heard him play,
 Even the billows of the sea,
 Hung their heads, and then lay by.
 In sweet music is such art,
 Killing care and grief of heart
 Fall asleep, and hearing die.

The substance of the song is the same as part of Lorenzo's speech in "The Merchant of Venice" (V, i) for he says, (referring to 'the sweet power of music') that:-

"The poet did feign 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.",

and the theme is common enough in poetry and drama.

The songs of lighter mood in Shakespeare's history plays are confined to "2 Henry IV" (1598). On both occasions they appear in scenes of 'good life; the ballads of which Falstaff chants fragments being sung at the Boar's-head Tavern in Eastcheap, and the snatches by Silence are chanted in Shallow's orchard, Silence being intoxicated at the time. Falstaff merely chants two lines of an old ballad^{i.} as he enters (II, iv) thus giving the audience the required impression of himself as one without care or any responsibility.

i. "When Arthur first in court (began),
 And was a worthy king." (And was approved king).
 From the ballad of "The Noble Acts of Arthur of the Round Table", sung to the tune of Chevy Chase. It is printed in Deloney's "Garland of Good Will" and Percy's "Reliques".

Silence's songs are more protracted, though the substance is akin to that of Falstaff's ballad, of the catches of Sir Toby Belch in "Twelfth Night", and, in short, of the whole host of songs of good cheer which have already been referred to throughout Elizabethan drama. Silence begins, during a break in the conversation, by singing

Do nothing but eat, and make good cheer,
 And praise God for the merry year;
 When flesh is cheap and females dear,
 And lusty lads roam here and there
 So merrily,
 And ever among so merrily.

And he continues to burst forth into song at intervals with the following:-

Be merry, be merry, my wife has all;
 For women are shrews, both short and tall:
 'Tis merry in hall when beards wag all,
 And welcome merry Shrove-tide.
 Be merry, be merry.

A cup of wine that's brisk and fine,
 And drink unto the leman mine;
 And a merry heart lives long-a.

Fill the cup, and let it come;
 I'll pledge you a mile to the bottom.

And finally, as he 'take(s) off a bumper' :-

Do me right,
 And dub me knight:
 Samingo. i.

(also the line, " And
 Robin Hood, Scarlet,
 and John").

There are the usual allusions to the joys of the care-free life in these fragments: the delights of the flesh, whether in eating, drinking, or loving are all extolled.

In addition to the normal delight which an audience derives
 iSee Nash:-"Summer's Last Will" (and foot-note, p.140)

from witnessing drinking scenes in the theatre, and probably sharing in the atmosphere of unrestraint, there is a further delight to be got from the incongruity of the scene. The aged, and usually sober Justice Silence would be one of the last persons that one would expect to know or sing such catches, and the fact that he is now drunk, and so finds expression in such songs, adds considerably to the humour of the scene. Songs of this type are freely sung by reprobates, as we have already seen, but Shakespeare is more audacious than some of his contemporaries, and here, more successful.

There are a few other features of musical interest in the History plays, mostly references which occur at various places in speeches or during conversations. There are several in "Henry IV, Parts I & II", some of which refer to ballads of the type just mentioned. Falstaff refers to the custom of lampooning by means of ballads in the following passage:- Falstaff (to Hal). " Go hang thyself in thine own heir-apparent garters! If I be ta'en, I'll peach for this. An I have not ballads made on you all, and sung to filthy tunes,ⁱ let a cup of sack be my poison".
 ("I Henry IV,"II, ii, 43.)

He again refers to ballads in "2 Henry IV," IV, iii, when he says, " let it be booked with the rest of this day's deeds; or, by the Lord, I will have it in a particular ballad else, with mine own picture on the top on't".

ⁱ Ballads with 'filthy' words there are in plenty, but it takes a Falstaff to invent the special twist to the threat!

It is Falstaff, too, who says he is as melancholy as "the drone of a Lincolnshire bagpipe", (Part I, I, ii), and on another occasion the Host of the tavern reminds him that the Prince broke his head "for liking his father to a singing-man of Windsor". (Part II, II, i.) In Part I, III, i Hotspur, as well, has something to say about "metre ballad-mongers" of whom he speaks with every contempt, while in "Henry V", (III, ii) Pistol and the Boy call out a few ballad excerpts.

Of the remaining musical features in Shakespeare's Histories, the most obvious is the use of marches in "3 Henry VI", for there are nine in all. But they are merely part of the pageantry which distinguishes the Elizabethan Chronicle History, and which required so many stage directions, calling for trumpet, drum, oboe and the like. It is interesting to observe that from Peele's "Edward I" (1593) to Shakespeare's (and Fletcher's) "Henry VIII" (1612), this love of pageantry and spectacle remained, even though the later pageantry was of a more sophisticated kind. And so in the History play it is not the song which is the important musical feature, but the use of music for incidental purposes, of which sufficient details have already been given in the section dealing with the use of instruments in the Elizabethan theatre.

SONGS IN THE COMEDIES

It has already been frequently observed, in the songs of Lyly's comedies, and throughout the comedies of the Elizabethan period, that there are several clearly-defined types of stage song, and Shakespeare, in accordance with his usual practice of adopting what was already popular and successful in the drama of his time, introduced many songs which had functions similar to those of other dramatists' stage songs. There are such well-known types as the entry or exit song, the song of 'good life', those which help to create a certain atmosphere, character songs, love songs, and the like. The finest songs usually contrive to serve more than one purpose, or perhaps they have a nobler lyrical quality than their fellows. With Lyly's plays, for instance, "Cupid and my Campaspe" was cited as his best stage song, because it served some useful dramatic purpose, was appropriate to its situation, and was a fine lyric as well. It soon becomes evident that Shakespeare's stage songs - except for the ballad excerpts - possess a distinct lyrical charm and beauty which is well above the commonplace style of the majority of other Elizabethan stage songs, and it may more often than not be observed that, with his customary neat economy, he makes his songs serve more than a single purpose. But all this is to anticipate, and an examination of his lighter songs, grouping them according to their functions, and always bearing in mind their chronological order, is first called for.

Entry & Exit.

The simplest function of a stage song, and a very common one during the Elizabethan period, is to provide an effective entry or exit for a character or characters, or to indicate (in the absence of a curtain) that a scene had ended, or that a new scene was opening. There are several songs of this type in Shakespeare's comedies, but most of them have some other function as well, and are given later according to their other purpose.

In "Love's Labour's Lost" (1597) there are two songs at the end of the play (Act V, Scene ii) which serve to mark the end of the play and are similar to an Epilogue, for they are a kind of ironic commentary upon the light pastoral nature of the play. The two songs are "When daisies pied and violets blue", and "When icicles hang by the wall". They will be given in full and commented upon more suitably later, with others of a similar type. In "As You Like It" (1600), too, the song which opens Act V, Scene iv ("Under the greenwood tree") serves a further purpose, for it helps to create the illusion of a pastoral background, and also to define the cheerful spirits of the exiles. Similarly, "Blow, blow, thou winter wind" occurs almost at the end of Act II, Scene vii, and has a dual purpose. The ballad which concludes Act IV, Scene ii of the same play likewise assists in the building up of atmosphere, and has a crudely humorous purpose as well.

("What shall he have that kill'd the deer?")

The two exit songs sung by Feste in "Twelfth Night" (I600) may be dealt with more fully here as their chief purpose is to indicate the end of a scene (Act IV, Sc.ii) and of the play (Act V, Scene i - 'Epilogue-') respectively. The first occurs after the cross-examination of the 'mad' or 'distracted' Malvolio, by Sir Topas.

I am gone, sir,
 And anon, sir,
 I'll be with you again,
 In a trice,
 Like to the old vice,
 Your need to sustain;
 Who, with dagger of lath,
 In his rage and his wrath,
 Cries, ah, ha! to the devil:
 Like a mad lad,
 Pare thy nails, dad;
 Adieu, goodman devil.

This light-hearted ballad suits its context most fittingly. It enables Feste to make his departure, as Malvolio had requested, and it has a striking aptness to the situation. The reference to the devil and vice who had provided rough humour in the Miracle playsⁱ is a jibe at the "notoriously abused" Malvolio, who is supposed to be possessed of the devil, and, of course, the trite nature of the song, sung by Feste in his normal voice, would help to establish him with Malvolio as the Clown, after he had finished acting his part of Sir Topas.

The other exit song is sung by Feste after the rounding off of the various plots in the comedy, when he alone is left on the stage. The ^{exact} meaning of this epilogue is uncertain.

i. See p. 80.

When that I was and a tiny little boy,
 With hey, ho, the wind and the rain:
 A foolish thing was but a toy,
 For the rain it raineth every day.¹

But when I came to man's estate,
 With hey, &c.
 'Gainst knaves and thieves men shut their gate,
 For the rain, &c.

But when I came alas to wive,
 With hey, &c.
 By swaggering could I never thrive,
 For the rain, &c.

But when I came unto my beds,
 With hey, &c.
 With toss pots still had drunken heads,
 For the rain, &c.

A great while ago the world begun,
 With hey, ho, the wind and the rain:
 But that's all one, our Play is done,
 And we'll strive to please you every day.

The purpose of announcing the end of the play is obvious enough in this song, and the well-known refrain may have been sung by the audience as well as by Feste, in the manner of a popular modern music-hall chorus.ⁱⁱ But as to whether the song has a deeper philosophical significance has long been the subject of controversy. A simple and appropriate explanation is that the song expresses Feste's bitterness with life, for the lot of the clown was ever a hard one. Life is full of pitfalls, and as time goes on responsibilities and troubles increase. Feste is pleading that young fools are

i. Compare "King Lear", (Act III, Sc.ii) -
 "He that has and a tiny little wit,
 With heigh-ho, the wind and the rain,
 Must make content with his fortunes fit,
 Though the rain it raineth every day."

ii. An act by Gracie Fields, for example. ? 8/

tolerated, and though he is no longer a young fool, the audience might be sympathetic yet a while. "I've finished playing the fool, anyhow!" concludes Feste.¹

Of the remaining exit or entry songs in Shakespeare's comedies the following may be cited, but will be referred to again under a different heading later, and so the text will not be given at present:-

"Winter's Tale" (1610) Act IV, Scene ii.

Autolycus enters, singing "When daffodils begin to peer", and departs with "Jog, on, jog on, the foot-path way."

"The Tempest" (1611). Act I, Scene ii.

Ariel enters, 'playing and singing' "Come unto these yellow sands".

Act II, Scene ii.

Stephano enters singing "I shall no more to sea"; and Caliban departs with "Farewell."

i.

There have been so many amazing suggestions about the meaning of this song that a plea for more simplicity and less ingenuity is not out of place here. Many editors of Shakespeare (like commentators on the Bible) are prepared to go to any length to find some profoundly significant meaning in an obscure, and even a corrupt passage. The voluminous notes in the Variorum Edition of Shakespeare are a striking illustration of the energy exerted, often to wrongful purpose. To start with the assumption that because Shakespeare is a genius he is always 'significant' is an act of critical heresy. "Would he had blotted a thousand!"

Atmosphere or scenic effect.

After the simple function of opening or closing a scene by means of a song, and similar functions, a further way in which a dramatist could make an attractive use of song, which was also directly consequent upon the peculiar structure of the Elizabethan stage, was that of giving "atmosphere". There being no scenery, a thoughtful dramatist would see that songs would occasionally be useful in assisting the audience to enter into the dramatic illusion that the events enacted before their eyes were taking place in some remote or ideal Forest of Arden, Illyria, or other vaguely-pleasing locality. It has previously been stated that Shakespeare was more precise and more careful to give hints as to the background of events than were his contemporaries.¹ It may be added that he was also more ready than they to utilise the resources of song for the purpose of scenic representation. The songs in "As You Like It" (1600) offer good examples of his experiments in this direction. They may be called 'experiments' because they are tentative, and are something which is rather different from anything of their kind elsewhere. Other dramatists, from Lyly onward, used songs of low life to give the 'ale-house' atmosphere, or conventional pastoral love songs in pastoral plays, but there was no fashion of 'scene-painting' by means of song, and Shakespeare's few efforts of this kind were not imitated.

1. See p.63.

The first of these songs in "As You Like It" is
 "Under the greenwood tree", sung by Amiensⁱ in Act II, Sc.v.

Under the greenwood tree,
 Who loves to lie with me,
 And tune his merry note,
 Unto the sweet bird's throat:
 Come hither, come hither, come hither:
 Here shall he see
 No enemy,
 But Winter and rough weather.

(All together here).

Who doth ambition shun,
 And loves to live in the sun:
 Seeking the food he eats,
 And pleased with what he gets:
 Come hither, come hither, come hither:
 Here shall he see
 No enemy,
 But Winter and rough weather.

(Jaques). If it do come to pass,
 That any man turn ass;
 Leaving his wealth and ease,
 A stubborn will to please,
 Duccame, duccame, duccame:
 Here shall he see
 Gross fools as he.
 An if he will come to me.

The opening reference to the greenwood tree, and the
 vaunting of the joys of the carefree life in the forest,
 despite the discomforts of winter and rough weather,
 all help the audience to imagine that the scene is laid
 in the open woodland. There is also the contrast between
 the unhappiness of the former life at court and the ease
 of the pastoral life implied in the sentiments of the song,
 and it serves ,too, to introduce the morose Jaques , for
 it is he who adds the last caustic stanza after the song.

i. The others join in the chorus (as indicated).

The next song , again sung by Amiens (Act II, Sc.vii) is of a similar type, with a greater emphasis upon the hard nature of life in the forest, which is nevertheless almost welcomed as being a reminder of the far more bitter ingratitude of mankind.

Blow, blow, thou winter wind,
 Thou art not so unkind,
 As man's ingratitude:
 Thy tooth is not so keen,
 Because thou art not seen,
 Although thy breath be rude.
 Heigh-ho, sing heigh-ho, unto the green holly;
 Most friendship is feigning; most loving, mere folly:
 Then heigh-ho, the holly,
 This life is most jolly.

Freeze, freeze, thou bitter sky,
 That dost not bite so nigh
 As benefits forgot;
 Though thou the waters warp,
 Thy sting is not so sharp,
 As friend remembered not.
 Heigh-ho, sing heigh-ho, &c.

The song has the further use of allowing Orlando and Adam to acquaint the Duke with their recent adventures (of which the audience already have knowledge) while it is being sung, and so wearisome repetition is avoided, and this little point is another example of Shakespeare's neatness and economy in stage-craft. It also serves to round off the scene.

Another song which assists in maintaining the illusion of life in the forest is that in Act IV, Scene ii. This song is sung at the request of Jaques who says to the singer ('a forester') ;" Sing it: 'tis no matter how it be in tune, so it makes noise enough," a comment which might

well have been applied to a considerable number of the stage songs that have already been met outside Shakespeare. The singer (with chorus) may have been the same person as the one who had previously sung the songs given to Amiens, for it is most unlikely that the Company possessed two male sing-actors: on the other hand it may have been a boy singer.

What shall he have that killed the deer?
 His leather skin and horns to wear:
 Then sing him home. The rest shall bear
 This burden:

Take thou no scorn to wear the horn,
 It was a crest ere thou wast born,
 Thy father's father bore it,
 And thy father bore it,
 The horn, the horn, the lusty horn,
 Is not a thing to laugh to scorn.

The reference to the deer is, however, apparently a mere pretext for the inclusion of a popular, though crude, humorous song, which has a prose counterpart in Touchstone's jesting on the same subject elsewhere. But it serves the purpose of allowing for the passage of two hours as required by the previous arrangement between Rosalind and Orlando, for that is the only reason for the insertion of this very short scene.

The two earlier songs of life 'under the greenwood tree' had a pleasing lyrical quality, but the finest of all these songs in "As You Like It" is the last, in Act V, Scene iii. It is sung by two Pages, and, like the other two, it has a refrain at the end of each verse, in the manner of so many of the Elizabethan stage songs.

It was a lover and his lass,
 With a hey, and a ho, and a hey nonino,
 That o'er the green cornfield did pass,
 In the spring time,
 The only pretty ring time,
 When birds do sing,
 Hey ding a ding,
 Sweet lovers love the spring.

Between the acres of the rye,
 With a hey, and a ho, and a hey nonino,
 These pretty country folks would lie,
 In the spring time, &c.

This carol they began that hour,
 With a hey (&c),
 How that life was but a flower,
 In the spring time, &c.

And therefore take the present time,
 With a hey, and a ho, and a hey nonino,
 For love is crowned with the prime,
 In the spring time, &c.

There are several interesting features about this song and the scene in which it occurs. The preliminary dialogue should be noted, for it contains humorous comments upon singers and their ways. The First Page asks:-

"Shall we clap into't roundly, without hawking or spitting or saying we are hoarse, which are the only prologues to a bad voice?"^{i.} and the Second Page replies:-

"I'faith, i'faith; and both in a tune, like two gipsies on a horse", indicating that they would sing in unison.

In the dialogue which follows the song, too, there is more humorous bye-play upon musical matters.

i. With this comment upon the bad singer it is tempting to compare Hamlet's more biting satire upon the bad actor who attempts to "tear a passion to tatters".

Compare a similar passage in Massinger's "The Guardian",
 (IV, ii.)- See p.246.

The delightful freshness of the song is very evident, and since it is sung for the benefit of Touchstone and Audrey, who are, according to Touchstone, to be married on the following day, it has much aptness in its sentiments, but perhaps some impropriety in its style (in the eyes of the modern reader) for like "O Mistress Mine" or the finest of the lyrics in Heywood's "Rape of Lucrece" it is too good for its hearers. The remaining observations upon the song concern its external function and its musical setting. Noble (p.76) points out that the scene containing the song was evidently added and suggests that "the episode was specially devised to meet the growing taste for song and possibly to counter the attractions of the Children at Blackfriars, where there were the best trained choristers the metropolis possessed" - a point which is worth bearing in mind. As to the setting, this song is one of the few of which the original tune has survived.

There is one final but important point about the songs in "As You Like It", which may be mentioned before leaving them. It is a matter which concerns stage history and the part played by the adult singer-actor in the development of Shakespeare's song-technique, which it will be as well to refer to at this juncture before going on to further stage-songs.

The vogue of the adult singer was beginning about 1600 in the Elizabethan theatre (see p.16), and Balthazar in "Much Ado" (1598) with his "Sigh no more ladies" (Act II, Scene iii) was the first of a line of grown-up male singers which was to include Amiens in "As You Like It" and Feste in "Twelfth Night", both of whom appeared on the stage in 1600 and sang more than one solo song. The obvious inference is that Shakespeare's company at this time possessed an adult actor of some vocal accomplishment, who was probably called upon as one means of attracting public interest, in view of the evident danger of the men's company losing ground because of the counter-attraction at Blackfriars. That a male adult singer could be very popular is suggested by the reference to the 'merry Valerius' in the Preface of Thomas Heywood's "Rape of Lucrece" (1603-8. See p.167). I think this view more tenable than Noble's theory that the adult singer was one example of Shakespeare's development as a musician-dramatist. He makes much of the fact that Amiens is a character in the play, as well as the singer of two songs, of which he says:- " They are both extremely important in the history of English dramatic song, for they are the first wherein the temperament of the singer is reflected in the lyric".ⁱ But it is clear enough that the personality of Amiens is at the most very shadowy: he is there as a singer of two songs rather than as a character who plays a well-defined part (in a very slight action, too).

i. "Shakespeare's Use of Song" (p. 72).

Nor should it be forgotten that there had been 'character-songs' in Lyly, Peele and Dekker, for example, which were certainly more fitted to the singer than the songs of Amiens. i. The real solution is to be found in the stage history of the period from 1598 to 1601. Dekker had produced his "Old Fortunatus" and "Shoemaker's Holiday" in 1599, and Shakespeare's "Much Ado" had appeared just before them. In 1600 the Second Blackfriars Theatre opened and there the Children of the Chapel performed (and sang their solo songs) in such plays as Marston's. The rivalry was intense, stage quarrels were notorious, and the force of circumstances rather than a gradual development in his artistic use of song led Shakespeare to make his attempts to popularise the adult singer. It was not till a year or two later that Shakespeare, having gained experience with the singer in comedy really did make a big step in this direction and brought songs of a different type into tragedy, though with considerable restraint, when one thinks of his later contemporaries.

To conclude this brief review of songs of 'atmosphere and scenic effect' in the comedies the two songs by Ariel in Act I, Scene ii of "The Tempest" should be mentioned. In the dreamlike atmosphere of this late play (1611), where strange and shadowy events take place upon an enchanted isle which is "full of noises, sounds and sweet airs", Ariel's first two songs merge themselves quietly

i. It may be added that what has been said about Amiens as a singer rather than a 'character' is even more obviously to be remarked about Balthazar, who appeared two years earlier.

into the scene where they occur, and in the words of Hazlitt, they "seem to recall all the feelings connected with them, like snatches of half-forgotten music heard indistinctly and at intervals". The very stage direction indicates the intended unearthliness of these songs.

"Re-enter Ariel, invisible, playing and singing, ('Ferdinand following')."

Come unto these yellow sands,
 And then take hands:
 Curtsied when you have, and kissed
 The wild waves whist:
 Foot it feately, here and there,
 And sweet sprites the burden bear. (i. or 'burthen')

Burden (dispersedly)
 Hark, hark, bow-bow:
 The watch-dogs bark, bow-bow.

Ariel. Hark, hark! I hear
 The strain of strutting chanticleer
 Cry, Cock-a-diddle-dow.

The second song is as follows:-

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.
 Burden: Ding-dong.
 Hark! now I hear them,- Ding-dong, bell.

Both these songs create an illusion in the mind of the hearer (and of the audience). The first is supposed to bring Ferdinand from the sea, and the bark of the watch-dog and the crowing of the cock are intended to make him feel that he is now upon dry land. The second is of a more

rarified nature. This exquisite lyric suggests to Ferdinand that his father is drowned, and its strangeness and delicate beauty make it not only a remarkably fine stage song, but also suggest that in some way or other Ariel is vaguely conveying to the audience the half-glimpsed emotions of Ferdinand. It may perhaps also suggest the "sea-change" Ferdinand himself is to undergo as the result of shipwreck. Nothing is real in the sense of being concrete; yet all is real in that it harmonises with the spirit of the play. The rhythmical appeal of "Full fathom five" is not the least attractive feature of this remarkable song, for the gentle movement of the verse somehow induces a mood of acquiescence, and the illusion is accepted.

There are no other important songs in Shakespeare's comedies (and only the one song - "Hark! hark! the lark" - among the remaining plays) which assist in the creation in the mind's eye of the audience of a pictorial background. Shakespeare's originality in this direction has not taken the form of many songs, but if it had given us but two of the few he did provide, there would still have been no need to emphasise their remarkable quality. Not only are they remarkable as lyrics, but they also evidence an unusual sense of stage-craft in the many purposes which they are unobtrusively made to serve.

It will be convenient to include here, also, the two songs in "Cymbeline" (1609), another of the late "Romance" plays, for the function of the first of the two songs is to create a certain scenic illusion. In "Cymbeline", there is the lovely song "Hark! hark! the lark", sung by a musician, and the dirge recited

by Guiderius and Arviragos. The song, which comes in Act II, Scene iii, is a delightful lyric, and in Schubert's setting becomes one of the very finest of the Shakespearean songs.

Hark, hark, the lark at Heaven's gate sings,
 And Phoebus gins arise,
 His steeds to water at those springs
 On chaliced flowers that lies:
 And winking Mary-buds begin to ope their
 golden eyes,
 With everything that pretty is, my Lady
 sweet arise:
 Arise, arise!

*To me, it is a
 a very good lyric.*

It is ironic that such a song should be sung at the command of the boorish Cloten, though it may perhaps be said that only a lovely song would befit Imogen; it is entirely a matter of view-point. Cloten, after observing that "It's almost morning" and adding - "I am advised to give her music o'mornings; they say it will penetrate", asks the musicians for "a wonderful sweet air, with admirable rich words to it", and the song follows. The song neatly serves several purposes;¹ it presents a remarkable contrast with the previous scene, so affording relief, and it confirms the earlier remarks of Iachimo and Cloten and the Musician upon the passing of time. The freshness of the word-picture in the song, with the added suggestiveness of music, would present the audience with an entirely new atmosphere after the previous scene. There is also the serenade aspect of the song, which has been mentioned earlier in this work (see p.263). Emphasis has been laid upon

1. Noble has much of a conjectural nature to add to his remarks upon this song (pp.133-4). From the conversation both before and after the song he goes on to suggest what type of voice was employed to sing it. I have referred only to the function of the song in the play here.

Shakespeare's unobtrusive yet insistent regard for little details concerning the illusion of the passing of time, or change of locality, and here is a particularly noteworthy example.¹

The dirge which is said later in the play is of an entirely contrasted poetic nature to the song, contrasted not merely in sentiment, as would be expected, but in lyrical quality, and like most dirges, it is strongly didactic. *far beyond the earlier song*

Act IV, Scene 11

Guiderius: Fear no more the heat of the sun,
Nor the furious winter's rages,
Thou thy worldly task hast done,
Home art gone, and ta'en thy wages.
Golden lads, and girls all must,
As chimney sweepers, come to dust.

Arviragus: Fear no more the frown of the great,
Thou art past the tyrant's stroke,
Care no more to clothe and eat,
To thee the reed is as the oak.
The sceptre, learning, physic must,
All follow this, and come to dust.

Guiderius: Fear no more the lightning flash.

Arviragus: Nor the dreaded thunder-stone.

Guiderius: Fear not slander, censure rash.

Arviragus: Thou hast finished joy and moan.

Both: All lovers young, all lovers must,
Consign to thee, and come to dust.

Guiderius: No exorcisor harm thee!

Arviragus: Nor no witch-craft charm thee.

Guiderius: Ghost unlaid forbear thee!

Arviragus: Nothing ill come near thee!

Both: Quiet consummation have,
And renowned be thy grave.

1. See pp.64-66.

LOVE-SONGS

If the last type of song is rare in the Elizabethan theatre, the love-song is easily one of the most common.

Music being "the food of love" and poetry the supreme urge of the lover, the love-song provides the happy blend, and its use on the stage can readily be understood.

As this type has been discussed on so many occasions already in earlier pages, it will not be desirable to enter into much detail upon Shakespeare's more conventional love-songs. It will be sufficient to refer them to their context briefly, and to discuss only those of outstanding lyrical merit, and those which serve any subtle, or considerable, dramatic purpose. Considering the frequency with which the theme of love and its entanglements occurs in Shakespeare's comedies the love songs are not numerous. Songs of a satiric or ironic nature are also included here after the pure love lyrics, and sad songs and dirges, of which the majority have some connection with this same subject, are dealt with as well under this heading.

Shakespeare's earliest love song, his first dramatic song, in fact, is "Who is Silvia", in "The Two Gentlemen of Verona" (I595), and it occurs in the serenading episode in Act IV, Scene ii already mentioned with the serenades.

Who is Silvia? what is she?
 That all our swains commend her?
 Holy, fair, and wise is she,
 The heaven such grace did lend her,
 That she might admired be.

Is she kind as she is fair?
 For beauty lives with kindness:
 Love doth to her eyes repair,
 To help him of his blindness:
 And being helped, inhabits there.

Then to Silvia, let us sing,
 That Silvia is excelling;
 She excels each mortal thing
 Upon the dull earth dwelling.
 To her let us garlands bring.

This song is now one of the best-known Shakespearean songs, chiefly because of the fine setting of Schubert's, which has turned a pretty but commonplace lyric into a lovely song. The sentiments and the style can be matched in many of the love lyrics of the sixteenth century, as an hour spent with the Oxford Book of Sixteenth Century Verse or other anthology would reveal. The opening question, the emphasis upon beauty of character ("holy, fair and wise"), "(For beauty lives with kindness)", the conventional reference to Love's blindness, and the rather fulsome praise, and reiteration of the name of Silvia are all characteristic of the more sophisticated love song of this period. The song is clearly one of Shakespeare's earlier lyrics, and is suited to a play like "The Two Gentlemen of Verona", which appears to have been written for a select and highly educated audience, and not for the public theatre. ⁱ Richmond Noble in his "Shakespeare's Use of Song" (pp 41-42) is at some pains to find a satiric implication in the song, but since he bases his argument upon

i. e.g. The subject of the play; the display of knowledge of musical terms in Act I, Scene ii; the literary references of a topical kind.

precisely those characteristics of the song which are to be found, not only in innumerable other contemporary love poems, but even in Shakespeare's own earlier work, his criticism of the sentiments of the lyric cannot be readily accepted. To his remark that " In caricature of the conventional sonnet 'Who is Silvia' had its origin" it may be objected that Shakespeare had not yet reached the stage of parodying himself. It is much more likely that Shakespeare, in his first dramatic song, written for an educated audience, gave them what he, a youthful dramatist, thought would please. In other words, the song is merely a piece of light entertainment in a slight play, and it has no particular dramatic purpose: that aspect was to be developed in later songs.

To pass on to the love songs in "Much Ado" (1598)^{i.} and "Twelfth Night" (1600) takes us from the immature Shakespeare to the dramatist of accomplishment, and the songs themselves reveal the progress in artistry that the passage of a few years had brought. It will, however, be as well to glance at the one song in "The Merchant of Venice" first, for it has an important bearing upon a love theme, and is also a rather subtle piece of stagecraft and an innovation in the use of song in comedy. The song occurs in the 'Casket Scene' (Act III, Scene ii) of "The Merchant of Venice" (1595), Like "Who is Silvia" the singing is by the Musicians, but in all other respects the songs are quite unlike.

i. There were other songs (of different types) in the interim, as in "Merchant of Venice" (1597) (given above) and in "Julius Caesar" (1599).

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. i.

All. Ding, dong, bell.

The ostensible purpose of this song is to provide an appropriate musical background while Bassanio, the most favoured of Portia's suitors, deliberates and then makes that most vital choice of one of the caskets. In this scene at the mansion of Portia at Belmont the beauty of the sung lyric with its instrumental accompaniment would add to the charm and impressiveness of the scene. But Shakespeare does more than this; he makes this delicate little song the turning point of the love plot. By means of it Bassanio is guided in his choice, wins Portia as his wife, and indirectly (as the result of obtaining Portia's intervention) saves Antonio from the end Shylock had intended for him.

The song asks where fancy is bred, whether of genuine feeling or of the intellect; and next, how is fancy nourished? The reply is that it is a mere delusion, 'engendered in the eyes' and as such, is but short-lived. In other words, 'all is not gold that glitters': beware of superficial appearance. In case this hint is not clear enough, the rhyme in the first three lines of the song also rhymes with the word 'lead'.

i. Even the refrain may be taken to hint of lead. The tolling of the bell suggests funerals (and hence lead coffins).

After 'bred', 'head', and 'nourished' the reply is obviously 'lead'. Bassanio does not fail to take the hint, as his words immediately at the close of the song show:-

"So may the outward shows be least themselves
The world is still deceived with ornament".

While this song may savour of sharp practice in view of Portia's promise to her father, to adopt such an attitude is to be very prudish, for it is certain that the discriminating members of the audience would enjoy the gleaning of the implications of the words. It is a remarkable stage song, which helps considerably in the unfolding of the plot, just as other songs helped to make up for lack of scenery. And of this song, like so many others, it may justly be said that it has beauty of diction, that it serves more than one purpose, and that none of these purposes is made too obtrusive. It is in these aspects of song that Shakespeare, again and again, by his example, throws into strong relief the deficiencies of his contemporaries. Two other points may be noted before leaving this song. It is sung by one of the musicians of Portia's household, for as yet Shakespeare had not reached the stage of bringing in an adult singer-actor. It should be added that in eighteenth century productions of "The Merchant of Venice" the song was often, with a complete disregard for its real significance, transferred to "Twelfth Night" and "As You Like It". i.

i. It is possible to find, however, suitable contexts for the song in these plays.

By the time that "Much Ado about Nothing" had been written (1598) it would appear that Shakespeare's company had among them an adult actor who was also a singer, for the one song in the play, is sung by Balthasar, an attendant on Don Pedro.

The Song.

(Act II, Sc. iii).

Sigh no more ladies, sigh no more,
Men were deceivers ever,
One foot in sea and one on shore,
To one thing constant never:
Then sigh not so, but let them go,
And be you blithe and bonny,
Converting all your sounds of woe
Into Hey nonny, nonny.

Sing no more ditties, sing no moe,
Of dumps so dull and heavy,
The fraud of men was ever so,
Since summer first was leavy,
Then sigh not so, but let them go,
And be you blithe and bonny,
Converting all your sounds of woe,
Into Hey nonny, nonny.

The song is introduced by several remarks upon music and singers, both by Benedick before he hides (Benedick being a lover who yet dislikes music) and by Don Pedro and Balthazar, so that it falls in easily enough into its context. It is most probable that it is directed at Benedick, and the audience would appreciate the joke.ⁱ The gentle suggestion of pathos in the song, emphasised by the repetition of the word 'sigh' and the sweet refrain, all go to make the song a very pleasing one.

i. Compare the situation in which Malvolio makes remarks of an uncomplimentary nature about Sir Toby Belch, who is concealed behind the box-tree. ("Twelfth Night", II, v.)

The song is notable as being the first formal song of Shakespeare's which is sung by an adult actor, although his part is very slight indeed. The earlier songs had been rendered either by children or by other singers specially brought on to the stage for that purpose, and no other. There is also the matter of the controversy upon the 'Jack Wilson' problem, which has previously been summarised, (see p17-18) and need not detain us any further here.

In the love songs in "Twelfth Night" (1600-) the use of the adult actor who sings had been still further developed, for Feste the clown, who is often upon the stage and actively engaged, sings four songs in all, two of which are love songs. The first is in Act II, Scene iii.

O mistress mine, where are you roaming?
 O stay and hear, your true love's coming,
 That can sing both high and low.
 Trip no further pretty sweeting,
 Journeys end in lover's meeting,
 Every wise man's son doth know.

What is love, 'tis not hereafter,
 Present mirth hath present laughter:
 What's to come is still unsure.
 In delay there lies no plenty,
 Then come kiss me sweet and twenty:
 Youth's a stuff will not endure.

The song is given at the request of Sir Andrew and Sir Toby in a scene of much revelry and noisiness. It is one of Shakespeare's finest love songs, - probably his finest, - and nowhere else in Elizabethan drama has such a splendid lyric been sung in a scene of 'low life' and drunkenness.

The song is, in truth, too noble for its context, and the catches and ballads which Feste, Sir Toby and Sir Andrew next indulge in are more in keeping with their state and their characters. The exquisite use of alliteration in this lyric, the richness of the vowels, and the light invitation to enjoy life while one may are all very finely blended.^{i.} The song is made to serve some purpose too, in the sub-plot of the play, for it induces the characters to sing and roar still more, until Malvolio intervenes: the sequel is the plot to fool Malvolio.

The other love song is sung before more distinguished company, and is still more appropriate. "O mistress mine" may have some vague reference to the love affairs of Sir Andrew and Sir Toby, but "Come away, come away death" is perfectly adapted to the phantasies of the Duke Orsino, at whose request Feste sings it. It is introduced by a fine imaginative speech by Orsino:-

".....it is old and plain;
The spinsters and the knitters in the sun
And the free maids that weave their thread with bones
Do use to chant it: it is silly sooth,
And dallies with the innocence of love,
Like the old age."

i. "O mistress mine" was the title of a consort in Thomas Morley's "Consort Lessons" (1599), and the same tune was used by Byrd in a piece for the virginal. The tune is one of the few that have survived. It has been suggested that the song was a popular one of the day which Shakespeare adapted. But there is no doubt that it is a Shakespearean lyric: the style and sentiments make that quite clear. It is possible that Shakespeare rewrote a popular song called 'O mistress Mine'.

Come away, come away, death, (Act II, Sc. iv)
And in sad cypress let me be laid:
Fly away, fly away breath,
I am slain by a fair cruel maid:
My shroud of white stuck all with yew,
O prepare it!
My part of death no one so true
Did share it.

Not a flower, not a flower sweet
On my black coffin, let there be strown:
Not a friend, not a friend greet
My poor corpse, where my bones shall be thrown:
A thousand thousand sighs to save,
Lay me O where
Sad true lover never find my grave,
To weep there.

This song may not comply with Orsino's previous description of it,¹ except for its love theme, but it suits well his capricious character. To one who is in love with the thought of being in love, the mock-seriousness of this elegiac poem would be acceptable because it flattered. The quiet air of sadness, the references to all the conventional outward trappings of a lover's death and burial would be taken by Orsino to refer to his faithful and steadfast, but unrequited, love for the Lady Olivia. It is a delightful song, and highly suitable in a play of the fanciful nature of "Twelfth Night".

1. The opening lines of the scene would suggest that the Duke expected Cesario to sing "that old and antique song" (Cesario being unable to "sing and speak to him in many sorts of music"), but Feste is substituted in the text as we now have it. The probable explanation is that on the revival of the play the adult singer-actor (Feste) was a popular entertainer, and so he sang all the songs. It looks as if Shakespeare lacked a singing boy-actor. The boy playing Rosalind (c.1600) does not sing, probably because he could not, and Viola may therefore be the same boy. He may also have played Beatrice, which would partly explain why a singing man came in. The parts of the Welsh Lady in "I Henry IV" (1598) and the boy Lucius in "Julius Caesar" (1599) who sing, may both have been played by another boy, who could sing, but not act.

The last of the delicate love-songs in Shakespeare's comedies is the moving lyric - "Take, oh take those lips away", in "Measure for Measure"(1604). The play is the saddest of all the comedies, and the real pathos of this song when contrasted with the sentimental pathos of "Come away Death" indicates the widely opposed moods of the two plays in which these songs appear.

Take, oh take those lips away,ⁱ
 that so sweetly were forsworn,
 And those eyes, the break of day
 lights that do mislead the morn;
 But my kisses bring again, bring again,
 Seals of love, but sealed in vain, sealed in vain.ⁱⁱ

The nature of the song is well summarized by Noble (pp.88-9), as follows:- "Its purpose is to give colour effect to the desolate situation of the jilted Mariana on the occasion of her first presentation to the audience. The singer is a boy, whose sole function is to sing the only stanza that constitutes the song. Thus, in part, it is in the nature of a reversion to Shakespeare's earlier practiceⁱⁱⁱ, but, at the same time, it also partakes of the character of the later songs in its use as scenery and in its greater relevancy to the dramatic matter in hand. We have previously heard in Act III, Sc.1, of Mariana's sad love story and of

i. The song appears in "The Passionate Pilgrim" (1640 edition); and also in Act V of Fletcher's "The Bloody Brother" (with a second verse added). There is an early musical setting by Dr. John Wilson published in John Playford's "Select Airs and Dialogues"(1659), under the title "Love's Ingratitude."

ii. Concerning the legal figure with which the song closes, Sir D. P. Barton remarks in "Links between Shakespeare and the Law"(1929)p.131 - "Written instruments under seal (which were referred to as "deeds" or "indentures" or "specialities")were commonly used as symbols of love and kisses by poets of that day."

iii. That is, the non-acting singing boy is called upon.

the sordid motive which prevented the consummation of her nuptials, and accordingly, when we are introduced into her presence, a song is being sung to her, which voices the wail of a broken heart and whose design is suitably to please her woe by feeding it, for women curiously find comfort in nursing their sorrows. It breaks off suddenly on the approach of the Duke, disguised as a friar - the very abruptness, with which Mariana stops the song, is a fine dramatic point in itself. Although the song illustrates her 'continuance of her first affection', yet she thinks it meet to excuse herself for being found 'musical' - the song, thus woven into the body of the action and dialogue, provides the Duke with a suitable opening remark before entering on his main business." ¹.

Of the above love songs, some, as we have seen, had a vein of gentle irony, or were introduced for a mildly satiric purpose, as with "Sigh no more ladies" or "Come away Death". There are other ironic or satiric songs in Shakespeare, of which all but one or two are love songs. The two finest - "Love, love, nothing but love" by Pandarus in "Troilus and Cressida", and "Come, thou monarch of the vine" in "Antony and Cleopatra", occur in "the tragedies". Of the ironic songs in the comedies, most have already been quoted. The satiric verse which Jaques adds to "Under the greenwood tree" and Feste's "I am gone sir", for instance, have been discussed as exit songs.

1.

A. E. Housman's remarks upon this song are otherwise. He says "That is nonsense; but it is ravishing poetry." ("The Name and Nature of Poetry", p.41).

Before going on to the songs of 'character' in Shakespeare's comedies there are two other songs which cannot easily be included under any of the principal types, and may most easily be looked at here. Perhaps they may best be defined as satiric songs which are not love songs. A parallel in the tragedies is the song just referred to in "Antony and Cleopatra".

The first of these satiric songs occurs in the Epilogue to "Love's Labour's Lost" (1594), one of the earlier comedies. The Epilogue actually consists of two songs, but as they are complementary and have the one function, they are better taken together. A song by Ver, or Spring, is matched by one by Hiems, or Winter. Both songs are in keeping with the nature of this 'exclusive' comedy, and together they serve more than one dramatic purpose, for already Shakespeare had begun to realise that songs could be made to do this. Like Feste's Epilogue "When that I was and a tiny little boy", they indicate that the play has ended, just as many other final songs do in other plays outside Shakespeare. But they also have the object of adding an ironic comment upon the nature of the play. "Love's Labour's Lost" appears to have been intended for a courtly or educated audience, for the theme of the comedy, with its ridicule of affectations in speech and verse, would appeal only to such an

audience: that of the public theatres would demand a more 'serious' love story, and a more vigorous humour. The two songs, "When Daisies pied" (sung by Ver, or Spring), and "When icicles hang by the wall" (sung by Hiems, or Winter) both add to the ridicule of the prettybut highly artificial pastorals so dear to the Elizabethan courtier.

Spring.

When daisies pied and violets blue
 And lady-smocks all silver-white
 And cuckoo-buds of yellow hue
 Do paint the meadows with delight,
 The cuckoo then, on every tree,
 Mocks married men; for thus sings he,
 Cuckoo;
 Cuckoo, cuckoo: O word of fear,
 Unpleasing to a married ear! i.

When shepherds pipe on oaten straws,
 And merry larks are ploughmen's clocks,
 When turtles tread, and rooks, and daws,
 And maidens bleach their summer smocks,
 The cuckoo then, on every tree,
 Mocks married men; for thus sings he,
 Cuckoo;
 Cuckoo, cuckoo, O word of fear,
 Unpleasing to a married ear!

Winter.

When icicles hang by the wall,
 And Dick the shepherd blows his nail,
 And Tom bears logs into the hall,
 And milk comes frozen home in pail,
 When blood is nipp'd and ways be foul,
 Then nightly sings the staring owl,
 Tu-whit; ii.
 Tu-who, a merry note,
 While greasy Joan doth keel the pot.

i. The idea that if a cuckoo visited a house the housewife would become faithless (a cuckold) was a popular joke in Elizabethan times. See also p. 161.

ii. Compare Lyly: "Mother Bombie" (III,iv)(See p II6.), Nash:- "Spring, the sweet spring" (p. I39), and lyrics such as the anonymous:- "Sweet Suffolk Owl, so trimly dight".

contrast a realistic picture of winter, with the homeliness marred by the piercing cold, and the ugly sights of Marion's "red and raw" nose, and "greasy Joan" keeling the pot. This is the answer to the light-hearted vaunting by the poets of the pastoral life, for, as in his pastoral songs in "As You Like It", Shakespeare did not ignore the dread and hatred of winter which the Elizabethans felt so keenly. It may be noted, too, that while in the first song the call of the bird is ominous while all else is well, in the second lyric, amidst cheerless winter scenes, the owl provides by contrast "a merry note".ⁱ

The other satiric song is that by the Clown in "All's Well that Ends Well" (1602). In Act I, Scene iii the Clown makes a parody of Marlowe's famous passage "Was this the face that launched a thousand ships?" He begins the song upon hearing the name of Helen mentioned. The satire is of a commonplace and obvious kind, for this very unsatisfactory bitter Fool harps upon the well-worn thread of the faithlessness of women - "One good woman in ten" - and to no great purpose. Beyond the opening line there is nothing of any great interest in the song, and its deficiencies as a lyric are very apparent. The singer would be the adult actor-singer who had played Feste in "Twelfth Night", in all probability.

ⁱ There may be a pun here:- "to whit to woo", and so courting may be implied- a 'merry' occupation.

Was this fair face the cause, quoth she,
 Why the Grecians sacked Troy?
 Fond, done, done fond,
 Was this King Priam's joy?
 With that she sighed as she stood,
 With that she sighed as she stood,
 And gave this sentence then;
 Among nine bad if one be good,
 Among nine bad if one be good,
 There's yet one good in ten.

With this we may leave the love songs, and the satiric songs in Shakespeare's comedies. Of the love songs the most striking feature has been their remarkable lyrical beauty. For one fine lyric by a contemporary Shakespeare has provided quite half-a-dozen finer, any of which could hardly be omitted from any anthology of the greatest English lyrics. Nor is their lyrical beauty their only merit; they are highly successful stage songs too. Most of them fulfil an important dramatic purpose; or supply a comment or sidelight upon some characters or situation, and every one is in keeping with that remote atmosphere of Illyria or Arden which gives to the comedies of Shakespeare which breathe it so much of their charm.

The next group to be considered will be the songs which throw light directly upon some character, or indicate the profession, trade or occupation of the singer. In this group will be songs as far apart as the Fairy Songs in "Midsummer Night's Dream" (1595) and Ariel's songs in "The Tempest", while the songs of 'low life' are also included here.

Character songs, (including those of 'good life').

The conventionality of many of the Elizabethan stage characters has previously been discussed at some length. (See pp. 72-73.). Many of these characters were distinguished by traditional modes of speech: the tragic hero often addressed the audience in long soliloquies, the villain in asides, and the Clown was noted for his quips and brief utterances. For song, too, there was a conventional use in characterisation , particularly in comedy, and in the ballads, catches and other songs of 'low life' it is easy to distinguish the mark of the character of baser rank. The device is used again and again, and there are few comic characters of a well-defined type , either in Shakespeare or elsewhere, who do not break forth into a few lines of song somewhere or other : usually the song, catch or ballad fragment is crude, and the scene one of 'good life' and care-free merry-making. The point needs no elaboration and little illustration. Shakespeare has never gone to the extreme of a Valerius or a Merrythought, i but there are the many ballad scraps which have already been mentioned, (See App. i), the catches and so on. Since these character 'songs' in the comedies are most obvious in their function, and rarely possess any valuable lyrical merit, it will be sufficient to point out where they occur, without going into tedious (and superfluous) details.

- i. Autolycus is Shakespeare's nearest approach to these songsters, for his part is unimportant, except for his singing.

The first of these "character songs" is that in "Midsummer Night's Dream" (1595), which takes us into the sphere of the fairy and masque songs, one type of song with which we are concerned in the comedies of Shakespeare. The song¹ is that sung by Fairies in Act II, Scene ii. Titania and her train enter, and the fairy queen calls for "a roundel and a fairy song":-

1st.Fairy: You spotted snakes with double tongue,
Thorny hedgehogs be not seen,
Newts and blindworms do no wrong,
Come not near our Fairy Queen.

Chorus: Philomele, with melody,
Sing in our sweet lullaby,
Lulla, lulla, lullaby,
Lulla, lulla, lullaby,
Never harm,
Nor spell, nor charm,
Come our lovely lady nigh.
So goodnight, with lullaby.

1st.Fairy: Weaving spiders come not here:
Hence you longlegged spinners, hence;
Beetles black approach not near;
Worm nor snail do no offence.

Chorus: Philomele, with melody, &c.

2nd.Fairy: Hence away; now all is well:
One aloof stand sentinel.

1.

There are several other lyrical passages in the play which are suitable for singing (e.g. Some of Puck's little speeches.) Whether they were (and still are) sung or not is a matter which concerns the producer and the number and type of singers available. Shakespeare apparently lacked suitable boy singers when he set down the generally-used text of the play.

Bottom's song may be noted here, but is hardly worth quoting. He sings (or roars) "The ousel-cock, so black of hue" to show he is not afraid. (Act III, Scene 1).

"You spotted snakes" is both an opening song to a scene which brings fairies on the stage, and also a lullaby. The fairies dance around Titania as they sing, and lull her to sleep, thus preparing the conditions necessary for the carrying out of Oberon's scheme. So the song, in a simple manner, helps on the light action of the play, as well as helping to build up a fairy-like atmosphere.

There is another 'fairy' song in "The Merry Wives of Windsor" (1600) which has a more humorous purpose than the one in "Midsummer Night's Dream". The action of this play is farcical, and the 'fairy' episode is nothing but a crude piece of byplay. The great comic figure of Falstaff is sadly travestied throughout the play, and nowhere more than in the final scene (Act V, Sc.v) where the mock fairies dance and sing around the sleeping figure of Falstaff, and pinch him at intervals. The very song is borrowed from Lyly's "Endimion",ⁱ and the effect is one of rather weak burlesque. The Shakespearean version goes:-

Fie on sinful fantasy: Fie on lust, and luxury:
 Lust is but a bloody fire, kindled with unchaste desire,
 Fed in heart, whose flames aspire,
 As thoughts do blow them higher and higher.
 Pinch him, fairies, mutually:
 Pinch him for his villainy;
 Pinch him, and burn him, and turn him about,
 Till candles, and star-light, and moonshine be out.

i. See p. 109-110.

This doggerel verse, with its moralising couplets, has little to recommend it. The broad humour is directed at Falstaff, whose weaknesses are jeered at before all, but it is one of Shakespeare's worst songs, in one of his poorest plays. ^{i.}

To turn to Ariel's song in Act V, Scene i of "The Tempest" is to get back again to the Shakespeare of the fine lyrical comedies. "Where the bee sucks" is one of his most pleasing 'character' songs, and, in keeping with the ethereal character of its singer, the lyric is light, airy and graceful.

"Where the bee sucks, there suck I,
 In a cowslip's bell, I lie,
 There I couch when owls do cry,
 On the bat's back I do fly
 after Summer merrily.
 Merrily, merrily, shall I live now,
 Under the blossom that hangs on the bough."

Of Ariel and this song it has been well said:-

"Ariel, as an unsubstantial creature of the air, can hardly talk otherwise than in song. Where music in any form is, he is there too. In the catch, in Act III, Sc ii, which Stephano and Trinculo are endeavouring to sing, Ariel intervenes and corrects them with tabor and pipe much to their terror. When in Act II, Sc i Gonzalo is to be warned of the assassination Sebastian and Antonio are devising, it is by singing in Gonzalo's ear that the sleeper is awakened

i. Noble supports this song and tends to deprecate Lyly's "Pinch him black", arguing that Shakespeare's song has a cleverer purpose. But I would not hesitate to say that for once Lyly, besides being first in the field, is first throughout. "Endimion" is a fitting play for fairy songs, and Shakespeare's burlesque is not very successful.

(It may also be noted that as the song is missing from the Quarto of 1591 and is only added in full in the 1632 edition of Lyly's comedies some critics consider that it was not written by Lyly. But see also footnote, p. 98.)

as by a bird. Finally, in Act V, while he is attiring Prospero and just as he is about to be free, he sings of himself and as if to himself. Where the bee sucks Ariel derives the nectar which sustains him; he reposes in the cowslip safe from the owls; he rides on the bat after sunset in pursuit of summer and he lives under the cover of the blossom that hangs on the bough. Such an ideal life in a few words!" (Noble, pp. 100-101).

There is in Ariel's happy song much of that spirit which pervades the finest of all Romantic Comedy, where life is something to be lived and enjoyed, and where shadows may cast their gloom for a while, but the human spirit emerges serene and untroubled before the setting of the sun. And yet can it be said that the sun ever sets? All Shakespeare's finest songs have in their make-up something of this sunshine and shadow, something vital and intangible, but never are they mere versifying, mere trite moralisings in a metrical form. As with their exquisite lyrical quality, so with their dramatic artistry. Shakespeare may not have contributed much that was new by the purpose of his stage songs in the comedies, but he did make them appropriate to their context and to their singers. This has been observed with the previous songs, and it is true also of the last type of song with which we have to deal- the song of 'good life' or the care-free song of the rogue and vagabond. This last type is not valuable lyrically, but serves a useful dramatic purpose in certain scenes, as the ballads of Autolycus will aptly illustrate, for his 'character songs' are many.

Autolycus is the most songful, if not necessarily one of the most tuneful, of Shakespeare's comic characters. He seems to be well versed in the craft of minstrelsy, as his words, "I can bear my part, you must know 'tis my occupation" ⁱ show, and he is said to sing his tunes "faster than you'll tell money". The scenes in which he does his ballad-singing have been mentioned under the Shakespearean ballad (App. iv), but the purpose of the singing is worthy of some further comment. His entry song in Act IV, Scene ii ("When daffodils begin to peer") is most effective in defining his carefree and vagabond character, for it is as illuminating, ^{as} and far more artistic, than an opening soliloquy would have been. A rogue who would cheerfully 'pug' (steal) the sheets from a hedge to procure ale might well be expected to rob an unsuspecting Clown, and Autolycus duly proceeds to act upon the hint he has given in the song. He claims the 'rights' of a tinker, too:-

If tinkers may have leave to live,
and bear the sow-skin budget,
Then my account I well may give,
and in the stocks avouch it.

His exit song confirms his first character song, for he leaves without any signs of repentance at his mean theft:-

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

i. This is a most improper double-entendre. Jonson speaks of a man 'occupying' his wife. 'Part' then becomes obvious. Compare also "2 Henry IV", II, iv, 161 (Miss Tearsheet).

ii. Compare Merrythought in "Knight of the Burning Pestle".

Similarly, Autolycus enters in the following scene ("Winter's Tale", IV,iii) with a song, this time of his wares , "Lawn as white as driven snow (&c)", and he leaves with a further pedlar's song " Will you buy any tape? ". The songs are skilfully used, then, as entry and exit songs; as a means of portraying character, and occupation; and as a means of building up the comic atmosphere of the play. By making Autolycus sing instead of allowing him to state his intentions in a soliloquy or aside, a less sinister air is imparted, and the audience is the more likely to overlook his moral deficiencies, just as, in the happy atmosphere imparted by the catches and song in Act II of "12th Nt", (scene iii,) they would readily accept Sir Toby and Sir Andrew.

In another late play, "The Tempest" (1611) there are character songs. Ariel's autobiographical song has been more fittingly included with other 'fairy' songs, but the the crude songs by Stephano and Caliban are very much akin to the ballads of Autolycus. The drunken butler Stephano makes his entry singing ' a scurvy tune', and carrying 'a bottle in his hand'.

I shall no more to sea, to sea,
Here shall I die ashore,-- (&c).

The sentiments and the purpose are very similar to those of the final song of Act I, Scene iv of Lyly's "Gallathea" , sung by the three shipwrecked mariners Raffe, Robin and

Dick, a song which anticipates both Stephano's and Autolycus' entry songs, for it speaks of the hard life of the sea, and proclaims the lusty delights of thieving and drinking.¹ Caliban's brief chant is equally emphatic:-

No more dams I'll make for fish,
 Nor fetch in firing,
 At requiring,
 Nor scrape trenchering, nor wash dish,
 Ban, Ban, Cacaliban
 Has a new master: get a new man.

This anarchistic song is the result of hopes of new-found freedom surging within the primitive Caliban as a result of his having met Stephano and being intoxicated at the same time. The curious "Ban, Ban, Cacaliban" is, like "trenchering", a sign of the singer's being drunk, for he hiccups over these words.

This amusing character song is the last song that need be mentioned in the comedies, for the two wedding songs in "As You Like It" (V,vii) and "The Tempest" (IV,i) need not be commented upon or quoted, since they are in the style of masque songs. Of the songs in Shakespeare's comedies as a whole there is little to add. His chief technical contribution was the song which created an illusion of scenic background upon a bare stage; his finest artistic contribution was the love song, beside which those of his contemporaries fade into the limbo of forgotten things.

i. The song is given under Lyly's songs, p.100.

SONGS IN THE TRAGEDIES.

There are considerably less songs in Shakespeare's tragedies than in the comedies, though more than there were in the histories. The seriousness of tragedy does not favour the introduction of many songs: the atmosphere of musical comedy is far removed from the tense mood that underlies great tragedy. Of the songs that do occur in the tragedies a few are of a similar type to some that have been met in the comedies, and all the songs in the tragedies may, like these in the comedies, be grouped rather freely into certain classes.

In the first group those songs which are of the least dramatic significance may most easily be considered. The earliest, and one of the slightest, is that chanted by Mercutio in the lyrical tragedy "Romeo and Juliet" (1595). ^{Mention in history of also the mode of the adaptation of an alba or a ballade in the 15th c.} In an episode which is merely an excuse for a display of wit (Act II, Sc. iv) the garrulous Mercutio breaks forth into the ballad of "An old hare hoar" - a crude song which gives the nurse an impression of him as a "saucy merchant", and so the ballad is simply a little addition to the characterisation. In the next tragedy "Julius Caesar" (1599) there is also a song of no great consequence. Brutus, wearied after the stress of events culminating in his quarrel with Cassius, is lulled to sleep by 'Music and a song'. The text of the song is not given, for any soothing air would have the required effect, and as with Marston, the atmosphere created

by means of 'soft music' on such an occasion is all that is needed. Up to this time Shakespeare had had little opportunity to experiment with song in his early tragedies, but he had made use of songs in the comedies since 1595, and, as we have seen, the adult actor-singer was beginning to appear on the stage about the year 1600. Balthasar in "Much Ado" (1598), Amiens in "As You Like It" (1600) and Feste in "Twelfth Night" (1600) had given Shakespeare useful practice in introducing songs for adult actors into comedy, and by 1601 he was beginning to use songs in tragedy. In "Hamlet" most of the songs are by a boy singer-actor (Ophelia) though the Clown (an adult actor) also sings, while in "Troilus and Cressida" (1599-1600), the one song had been by an adult, and was much more significant than Mercutio's short ballad. The adult singer continues to appear, and in "Othello" (1604) there are the two songs by Iago in Act II, Scene iii, which may be included here with the less significant of the songs which occur in the tragedies. The two songs are of good cheer; the tragedy is to come later.

Iago's songs, especially the first, are nothing more than an invitation to make merry:-

And let me the canakin clink, clink:
 And let me the canakin clink,
 A soldier's a man:
 A life's but a span,
 Why then let a soldier drink.

King Stephen was and-a worthy peer,
 His breeches cost him but a crown;
 He held them sixpence all too dear,
 With that he called the tailor lown.

He was a wight of high renown,
 And thou art but of low degree:
 'Tis pride that pulls the country down,
 Then take thine auld cloak about thee.

Noble sums up these songs and their purpose most adequately in the following passage (p.124):-

"Iago is the most accomplished villain in the whole range of our dramatic literature; he is a man of great charm notwithstanding his bluntness, and is well skilled in the management of his fellows; he is versed in men's weaknesses, and knows, none better, how to play upon the strings of their feelings. Therefore when he seeks to subvert military order by luring Cassio, an officer on duty, to a drinking bout, he has studied beforehand the most effective means to employ, and he decides upon song as the surest way of making abandoned gaiety most inviting. Accordingly, as a careless good fellow, he sings, taking his cue from Montano's 'not past a pint, as I am a soldier', 'And let me the canakin clink, clink', whose tenour is that a soldier is only human, his life is held in trifling esteem, so therefore, while he still lives, let him drink and be merry, and with a good-humoured 'Some wine boys', he fills their glasses. Cassio joins in the round of drink, and after a further song - consisting of a couple of stanzas of a ballad, said to be Scotch in which King Stephen is substituted for King Harry - he becomes thoroughly intoxicated and quarrelsome as Iago had designed." i.

To this it may perhaps be added that the very singing of a song or two of good life would lead the audience to expect some carousing, and that this particular drinking song has a remarkable aptness.

i. This ballad - "The Old Cloak" - is in "The Oxford Book of English Verse." No. 29. It says nothing about King Harry, and is English.

The next type of song to be considered is that with an ironic or satiric flavour. The two finest examples in the tragedies, as has been stated, are the songs in "Troilus & Cressida" (I60I) and "Antony & Cleopatra" (I604). The ballads by the Clowns in "Hamlet" (I60I) and "Lear" (I605.) may also be most conveniently considered under the same heading.

(Song by Pandarus. "Troilus & Cressida":- III, i).

Love, love, nothing but love, still more:
 For O love's bow,
 Shoots buck and doe;
 The shaft confounds
 Not that it wounds,
 But tickles still the sore:
 These lovers cry, Oh ho they die;
 Yet that which seems the wound to kill,
 Doth turn oh ho, to ha ha he:
 So dying love lives still:
 Oh ho a while, but ha ha ha,
 Oh ho groans out for ha ha ha.....hey ho.

The song is preceded by a discussion arising from Pandarus' interest in the music heard 'without', and at length he offers to sing a song, which Helen and Paris urge should be a love-song - " love, nothing but love". After the song Paris comments upon the singer, " He eats nothing but doves, love, and that breeds hot blood, and hot blood begets hot thoughts, and hot thoughts beget hot deeds, and hot deeds is love". The phrase "begets hot thoughts" might well be applied to the song too. It is unpleasantly suited to the characters of all three present, and reflects their selfish and cynical attitude towards love. Pandarus, a 'corrupter of youth' if
 (ever

there was one, like Jonson's Volpone is a senile voluptuary who can sing a disgusting 'love-song' peculiarly his own and invite his listener(s) to participate in the lustful joys of the senses. The song has been called an example of "the revolting depravity of wicked senility", and as such is appallingly fitting in a play like "Troilus & Cressida".

If the above song may be regarded as a biting satiric comment upon a certain form of human depravity, the next may be said to give ironic insight into humanity and its rulers. It occurs in the remarkable scene in "Antony and Cleopatra" (II,vii) where the audience is regaled with the spectacle of three of the four rulers of the Roman world in a blissful state of intoxication, the fourth (Lepidus) having already had to be carried out. The scene is laid on board Pompey's galley, where the men who command the Roman Empire have met to discuss terms. The serious business has been replaced by revelry, and Caesar, Antony and Pompey are merrily holding hands while a Boy sings a song or 'hymn' to Bacchus:-

Come thou monarch of the vine,
Plumpy Bacchus, with pink eyne:
In thy fats our cares be drowned,
With thy grapes our hairs be crowned.
Cup us still the world go round,
Cup us till the world go round.

Then all join in the 'holding' or refrain "Cup us" (&c) singing "every man.. as loud as his strong sides can volley".

The song is a conventional song of praise to the God Bacchus in a Roman play,ⁱ and would give an atmosphere of good fellowship in the particular context in which it is placed in "Antony and Cleopatra". A boy is specially introduced for the sole purpose of singing the verse, but all the great men manage to roar out the refrain, and the whole effect is an audacious one. Here are the men in whose hands lie the destinies of the civilised world, sublimely indifferent to any responsibilities whatever, their enmities forgotten, and they are happily engaged in the childish game of holding hands and singing. The greatness and the pettiness of humans are never far removed from one another!

There is something of the same ironic outlook upon life in the Shakespearean songs by Clowns and Fools too. The Grave-digger in "Hamlet" sings with a cheerful heedlessness of the immense issues of life and death, while the Fool in "King Lear", halfwitted though he be, utters some of the most searching and pregnant comments upon life that it has ever been given to any stage character to pronounce. These two fools are complementary, the one suggesting mankind's apparent callousness, the other, Humanity's

ⁱ There have been songs of praise to Bacchus as far back as Lyly. See "Mother Bombie" II, i. There are, of course, the many other tavern and drinking songs in Lyly as well.

endless searchings for the solution to the riddle of life.

In "Hamlet" (V,i), after the preliminary quibbling between the two Clowns, the First Clown begins to dig the grave of Ophelia, and as he digs he sings at intervals the following verses:-

In youth when I did love, did love,
Methought it was very sweet:
To contract O! the time for an! my behove,
O! methought there was nothing meet.

But age with his stealing steps
Hath clawed me in his clutch;
And hath shipped me intil the land,
As if I had never been such.
(Throws up a skull.

A pick-axe and a spade, a spade,
For and a shrouding sheet:
O! a pit of clay for to be made,
For such a guest is meet.

The song is a corruption of an old ballad by Lord Vaux,
(first printed in Tottel's 'Miscellany') of which the
relevant stanzas run:—

I loathe that I did love,
In youth that I thought sweet!
As time requires for my behove,
Methinks they are not meet.

For age with crawling steps,
Hath clawed me with his crutch;
And lusty life away she leaps,
As there had been none such.

A pickaxe and a spade,
And eke a shrouding sheet;
A house of clay for to be made,
For such a guest most meet.

It will be seen that the third verse of the Lord Vaux poem is particularly appropriate to a grave-digger, and Shakespeare has altered this verse less than the other two, while the other alterations are made to make the ballad more suitable for the grave-digger to sing.

The 'o's and 'ah's are probably interspersed to signify the short gasps of the Clown as he digs, 'pit' is substituted for 'house' and the word 'spade' is repeated. The nonsensical character of the Shakespearean version suggests the fragments which cross the mind of the Clown, as he sings at random.

The effect of the song, introduced in a scene which was soon to reach a high intensity of passionate feeling, is remarkable. It is as if mankind were showing to Hamlet and the audience its indifference to the immensely tragic events that were running on to their inevitable end.

"The time is out of joint", but the Grave-digger sings on; his theme of youth and love must be heard first. "Custom hath made it in him a property of easiness" to sing as he prepares a grave, or, as Hamlet remarks, "The hand of little employment hath the daintier sense", and to him especially, as he stands by, the magnitude of the problems with which he was confronted must have seemed out of all proportion to his capacity to deal with them.

When one turns from the sexton-clown in "Hamlet" to the professional jester in "King Lear" an altogether different type of Fool is encountered, and the songs which he chants are of another kind. The extent to which the Fool sings in the play is uncertain, for he has a habit of breaking off a song and falling into verse or prose. Only three passages are indicated in the Folio as being sung, and these are given below, but other rhyming passages are printed separately in the text of the Folio, and of these some could ^{be} sung with equal dramatic effect. It would seem that the extent of the Fool's singing will vary according to the capabilities of the actor and according to the views of the producer, and at that we must leave this question. Two of the songs occur in close succession in Act I, Sc.iv:-

Fools had ne'er less wit in a year;
 For wise men are grown foppish,
 And know not how their wits to wear,
 Their manners are so apish.

Then they for sudden joy did weep,
 And I for sorrow sung,
 That such a king should play bo-peep,
 And go the fools among.

The third ballad extract is in Act III, Scene ii:-

He that has and a tiny little wit,--
 With hey, ho, the wind and the rain,--
 Must make content with his fortunes fit,
 For the rain it raineth every day. i.

i. Compare Feste's epilogue to "Twelfth Night".

To obtain a proper understanding of the Fool's comments and of their significance in the drama it is necessary to go beyond those few passages which are indicated as being sung and include all the rhymed passages, most of which are printed separately in the Folio, and many of which can be sung or chanted. All these passages spring from the same desire on the part of the Fool - a "bitter fool" indeed - to show clearly to Lear the folly of his actions, and all are, as it were, a continuation of remarks which he has previously made in the course of the dialogue. Often it seems as though this Boy, having gone further than either his licence or good manners would permit, breaks into verse or ballad-song, as if to lessen the impertinence of his too-pertinent remarks, and to give a false air of triviality to his utterances. On his first appearance (Act I, Scene iv) the Fool at once strikes the keynote of his part in the play, for he offers Kent his bauble, ^{not} merely in the playful manner of a Feste after 'proving' Olivia to be a fool, but with a logical enough reason, for Kent is "taking one's part that's out of favour". Then he turns to Lear, and counsels him :- "Have more than thou showest" (&c), and goes on to suggest that whoever counselled Lear to give away his land ought to stand beside the fool himself. Not only that, but Lear himself has gone and played 'bo-peep among the fools'. Already he has 'pared (his) wit o' both sides' in giving away his all.

It is upon this first appearance that the Fool asks for the first time the question which perplexes him at all times, and which remains unanswered:- " If kings can behave so foolishly, how then are they able to call me a Fool?" As he puts it in one of his verses:-

Fools had ne'er less grace in a year;
For wise men are grown foppish,
And know not how their wits to wear,
Their manners are so apish.

He again warns Lear of the folly of giving all, and Kent of his foolishness in linking up his fortunes with those of the foolish king in Act II, Scene iv, and adds "When a wise man gives thee better counsel, give me mine again: I would have none but knaves follow it, since a fool gives it".

If the comments of the Fool be regarded as tactless early in the play, they are at least sincere, and justified by the course which events afterwards take. But even then, when further comment is useless, this half-witted and yet wisest of all Shakespeare's Fools cannot refrain from harping upon the same theme, and now he is no longer merely a commentator, he himself is involved in Lear's catastrophe. In the wild scene when the storm rages on the heath this companion of the distracted Lear piteously cries for shelter, and receives Lear's compassion. His ballad "He that has and a little tiny wit" has indeed a grotesque aptness on this occasion, as Lear himself agrees.

As the play goes on the crescendo of madness increases. Lear, Kent and the Fool are joined by Edgar, disguised as a 'Bedlam-beggar' and he adds his nonsensical ditties as part of his disguise. Events reach their culmination in that amazing scene (Act III, Scene vi) in which The mad king sits as judge at the imaginary trial of his daughters. Now all reason has departed completely and sanity has forsaken the world altogether. Edgar proclaims or chants his ballads and the Fool sings his too.

Edgar. Come o'er the bourn, Bessy to me, —

Fool. Her boat hath a leak,
And she must not speak.

Why she dares not come over to thee.

The scene is unique in English drama as an exposition of madness, for there are present the mad king, his half-witted court-fool, the outcast Edgar feigning madness, and only Kent to recall the world of sanity. It matters little what anyone says, so long as it contains no reason or logic, and no longer does the Fool plaintively ask why 'sane' men behave with so little outward show of reason, no longer does he comment upon the folly of kings and ask why he himself should be despised as a fool. It is as though he has now decided that there are no rational values left in the world: all is madness, and so he may enter into this mad trial as the equal of his fellows, and join in their absurd remarks and sing their songs. And now that there is no further comment for him to make he has no further part

in the play; he goes out at the end of the scene and is heard of no more.

But the significance of the Boy Fool, with his songs and chantings, is in its implications as profound and far-reaching as that of any other Fool in English drama - if there be any like it. The Boy in "King Lear" is, like Feste, a professional court fool, and also like Feste, one who is wiser than his fellows, for he sees farther into the truth of things than they do. But the Fool in "King Lear", unlike Feste, knows none of the joys of Illyria: he knows only the poignancy and heart-rending suffering that follow a catastrophe of unnatural grotesqueness, into which he himself is caught. He is not merely a spectator: he is one of the players. Half-witted and child-like though he evidently is, he yet possesses a searching insight into the heart of things and into the ways of men and monsters which goes far beyond the superficial sharpness of the ordinary court jester. As Miss Welsford remarks in "The Fool":-
 He is in fact the sage-fool who sees the truth, and his role has ever more intellectual than emotional significance. The Fool is used both as a commentator whose words furnish important clues to the interpretation of a difficult play; and also as a prominent figure caught up into the drama, whose role and nature form a vital part of the central theme.. His business is not to deal out satirical commonplaces, but to emphasize one peculiarly dreadful instance of the reversal of position

between the wise man and the fool". It is the insistence upon this dreadful reversal that gives the songs their terrible significance. Feste may playfully hint that he, the so-called fool, is wiser than other men, but the Boy in "Lear" knows that he is, and the grief which this knowledge brings compels him to speak his thoughts, even at risk of the whip or death. Or if he is not, what then are the real values by which the world is to pass judgment? That, and nothing less, is what lies behind his songs and apparently rude jokes, and that too, is the problem which the play challenges us to answer if we dare.

From the last of the ironic songs- the songs of the 'half-wit', we turn to the songs of madness itself, to the pathetic ditties of the distracted Ophelia. It is possible that Edgar had chanted some of his snatches to simulate madness, but Ophelia's sad songs are only too clearly the broken utterances of a deranged mind, of a too-trusting nature overthrown by grief and care.

Her songs are all sung upon her last appearance, in Act IV, Scene v, and in the Quarto of 1603 she enters "her hair hanging down, sings and plays upon a lute".

How should I your true love know
 From another one?
 By his cockle hat and staff,
 And his sandal shoon.

He is dead and gone Lady,
 He is dead and gone,
 At his feet a grass green turf,
 At his heels a stone.

White his shroud as the mountain snow,
 Larded all with sweet flowers:
 Which bewept to the grave did (not) go
 With true love showers.

Tomorrow is St. Valentine's day,
 All in the morning betime,
 And I a maid at your window,
 To be your Valentine.
 Then up he rose, and donned his clothes,
 And dugged the chamber door,
 Let in the maid, that out a maid,
 Never departed more.

By Gis, and by St. Charity,
 Alack and fie for shame:
 Young men will do it, if they come to it,
 By Cock they are to blame.
 "Quoth she," before you tumbled me,
 You promised me to wed".
 "So would I have done, by yonder sun,
 An thou hadst not come to my bed."

(Later in the same scene she re-enters and sings:-)

They bore him bare-faced on the bier,
 Hey non nonny, nonny, hey nonny:
 And on his grave rains many a tear,—

And will he not come again?
 And will he not come again?
 No, no, he is dead,
 Go to thy death bed,
 He never will come again.

His beard was as white as snow
 All flaxen was his poll:
 He is gone, he is gone,
 And we cast away moan;
 God have mercy on his soul!

The purpose of these ballads is to heighten the pathos of Ophelia's madness, which the death of Polonius had hastened, but the subtlety of the effects is one which escapes the majority of the audience at a modern performance of "Hamlet". To them the songs are merely very sad little ditties which induce a tearful effect, but to the Elizabethan audience there was a further and probably more subtle effect. There are two thoughts in Ophelia's mind when she sings her mad songs, the one being clearly the death of her father, and the other- only half-glimpsed now and again- that of her lost-love Hamlet. The first verse she sings, with its mention of the 'true love', and the 'cockle hat, staff and sandal shoon' of the pilgrim hint at Hamlet's travelling abroad- a wanderer like a pilgrim. From her lost-love she turns in the second stanza to think of her father, also 'lost', and the third song still refers to her father ('white shroud', and his "obscure burial", for ' he bewept to the grave did not go' &c.) The next two ballads express her unconscious desire for what she sings about. The ribaldry of the sentiments of these two fragments is usually explained as being a common reaction in female madness, and is perfectly understandable in view of Ophelia's dual loss and the intense mental suffering which she has undergone. Yet the effect upon an Elizabethan audience of hearing (and no doubt recognising) bawdy songs here is too often (over-looked.

The noisy groundlings would recognise the ribald ballads and greet them with raucous laughter. It will be recalled that Hamlet had previously made coarse jests at Ophelia's expense just before the 'Gonzago' play, which would also amuse a certain section of the audience. Ophelia is one of Shakespeare's weaker heroines; she is represented as being frail and pliable, and for this reason alone her madness cannot be regarded as deeply tragic. Madness as such, too, was with the Elizabethans the subject of mirth probably more often than one of pity, and there is no doubt that the humorous side (to them) would be appreciated. And so Shakespeare, with considerable insight into the psychology of his audience obtains an effect of real pathos which goes far beyond the mere lachrymose pathos of a modern production. "And men will guffaw" is the implication so subtly conveyed.

Finally, when Ophelia again appears and sings, the two strains scattered throughout her mind are linked by the sense of loss. She thinks of her father- "They bore him bare-faced on the bier"; then she again feels the double-loss- "And will he not come again", and similarly in her last song, "All flaxen was his poll", is followed by "He is gone, he is gone", exactly as these related thoughts might recur in a sadly-troubled mind.

It is interesting to compare with Ophelia's songs another mad song which occurs in Webster's "Duchess of Malfi" (1616).

In Act IV, Scene ii of this play a company

of Madmen is brought in in an attempt to reduce the already cruelly-tried Duchess to madness too. The song is 'sung to a dismal kind of music by a Madman'.

O, let us howl some heavy note,
 Some deadly dooged howl,
 Sounding as from the threatening throat
 Of beasts and fatal fowl!
 As ravens, screech-owls, bulls, and bears,
 We'll bell, and bawl our parts,
 Till irksome noise have cloyed your ears
 And corrosived your hearts.
 At last, whenas our quire wants breath,
 Our bodies being blest,
 We'll sing, like swans, to welcome death,
 And die in love and rest.

The episode is one of revolting grotesqueness; there is in it something of the horrible unnaturalness of "Lear": we are snatched away into a monstrous world, where cruelty, tyranny and the powers of evil hold sway, and where all accepted standards of life and conduct have been cruelly reversed. But there is nothing of this upsetting of all values in the mad songs of Ophelia: there is to be seen the unhappy derangement of a loving and trusting nature, as events work out to their natural end.

Note. The weird chanting of the witches in "Macbeth" may be mentioned here, as it has not been included along with the Shakespeare songs, for it cannot be regarded as song, but rather as a form of 'sound effect'. Devil-raising by means of incantation is not rare in Elizabethan drama, and similarly with exorcising. The form of the chanting would be to intone in the manner of a clerical 'sing-song'. (Compare "Dr. Faustus", "Henry VI," Part II, Act I, Scene iv, and Chapman's "Bussy d'Ambois"). In "Macbeth" there is, in addition to the Shakespearean 'witch material that inserted afterwards by Middleton, including the song 'Black Spirits'. The spurious matter is more out of place in the 'serious' "Macbeth" than in Middleton's play.

The last of the pathetic songs in Shakespeare is one that may fittingly conclude this survey of the Elizabethan dramatic song, for it is one of the finest of all dramatic songs. There is, to my mind, no other stage song which has an emotional effect equal to that of the "Willow" song in "Othello" (I604). Ophelia's sad snatches evoke feelings of intense compassion, but the singing of the "song of 'willow' " by Desdemona strikes deep at the heart of human suffering. The poignancy, the awe-inspiring grief, and the terrible sense of impending tragedy that this song inspires are well-nigh indescribable. Taken away from its context, the song becomes a plaintive little ditty; heard during the course of the play it is a superb dramatic masterpiece. Immediately before the final catastrophe Desdemona, while undressing, sings. She is preparing to go to bed at the command of her lord, without any knowledge of the terrible intentions that he harbours, yet filled with a vague sense of premonition:-

"If I do die before thee, prithee, shroud me
In one of those same sheets". (IV, ii).

She recalls the 'song of willow' which persists in her mind, and sadly sings while Emilia assists her to unrobe.

The ballad is a simple unaffected one, but all the more moving because of its artlessness:-

The poor soul sat sighing by a sycamore tree.
 Sing all a green Willow;
 Her hand on her bosom, her head on her knee,
 Sing Willow, Willow, Willow.
 The fresh streams ran by her, and murmured her moans,
 Sing Willow, Willow, Willow:
 Her salt tears fell from her, and softened the stones,
 Sing Willow, Willow, Willow:
 Sing all a green Willow must be my garland.

The song is taken from "A Lover's Complaint" (see Percy's "Reliques" for full text), of which the relevant stanzas are the first two, and parts of the fifth and sixth;-

A poor soul sat sighing under a sycamore tree;
 O Willow, Willow, Willow!
 With his hand on his bosom, his head on his knee:
 O Willow, Willow, Willow!
 O Willow, Willow, Willow!
 Sing, O the green Willow shall be my garland.

He sighed in his singing, and after each groan
 O Willow, Willow, Willow!
 I am dead to all pleasure, my true love is gone;
 O Willow, &c.

(v.5.) The cold streams ran by him, his eyes wept apace;
 O Willow, &c.
 The salt tears fell from him, which drowned his face:
 O Willow, &c.

(v.6) The mute birds sate by him, his eyes wept apace;
 O Willow, &c.
 The salt tears fell from him, which softened the stones.
 O Willow, &c.

It will be noticed that Shakespeare has made the necessary alterations to suit the ballad to its context, and has also, as usual, improved considerably upon the ballad as a poem. The doleful reiteration of "Willow" has been retained, but the metre is improved so as to have a dreary rocking movement.

By such seemingly artless means does Shakespeare contrive to render a conventional love ballad into a finely appropriate tragic song.

It is this remarkable power of adaptation that is so striking a feature of nearly all of the finest of the songs in Shakespeare's tragedies. The finest songs in the comedies were distinguished from those of his contemporaries chiefly by their exquisite lyrical charm, in addition to their skilful staging. With the songs in the tragedies it is not the lyrical appeal which really matters, for most of them are borrowed from early or contemporary ballads. The one feature which does impress itself is their extraordinary suitability to their contexts. Shakespeare, with amazing keenness of perception, has seized upon some ballad or song which he realized would suit a particular situation. He has revised his original, scrupulously rejecting all irrelevant material, emphasising what was essential for his dramatic purpose, and always exercising a rigorous artistic restraint. Some of his effects, in fact, are too subtle for modern audiences, but the Elizabethans were quick to catch the slightest hint, and must often have keenly enjoyed the delicate implications of the songs. Shakespeare of all the Elizabethan playwrights realised what was appropriate in the public theatre without losing sight of what was also artistic, and it is this eye for what was suitable and a stern refusal to yield to excesses that is so vital a part of his craftsmanship.

*Not so sure
about this
are.*

CONCLUSION.

There remains the final estimation of the dramatic value of the musical tendencies and developments which we have seen at work in the drama of the Elizabethan and Jacobean periods. It will be profitable to glance back first of all over the most noteworthy of these before attempting any general estimate of the musical element in the drama.

It has been seen that there were many circumstances which would govern the introduction of music and song in Elizabethan drama, and that there was much about the period which would encourage the use of these elements in the public theatres of the time. It was a musical age, and both the upper and lower classes had their musical interests. The courtier who could 'bear his part' at a musical gathering and compose his sonnets to his mistress would welcome the formal love song in the theatre, or the sad song and dirge, too. Perhaps he would also enjoy the other most common types of stage songs - the lusty ballad of good life, of drinking and wenching, or the catch and 'Three-men songs'. The groundling would certainly enjoy these latter forms of entertainment, and probably join in the choruses and call out for further popular songs during the course of a play, for he did not hesitate to air his opinions and voice his wishes any less than the young gallant perched upon the stage.

Nor was there lacking a vast supply of songs to meet this demand. Ballads and folktunes there were in plenty, while there lived in London many capable composers who could arrange settings for the more formal songs, as well as musicians to play the accompaniments, the marches and dance measures, the 'soft music' at moments of pathos, or the trumpet and drum on the innumerable occasions of ceremony and tumult upon which they were required.

Some sort of musical tradition must have existed in English drama from times dating back to the early mysteries, and the crude songs of such academic comedies as "Roister Doister" would help to maintain the tradition of song in English drama. The influence of the Chapel Royal, too, had long been of considerable importance in helping to ensure a steady supply of songs and boy singers in the theatre, though with Edwards and Lyly the tradition was probably directed more towards the masque than towards the popular drama of the public theatres.

The structure of the theatre itself would encourage music and song in the plays enacted therein. The small size of the theatre would enable the audience to distinguish without difficulty the various musical effects, for the recorder, fife and oboe could easily be heard and recognized. Other sound effects, such as the dreadful knocking or the sinister bell would be made out with ease by an audience conditioned to react to them.

An air of intimacy, too, existed in the small Elizabethan theatre, and this bond between actor and audience would enable an actor-singer to 'get across' his song. There is a distinct similarity between the soliloquy and the song, for both were rendered upon the outer stage, and both were addressed directly to the audience.

The limitations of the Elizabethan stage also led many dramatists to have recourse to music and song. The opening or final 'chorus' types of song were extremely common from the 'University Wits' onward, for they served to bring actors on to the stage or empty the platform and they appealed to the pageant-loving Elizabethans. There were, however, few attempts by dramatists other than Shakespeare to use songs for the building-up of a colourful scenic back-ground, though many dramatists, like Fletcher, Massinger and Ford, followed Marston's use of music and songs for vague atmospheric effects.

Current traditions of acting would also assist in the developing of a music tradition in the theatre. Several of the stock characters became associated with conventional types of song. The Fool and Clown and the other less 'serious' characters sang or roared out their street ballads and catches; the unhappy heroine had her pathetic ditties; the lover his serenades; and even the villain on occasion resorted to song.

The dramatic value of the songs themselves varied considerably. The Elizabethan period was one of many and diverse experiments in drama, and sometimes, as with Peele's songs in "Edward I", an early experiment did not catch favour, while Marston's use of songs and music was not widely adopted until a few years after his earlier attempts, when theatre fashions had changed.

Of the innovators of music in the theatre, Lyly, Peele, Shakespeare and Marston appear to have contributed most. Lyly with his boy singer-actors had indicated several ways in which songs could be utilised for a dramatic purpose. He had used many entrance and exit songs as a means of getting characters on or off the stage between scenes; he had popularised the song of 'good life', and had also shown that charming love songs were not altogether out of place in drama. Peele, too, had availed himself of boy singer-actors to introduce stage songs, of which most, including the exquisite "Song of Oenone and Paris", were by their pastoral and over-artificialised nature more suitable for courtly entertainments than for the drama of the public theatres. But he was responsible for one remarkable stage song - "Hot sun, coal fire" ("David and Bethsabe") which showed how a song could be made to serve a vital dramatic purpose. Of the other early dramatists Marlowe, by his frequent use of drum and trumpets, etc., upon occasions of ceremony and pomp,

had helped to popularise a fashion which Shakespeare followed, while the dearth of songs in his 'serious' tragedies suggested that song could only be used with considerable restraint in tragedy, as Shakespeare was afterwards to demonstrate.

In his early plays Shakespeare appears as an experimenter with song, as with most things; ever ready to learn from the successful practice of his predecessors, and yet always prepared to strike out into new channels when he saw an opportunity. He had used very few songs in his chronicle histories or early tragedies, and few in his early comedies. From Lyly he had borrowed several types of dramatic song; the entrance and exit song, the love song, and the fairy song. But it was not until the adult singer-actor began to make his appearance that Shakespeare wrote his finest stage songs, and meanwhile Marston had been working along other lines with his theatre music.

The peculiar position of Marston as an innovator who yet pointed the way along which lay the path of 'decadence' has already been noted.ⁱ He, more than anyone before Fletcher, had infused music into drama in such quantities that his plays were almost 'musical-dramas' in which the emotions were vaguely played upon by means of song and other musical effects at the expense

i. See pp. 146 and 158.

of the deeply-moving effect of great tragic utterance. Whether his songs were in any way striking or not cannot be determined, for he had apparently drawn upon the repertoire of his boy singer-actors and so the text of the songs is very rarely given.

With Dekker there is little new. The songs by the humbler characters in "The Shoe-maker's Holiday" breathe a more realistic and heartier air than Marston's, and are more akin to those of Shakespeare's comedies, and perhaps those of Middleton. The atmosphere of the tavern did at least bring a sense of vigorous, if coarse, reality into the Elizabethan stage song, and the realistic drama of the life of the London streets called for these rollicking songs of 'good life' in varying degrees of vulgarity or obscenity according to the whims of the dramatist. But that they were extremely popular in the theatres of the day their number clearly testifies.

The finest of all the Elizabethan stage songs were those which appeared in the more mature comedies and the great tragedies of Shakespeare, or in the realistic comedies of Jonson. Both of these dramatists were governed by a keen sense of what was fitting in the plays they wrote, and in their own ways both men achieved some remarkable stage songs. While Jonson's use of music was frequently characterised by a satiric intent so that

more often than not he playfully made fun of musicians and their ways, he did achieve in Volpone's song to Celia one of the outstanding dramatic songs of the period—a worthy partner to Pandarus' song in "Troilus and Cressida". Of Shakespeare's finest songs in Comedy the exquisite lyrical quality and astonishing dramatic propriety have already been remarked upon, and these two qualities will always remain as two of the striking features of the best Romantic Comedy of the Elizabethan period. After serving such a distinguished apprenticeship with the songs of the comedies, and having from the time of "Much Ado" experimented with the adult actor-singer, Shakespeare was then able to make use of song in tragedy in a manner far different from that of Marston, and the songs of the Fool in "Lear", of Ophelia and Desdemona show a remarkable power of adaptation to situation, and of economy and restraint that few other dramatists could approach in tragedy. It is interesting to note, too, how Shakespeare's use of song was often governed by the human material available, and how he strove, with very limited resources (in personnel) to meet the competition from such theatres as Blackfriars. i.

After Shakespeare and Jonson the practice of imitation is more evident than that of innovation in the use of the stage song and musical effects. Thomas Heywood, however,

i. See Richmond Noble: "Shakespeare's Use of Song" (Chap. IV, p. 142 ff.) for discussion upon the types of voices available in Shakespeare's company.

although in most respects one of the 'imitators', yet produced something unique with his "Rape of Lucrece" and its twenty-odd songs. It would be helpful and of some significance if one could find other such plays, for this Roman play stands alone as a kind of musical-comedy-burlesque in which two or three of the finest of all Elizabethan dramatic songs are engulfed by a mass of either irrelevant or simply bawdy songs. "The Rape of Lucrece" remains as the one example 'par excellence' of the utilising of an adult actor-singer at whatever cost to the nobler dramatic values of a play.

Middleton, too, following the fashion of Dekker and Shakespeare, had his songs of 'good life', and he, like Heywood, introduced musical comedy fare into his plays with his gypsy choruses and the like. But despite the improper nature of many of his songs, they at least have a ready vigour which is not out of place in the realistic comedy of London life of a day when coarseness and ribaldry were fashionable, and they do not have that most unpleasant suggestiveness of many of Fletcher's songs.

With Fletcher, Massinger and Ford we reach the end of the period with which we are concerned. In Fletcher particularly, the base uses of music, which appeared in some form or other in most of the leading dramatists,

are most emphasised, and the enervating and immoral effect of the stage song used to wrongful purpose is most marked in his plays. Drama had now begun to lose its vital primitive appeal; it had become too artificial and over-sentimentalised; the tendency, in fact, was towards producing a sort of debased art which was something between drama and opera, wherein the situations were musicalized into remoteness and unreality.

It is clear that the appeal of music, probably the most moving of all the arts to those to whom it can appeal, may yet be one of the most pernicious of all, ignobly employed. It can debase great tragedy, or turn fine comedy into an unreal form of pageantry or burlesque. Skilfully used, and with careful restraint, it can yet enhance the appeal of comedy and deepen the pathos of a tragic situation. The Elizabethans and Jacobean, with their limited dramatic resources eagerly turned to music as an aid to their dramas, but too often with a failure to comprehend its strict limitations in certain contexts. Denied of an opportunity to see a performance of an Elizabethan play performed before an Elizabethan audience in one of the public theatres of that time one cannot dogmatize in either safety or fairness. That music in the Elizabethan theatre was popular is quite clear from its frequent employment at the time, and it is very evident that

dramatist and audience alike welcomed songs and other musical effects, and a considerable and varied technique in its use soon evolved.

Without music, Elizabethan drama would probably have been the poorer by the loss of many of the exquisite lyrics of the Shakespearean comedies, or the finest of the tragic songs, but it might have gained by a more careful attention to consistency in plot and character in many instances, and possibly to some extent in purity of moral tone. Music in Elizabethan drama certainly played an important part, and its significance cannot be ignored, if our survey means anything. We have traced the uses and development of the theatre music (and song) through the works of the more significant dramatists of the Elizabethan period, always attempting the difficult task of maintaining a just balance between two very different standards of valuation: that of the Elizabethan theatrical reviewer we may imaginatively invent for ourselves after sufficient study of the plays which have survived: and that of the dramatic critic , no longer bound by the particular considerations of an age, who seeks among the rich and confusing medley of "The Elizabethan Stage" for what impresses his wider judgement as being of permanent artistic importance.

=====

APPENDIX.

BIBLIOGRAPHY.

BALLAD EXTRACTS & REFERENCES IN SHAKESPEARE.

There are so many references (of various types) to ballads in Shakespeare, for the topicality of the Elizabethans is one of the striking features of their drama- that it will avoid confusion if they are taken apart, and the discussion restricted to the more formal songs. These ballad references occur most frequently in the form of snatches and the like in comic scenes of 'low life', as is natural, but there are also many verbal references to ballads scattered throughout the tragedies (and a few in the histories). It will be most convenient in this work to give the chief of these references in the form of a summary, with some indication as to where they occur in the plays, and occasional comment or further information when this is considered helpful, and is available,

i. Ballads merely alluded to by name.

- | | |
|--|--|
| King Copheta and the Beggar.
(In 'Percy's "Reliques" .) | Love's Labour's Lost,
I, i, 106, IV, i, 65.
Romeo & Juliet, II, i, 14. |
| Heartsease.
(Tune before 1560: given in Naylor.) | Romeo & Juliet, IV, v, 102. |
| Hold thy peace, thou knave. | Twelfth Night, III, iii, 70 |
| Peg-a-Ramsey. | -do- II, iii, 84. |
| Three merry men be we.
(Compare the 'Three-men's Songs). | -do- II, iii, 85. |
| The hunt is up.
("Any rousing morning song, even a love-song, was called
a 'hunt-up' " (Naylor, p. 72.) | Romeo and Juliet, III, v, 34. |
| My heart is full o' woe. | Romeo & Juliet, IV, v, 107. |
| Fortune my foe.
(Old tune not later than Elizabeth, and was sung to the
ancient ballad of Titus Andronicus.) | Merry Wives of Windsor,
III, iii, 69. |

Greensleeves.

Merry Wives of Windsor,
II,i,64; V,v,22.

(Tune probably of Henry VIII's time: the ballad was published in 1680. Now one of the best-known of early tunes).

Death rock me asleep.

2 Henry IV, II,iv,210.

Carmen's Whistle.

-do- III,ii,320.

(A popular Elizabethan tune, and was arranged as a virginal lesson by Byrd. Well-known today also.)

The Sick Tune. ('Capt. Car' had this Much Ado, III,iv,44.
tune).

Light o' Love.

-do- III,iv,44.

(Several XVIth century songs went to this tune. See also "Two Gentlemen of Verona", I,ii,80, and Fletcher, "Two Noble Kinsmen, V,ii,54.)

Jack, boy! ho! boy!

Taming of the Shrew,
IV, i, 43.

Whoop, do me no harm, good man.

Winter's Tale, IV,iii,199.

When griping grief.

Romeo & Juliet, IV,v,125.

(By Richard Edwards, gentleman of Queen Elizabeth's Chapel, published in the 'Paradyse of Daynty Devises,' (printed 1577) Compare verse iv of song by Pithias, in "Damon & Pithias", which begins:-
"Gripe me, you greedy grief". See p. 90.).

ii. Ballads of which several lines are given,
either in speech or in song.

Farewell, ancient lady, farewell, Romeo & Juliet, II,iv,151.
Lady, lady.

(Compare "Tillyvally, lady!

There dwelt a man in Babylon, lady, lady.

Twelfth Night, II,iii,87.)

Both of the above are suggested by the ballad of Constant Susanna:-

There dwelt a man in Babylon,
Of reputation great by fame;
He took to wife a fair woman,
Susanna she was called by name.

A woman fair and virtuous,

Lady, lady!

Why should not we of her learn thus
To live godly?

("Lear".)

- (a) Edgar. Come o'er the bourn Bessy, to me,—
 Fool. Her boat hath a leak,
 And she must not speak
 Why she dares not come over to thee. (III,vi,28.)

The first line, sung by Edgar, was traditional; (possibly from an old ballad in which England is made to address Queen Elizabeth) 'Come over the burn, Bessy'.

(See Chappell, p.505, note.)

The Fool improvises a reply.

- (b). But mice and rats and such small deer (III,iv,I42.)
 Have been Tom's food for seven long year.

Child Rowland to the dark tower came.
 His word was still, Fie, foh, and fum,
 I smell the blood of a British man.

Both above by Edgar, disguised as poor Tom. The latter must be very old, for Nashe ('Have with you to Saffron Walden') I596, jested at the pedant "Who will find matter enough to dilate a whole day of the first invention of 'Fy, fo, fum, I smell the blood of an Englishman' ".

- (c) "Fools had ne'er less grace in a year".
 Two verses, sung by the Fool. (I,iv,I68.)

("Hamlet")

- (a) "For bonny sweet Robin is all my joy." (-IV,v,I86.)

Sung by Ophelia. Line from a Robin Hood ballad of which only one other line has survived:- "My Robin is to the greenwood gone". The Elizabethan air is in several collections.

(Compare "Hey, Robin, jolly Robin"- "Twelfth Night, IV,ii,79)

- (b). Other songs by Ophelia:-
 "How should I your true love know?
 "Good morrow, 'tis St. Valentine's day". (IV,v).
 " They bore him barefaste".
 "And will he not come again".

- (c) You must sing, a-down, adown,
 And you must call him a-down-a. (IV,v, I69)
 -Ophelia.

In "The Merry Wives of Windsor" (I,iv,44) Mistress Quickly sings:- " And down, down, adown-a".

- (d) O Jephthah, judge of Israel, what a treasure hadst thou!
 'One fair daughter, and no more,
 The which he loved passing well'. (II,ii,430 ff.)

Hamlet mocks Polonius with these quotations from the 'pious chanson' of Jephthah. The opening of the ballad, as given in Percy's "Reliques" runs:-

"Have you not heard, these many years ago,
 Jephthah was judge of Israel?
 He had one daughter and no mo,
 The which he loved passing well: "

("Twelfth Night")

- (a) Sir Toby. Farewell, dear heart, since I must needs be gone..
 Feste. His eyes do show his days are almost done.
 (II, iii, 112.)

Sung jeeringly at Malvolio.
 The original in Percy is given (under the title of "Corydon's Farewell to Phillis", and begins:-

" Farewell, dear love; since thou wilt needs be gone,
 Mine eyes do show my life is almost done".

An earlier text was printed by Robert Jones in his "Second Book of Songs and Ayres" (1601).

- (b) Hey, Robin, jolly Robin,
 Tell me how thy lady does.
 My lady is unkind, perdy!
 Alas, why is she so? (IV, ii, 79.)
 She loves another.

Feste sings this, at Malvolio's expense. Percy in his "Reliques" gives the words of this ballad, of which the opening stanzas are :-

" A, Robin, jolly Robin,
 Tell me how thy leman doth,
 And thou shalt know of mine.

'My lady is unkind par-die'.
 Alack! why is she so?
 'She loveth another better than me,
 And yet she will say no!

*Printed in the
 of Sir James W. ...
 (Ed. F. ...)*

- (c) "O, the twelfth day of December! " (II,iii,93).
 Probably from a lost ballad.
 "Tillyvally, lady!
 There dwelt a man in Babylon, lady." (II, iii, 87)
 See two pages previous: "Romeo and Juliet" (II,iv,151) and note, given below.

("Taming of the Shrew").

- (a) "Where is the life that late I led?" (IV,i,I43.)

A line hummed by Petruchio and also quoted by Pistol in "2 Henry IV" ,V,iii. It is the first line of the first poem in Thomas Watson's " Hecatompattia" (I582) altered from " Well fare the life sometimes I led ere this".

- (b). "It was the friar of orders grey,
As he walked forth on his way." (IV,i,I48).

Also by Petruchio.

("Merry Wives of Windsor".)

"Have I caught my heavenly jewel?" (III,iii,45.)

Quoted by Falstaff. It is the first line of one of the "Sonnets of Variable Verse" in Sidney's "Astrophel & Stella", (pub. I59I).

(See the section dealing with Shakespeare's Histories for other particulars of Falstaff and ballads,) and for Silence's ballad songs.

("Love's Labour's Lost")

The ballad of "The King and the Beggar", referred to by Moth. (I, ii, IO6.)

Also the song "Concolinel", which Moth begins (III,i,2).

("As You Like It").

Farewell, good Master Oliver, not,— (III,iii,IO4).

O sweet Oliver,

O brave Oliver,

Leave me not behind thee:

but,—

Wind away,

Begone, I say,

I will not to wedding with thee.

Here Touchstone is perverting a ballad on the well-known theme of Roland and Oliver. Compare "Child Rowland to the dark tower came" ("Lear", III, iv). The names of the brothers in "As You Like It" are derived from these ballad heroes.

(NOTE. The tunes of several of these ballads are given by Chappell and by Naylor.-

iii. Old Catches.

The following are the principal old catches which are introduced into Shakespearean comedy:-

"Hold thy peace," sung by Sir Toby Belch, Sir Andrew Aguecheek, and Feste. ("Twelfth Night", II,iii). i.

"Flout 'em and scout 'em", sung by Stephano, Trinculo, and Caliban. ("The Tempest", III, ii)
(Note also the ballad fragment which Stephano chants as he enters (II,ii):-

"I shall no more to sea, to sea,
Here shall I die ashore".

The idea is similar to that in the song "Rockes, shelves, and Seas, farewell", sung by Robin, Raffe and Dicke in Lyly's "Gallathea" (I, iv).)

"Jack boy, ho boy, news,
The cat is in the well".,
referred to by Grumio. ("Taming of the Shrew", IV,i, 42).

✓ "What shall he that have kill'd the deer?
by the foresters. ("As You Like It", IV, ii).

These catches were sung like the 'round', one singer leading and the others following in turn.

iv. Important Passages referring to Ballads.

There is a long passage in "The Winter's Tale" which gives interesting information about ballads and ballad-mongers.

It may be compared with a similar episode in Jonson's

"Bartholomew Fair" (see Ben Jonson, previously).

Autolycus, the ballad-monger, sells his wares to the simple

country people. They and Mopsa, Dorcas and the Clown then

sing these ballads, and the discussion throughout the

whole episode is both humorous and illuminating. (Act IV, Scene iv).

- i. This scene in "Twelfth Night" is of considerable interest, so far as catches are concerned.

The Servant and the Clown open the conversation:-

Servant. "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."

(Here the references to the tabor and pipe and the bagpipes are interesting, and also the rate at which the ballads were apparently sung, one after the other).
The servant next goes on to speak of love songs:-

"He hath songs, for man or woman, of all sizes... He has the prettiest love-songs for maids; so without bawdry, which is strange; with such delicate burdens (etc)."

(The popularity of love-songs, like those of 'good life' has been frequently observed previously: it may be observed that in "Twelfth Night" -II,iii- Feste offers Sir Toby and Sir Andrew either a 'love-song' or 'a song of good life'. The remark of the Servant upon the 'bawdy' nature of most love songs is not unexpected, and later in the scene Perdita requests that the pedlar "use no scurrilous words in's tunes".)

There are further remarks upon ballads during the course of the scene, and the song is afterwards sung in three parts, by the pedlar and two country maids (Mopsa and Dorcas).

(See pages following for observations upon these three-part songs; Three-Men songs, etc).

The following ballads are sung or mentioned in the above scene or in the previous scene: ("Winter's Tale," IV,iii & iv.)

"When daffodils begin to peer."
"But shall I go mourn for that, my dear?"
"Jog on, jog on, the foot-path way."
"Lawn as white as driven snow".
'Ballad of the "Usurer's wife", (to a "very doleful tune").
'Ballad of a Fish'. ("very pitiful").
A song in three parts, to the tune of "Two maids wooing a man".
"Get you hence, for I must go".
"Will you buy any tape?"
"Come, pretty maidens".

It will accordingly be seen that these two scenes are extremely rich in information about Elizabethan ballads.

v. "Three-Man songs".

Clown. "She hath made me four- and-twenty nosegays
for the shearers; three-man songmen all".
("Winter's Tale", IV,ii,40).

The habit of performing songs in three vocal parts was very common in the sixteenth century. The singers were called (as above) Three-man songmen, and the songs were known as "Three-man songs" or sometimes, "Freemen's Songs". Dekker's "Shoe-maker's Holiday" (1599) contains two of these:- The First Three-Men's Song (Act III, Scene v), and The Second Three-Men's Song (Act V, Scene iv).

In the above passage from "The Winter's Tale" the singers are musical harvesters, twenty-four in all, which is another testimony to the popularity of music among the lower classes. For other harvesters' songs see also Peele "Old Wives Tale" (1592) in which there are two harvest songs sung by the 'harvestmen' as they enter, (See p. 92.), and also Nash: (p. 140-141).

BIBLIOGRAPHY.

Music in England in the Elizabethan Period.

- E.W.Walker. The History of Music in England. (Chap IV.)
 Charles Burney. History of Music.
 Hawkins. History of Music.
 W.Barclay Squire. 'Music'. ('Shakespeare's England', Vol II).
 E.Fellowes. The English Madrigal.
- F.W.Galpin. Old English Instruments of Music. 1932.
 W.Chappell. Old English Popular Music. 2 vols.
 (Revised by H.E.Wooldredge. 1893). c/
- Thomas Morley. A Plaine and Easie Introduction to
 Practicall Musick. 1597.
 John Playford. Introduction to the Skill of Musick. 1664.
- Francis Bacon. Sylva Sylvarum. 1627.

The Theatre and its Music.

- W.J.Lawrence. Music in the Elizabethan Theatre.
 Illusion of Sounds in the Elizabethan
 Theatre. (Pre-Restoration Stage Studies) 1927.
 G.H. Cowling. Music on the Shakespearean Stage. 1913.
 J.Payne Collier. Annals of the Stage. 1831.

The Theatre, Audience, and Conventions of the Stage.

- Chambers, Sir E.K. The Elizabethan Stage. 4 vols. 1923.
 Wm. Archer. The playhouse in the age of Elizabeth.
 W.J.Lawrence. The Elizabethan Playhouse & other Studies.
 1912 & 1913.
- Granville-Barker & G.B.Harrison (ed.) A Companion to Shakespeare Studies.
 1934.
 Granville-Barker. Prefaces to Shakespeare. 3 vols.
 Lamborne & Harrison. Shakespeare: The Man & his Stage.
 Komisarjevsky. The Theatre.
- M.St Clare Byrne. Shakespeare's Audience.
 J.Isaacs. Shakespeare as a Man of the Theatre.
 (in Papers of the Shakespeare Assoc. 1925-6).
- M.C.Bradbrook. Themes and Conventions of Elizabethan
 Tragedy.
- W.Somerset Maugham. The Summing-Up.
- W.W.Greg. Henslowe's Diary. 1904.
 Dramatic Documents from the Elizabethan
 Playhouses. 2 vols. 1931.

Music in Pre-Shakespearean Drama.

- J.Q.Adams. The Chief Pre-Shakespearean Dramas.
 (Everyman's Lib). Minor Elizabethan Drama. 2 vols.
 Gayley. Old English Representative Comedies.
 R.W.Bond. The Works of John Lyly. 3 vols. 1902.
- (Various editions.) The plays of Peele, Greene and Marlowe.
 For Reference: The Oxford Book of XVith Century Verse.

Music in Shakespeare's Contemporaries & Successors.

- (Various editions). The plays of Thomas Dekker, John Marston,
 Thomas Heywood, Ben Jonson, Tho's Middleton,
 Beaumont and Fletcher, Massinger, Ford.
 (Refer also to Webster and Chapman.)

For Reference:-

- W.J.Courthope. History of English Poetry, Vols II & III.
 A.W.Ward. English Dramatic Literature.
- The Cambridge History of English Literature,
 Vols V & VI.
- W.P.Barrett. Chart of Plays, 1584-1623.
- Enid Welsford. The Court Masque.
 P.Simpson. The English Masque. (in "Shakespeare's England")
 Francis Bacon. Essay of Masques and Triumphs.

Music in Shakespeare.

- Richmond Noble. Shakespeare's Use of Song. 1923.
 E.W.Naylor. Shakespeare & Music. 1961.
 Tucker Brooke. The Shakespeare Songs.
 E.J.Dent. Shakespeare & Music. (in 'Companion to
 Shakespeare Studies.' 1934.)
- F.J.Bridge. Shakespeare Music in the Plays and
 Early Operas.
- J.R.Moore. The Songs of the Public Theatres in
 the time of Shakespeare.

For Reference.

The Variorum, New Cambridge, and Arden editions of
 Shakespeare's plays.

=====

Music for 'effect'.

"The Changeling" (written in collaboration with Rowley, and produced in 1622) shows how music and noises were continually required. The violent plot called for striking stage effects:- (e.g. The Dumb Show before Act IV.)

Act III, Scene iii. Stage direction:- 'Cries of madmen are heard within, like those of birds and beasts.'

Act V, Scene i. 'Enter Beatrice: a clock strikes one.'

Then follows: 'clock strikes two'.

Later, enter (and exit) Ghost of Alonzo.

Then, 'Clock strikes three,' followed by Voices (within) 'Fire, fire, fire!

'Bell rings within' (firebell).

And lastly 'Gun fired off within'.

(Note. This scene would be difficult to parallel as an attempt to scare the audience)

Other plays.

Noise within. "The Spanish Gipsy", IV, iii.

Shouts within. " Women Beware Women", I, iii.

Music for pomp:-

Cornets within...Enter Duke, etc. -ibid-III, ii.

Cornets flourishing, exeunt. ibid. III, ii.

Hautboys. Enter the Duke... passing in great state over that stage. ibid. IV, iii.

Flourish within. "The Spanish Gipsy", III, ii. (etc.)

Trumpets sound... Enter Devonshire, Stafford, and soldiers. "Mayor of Queenborough" V, ii.

Trumpet sounds (to announce opening of play within play). ibid. V, i.

Recorders dolefully playing.....there is a sad song in the music-room. " A Chaste Maid in Cheapside", V, iv.

Enter Moll and a Porter with a viol on his back.

"The Roaring Girl", II, ii.

Hecate conjures; enter a Cat playing on a fiddle.

(probably the ^{"The Witch" I, ii.} only instance in drama of a 'cat' playing a musical instrument.)

- i. Shakespeare ("Julius Caesar"; Macbeth", &c) and others do the same thing (See p.45 on significant noises) but this particular scene is outstanding in that respect.