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SHAKESPEARE'S

Use of Song

Oxford University Press
London Edinburgh Glasgow Copenhagen
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Bombay Calcutta Madras Shanghai
Humphrey Milford Publisher to the UNIVERSITY

Printed in England

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SHAKESPEARE'S

Use of Song

With the Text of
The Principal Songs

by

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Lincoln College, Oxford

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OXFORD UNIVERSITY PRESS
HUMPHREY MILFORD
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TO

MRS. HAROLD BARBOUR

PREFACE

THE special study, which forms the burden of these pages, was first undertaken as far back as 1908—the direct cause was the late Mr. Lewis Waller's transfer of *The Owl Song* from *Love's Labour 's Lost* to *As You Like It.* Unfortunately many events conspired to hinder the prosecution of the work—one became involved in military duties in the War, and since then, in common with other peace-loving residents (of whom there are a few, appearances notwithstanding) in Ireland, one has been exposed to many inconveniences.

Nothing has been more heartening than the encouragement received from Mr. William Poel, and his kindly advice, to which particular value attaches by reason of his long experience as a producer of Shakespeare's plays, was always beneficial and practical. Mr. W. J. Lawrence, Mr. Percy Simpson, and Dr. E. H. Fellowes were good enough to read over my papers, and I have great pleasure in acknowledging the benefit I have received from their many helpful suggestions. In order fully to grasp the significance of the songs, it was necessary to set them to music. In this task I have had the willing collaboration of Mr. John Vine, and he has further placed me under obligation by performing them in various parts of the country. In this way he has enabled me to put some of my conclusions to the test.

To Mr. Powell of the Birmingham Public Library (where there is the largest Shakespearian collection in the world) and his courteous staff of assistants I must return thanks for the many facilities afforded me of consulting precious volumes otherwise inaccessible to me. Likewise I am indebted to Professor Gregory Smith of Queen's University, Belfast, for his kindness in allowing me to make good the deficiencies of my own shelves from the books in the library under his charge.

Dr. E. H. Fellowes has very kindly added an Appendix in which is contained the words of Desdemona's *Willow Song* adapted to the old melody. Special value attaches to this contribution because, not only is this the first occasion, as far as I am aware, that the melody has been printed in connexion with Shakespeare's words, but also readers are provided with a version of the music on which absolute reliance can be placed. In addition to his being a special authority on the music of the period, Dr. Fellowes enjoys the rare distinction of combining excellent musicianship with sound scholarship.

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I

GENERAL VIEW

THE ease, brevity of expression and rapidity of development, all markedly characteristic of Shakespeare's songs, serve to distinguish them from those of any other dramatist of his period. Although other dramatists, notably Ben Jonson, Thomas Dekker, and John Fletcher, wrote many songs occupying deservedly a high place in our literature, yet theirs appear to some disadvantage when contrasted with those by Shakespeare, in that they do not exhibit a like spontaneity of effort—their art is not concealed in the same degree. So skilfully has Shakespeare hidden his craftsmanship that Milton's 'wood-notes wild' has been specially applied to the songs. Such a description is not altogether fortunate, for it has begotten the impression that the lyrical excellence of Shakespeare is some wild uncultivated product, whereas a close examination of the songs reveals evidence of the most painstaking labour having been bestowed upon them. Otherwise the words of Milton are singularly felicitous, for in all the songs, indisputably of Shakespeare's authorship, there is a seemingly careless invitation to sing that would almost argue that he had merely translated into words what he had already conceived in melody. A presence of a distinct natural singing quality may be taken as an essential constituent in any song it may be sought to ascribe to him and even in an adaptation of a ballad, as in the instance of *The Willow Song* in *Othello*, the improvement in natural singing value is sufficiently pronounced as to strike a casual listener's ear.

Consequently one is not disposed to accept as his work either *Roses their sharp spines being gone* (*The Two Noble Kinsmen*) or *Orpheus with his lute made trees* (*King Henry VIII*), although the former has been frequently ascribed to him by critics. Neither of these songs opens with the striking and easy singing phrase to be found in those by Shakespeare, e. g. as in *Sigh no more ladies, sigh no more, Come away, come away death, Take, oh take those lips away,* and *Love, love, nothing but love, still more.* In the song from *The Two Noble Kinsmen,* the succession of strong syllables, as ‘ their sharp spines being gone ’, suggests Fletcher's authorship as does also ‘ Larkes heels trim ’, an awkward line occurring in the second stanza. Fletcher's songs would appear to have been written without any special reference to the requirements of traditional singing, and therefore each of his songs, owing to the presence of awkward phrases, demands particular care in modern treatment, whereas the delusive simplicity of the phrases in Shakespeare's almost suggests flowing melody. In addition to the distinctive lyrical qualities of *Roses their sharp spines being gone* and *Orpheus with his lute,* in neither case does there follow the same swift development conspicuous in those by Shakespeare. Everything considered, there can be little doubt that both these songs are productions of Fletcher.

Many of these false ascriptions arise from an inclination to award to Shakespeare a monopoly of Elizabethan excellence. Shakespeare's brilliance is apt to dazzle us and to make us blind as to the merits of others. Despite prejudiced statements to the contrary, several of Shakespeare's contemporaries possessed considerable ability as dramatic craftsmen, and when produced in our own day under the auspices of the Phoenix Society, Ben Jonson's *Volpone* and Heywood's *Fair Maid of the West* have experienced marked success. Consequently it cannot be insisted upon too strongly that Shakespeare was no isolated phenomenon : he was no miracle appearing in an age otherwise destitute of dramatic genius. Indeed it must not be forgotten that, apart from him, even if he had never existed, his age in England would have ranked among the notable art epochs in the world's history. In addition to literature and drama, England was pulsating with artistic energy in other directions, as the names of Byrd, Bull, Wilbye, Weelkes, Farnaby, Morley, Dowland, and Gibbons immediately suggest in music, as do those of Hilliard and

Oliver in the art of miniature painting. Yet Addington Symonds could observe in 'Shakespere's Predecessors', 'Music lay yet in the cradle, awaiting the touch of Italy upon her strings, the touch of Germany upon her keys.' Had he specifically confined himself to instrumental music in his generalization, no great damage would have been committed, although even then he would not have been quite just, for the virginal music of Byrd and Farnaby is of no mean value.[1] Generally speaking, however, it would have been true to say that, not alone here but also abroad, instrumental music was only in its infancy, for it was not until 1599 that we had Monteverde's harmonic innovation,[2] which made modern orchestral music possible. But as things were, England was unsurpassed at the time in secular polyphonic music, and we have never since equalled the eminence she then attained. Even in ecclesiastical music she was not unrepresented, and it is no detraction from the great glory of such masters as Palestrina, Vittoria, and Allegri to say that Byrd was not unworthy of being set beside them in their special field. It is to be hoped that Dr. Fellowes's excellent edition of the 'English Madrigal School'[3] (Stainer and Bell) will have some effect in dispelling the prevailing ignorance as to Elizabethan musical culture, for as long as scholars are unaware of its height they will be unable adequately to appreciate either Shakespeare or the age in which he lived.

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[1] The art of virginal playing was more advanced in England than in Italy. See Mr. Dolmetsch's 'The Interpretation of the Music of the seventeenth and eighteenth centuries' (Novello), p. 369. The daring character of Elizabethan virginal musicians is well illustrated in John Bull's 'Hexachord'. Evidently Bull was experimenting in equal temperament.

[2] In his Preface to 'John Ward's Madrigals' (Stainer and Bell), Dr. Fellowes comments on Ward's harmonic effects, and he observes that he 'showed great originality in this matter, and deserves much of the credit so commonly ascribed entirely to Monteverde for experiments in this direction'.

[3] See also the same author's 'English Madrigal Composers' (Clarendon Press) and his 'English School of Lutenist Song-Writers' (Winthrop Rogers).

Just as was Giotto, so was Shakespeare a product of his environment. He did not create a new art-form, he developed that which he found and brought it to maturity. He was indebted to his predecessors and contemporaries alike: in his manner of utterance he was influenced by Lyly and Marlowe: materials for his fables he found in Chaucer, Holinshed, North, Lodge, and the translators of Italian novels. Others had made the song in plays a popular feature, in fact it was from the interludes of Cornish and Heywood, in which song and dance were prominent ingredients, that Elizabethan comedy had sprung, and in the comedies of Lyly there were frequent directions for songs. Yet while it is true that Shakespeare did not invent the use of song in plays, he it was who made the play with song occurring in it a consistent art-form; it was he who first grasped all the possibilities afforded by song for forwarding the action and who made it a vital part in his dramatic scheme.

Thus in two of the earliest of Shakespeare's comedies containing song—*The Two Gentlemen of Verona* and *The Merchant of Venice*—great superiority over his immediate predecessors, Lyly and Peele, is manifested not only in the more normal manner in which the songs occur, but also in the greater advantage to which they are turned. In the one comedy, *Who is Silvia?* is the connecting link between the two parts of the play, and in the other, *Tell me where is fancy bred* rationalizes Bassanio's choice of the leaden casket. Later in *Twelfth Night, O mistress mine* opens and develops the revelry that leads to Malvolio's interference and the consequent conspiracy against him. Again in *Love's Labour's Lost*, the mock pastorals not only serve as Epilogues to clear the stage, but they are also the means of restoring and maintaining in the end the laughing character of the comedy. But while it is perfectly true that the early songs were important and appropriate devices, yet they were not the indispensable factors in the presentment of the main theme as song in Shakespeare's hands was eventually to become—not one of them has the important relation to the other features in the comedy as have the lyrics in *The Tempest* or even as have those in *As You Like It*.

Moreover in the earliest comedies, the singers are vocalists[1] introduced on to the stage for the sole purpose of rendering the song, and, on the completion of their task, they are removed. In *A Midsummer Night's Dream* there is a decided advance; here we have children acting as well as singing, which to a slight extent they also do in *The Merry Wives*, in both cases somewhat after the precedent of Lyly's comedies, where children were actors and singers. Both these comedies mark an important point in the history of Shakespeare's song development, for not only do they contain his first action songs, but also they present the only dance songs he ever wrote, although in *Where the bee sucks* in *The Tempest* we have just the slightest suggestion of dancing movement in the last two lines:

> 'Merrily, merrily, shall I live now,
> Under the blossom that hangs on the bough.'

A still more important milestone in Shakespeare's song career is *Much Ado About Nothing*. It is not until we come to this comedy that we have the first example of the singer, who is apparently almost adult, taking a definite, though minor, part in the evolution of a scene lying on the main road of the plot. Although Balthazar's acting is slight, yet, in the dialogue contextual to the song, he must act with some significance, else the fact that the song is directed at Benedick will be lost, as indeed it is lost in most modern representations, when a thing of wood is pushed forward to sing. If we agree to the usual association of *As You Like It* and *Twelfth Night* (in its present form) with *Much Ado*, then the progress is very rapid indeed; in both these later comedies a thorough use is made of the adult actor-singer. In *As You Like It*, songs convey atmosphere, and Amiens's personality is reflected in those he sings. In the tragedies, with the exception of *Troilus and Cressida* and *Anthony and Cleopatra*, Shakespeare was content to use ballads or other popular songs of the day to give colour or emotional effect. In *Cymbeline* we have in *Hark, hark, the lark* a partial reversion to *The Two Gentlemen of Verona*, and yet in the funeral chant the singers (it is not forgotten that the context makes provision for the dirge to be said) are young actors. *The Winter's Tale* carries on the precedent of *Twelfth Night* except that the songs are more directly dialogue. It is *The Tempest*, however, which marks the culminating point in the use made of song by Shakespeare. The more Shakespeare gained in experience, the more relevant did he make his songs to their context and the more important was their office in promoting his dramatic ends.

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[1] In *1 King Henry IV*, Lady Mortimer sings a song in Welsh, and this had the effect of leading some to suppose that the vocalists in the early comedies were boys. But as the date of this play was about 1597, the date of the revival of *Love's Labour's Lost*, it proves nothing as to the 'Musicians' in *The Two Gentlemen*. Note 'musician' applied to the vocalist as well as to the instrumentalist.

After *Much Ado*, song became a frequent feature in the plays of Ben Jonson (on whose songs alone a whole treatise might be written), Beaumont and Fletcher, Middleton, Dekker, and Thomas Heywood. Suckling and Shirley in Charles I's reign, Mrs. Behn, Dryden, and Shadwell in Charles II's, Congreve and Vanbrugh in William III's, carried on the tradition which has degenerated into the musical comedy of to-day. None of the playwrights, either in his own time or since, has been able to weave the occasional song into the body of the action and dialogue with such natural effect as did Shakespeare.

Until comparatively recently the absolute dramatic propriety of the songs passed almost without notice. Occasionally the connexion of some single song with its immediate situation was vaguely noted, but, previously to the issue of Mr. A. W. Verity's edition, no editor or critic had observed how closely the songs related to their context. Even in November 1916, when Mr. Percy Scholes read to the Musical Association a paper, of which he was kind enough to send me a copy, on ‘ The Purpose behind Shakespeare's Use of Music ’,[1] the subject was so unfamiliar that, in the ensuing discussion in which several distinguished men participated, the principal theme was ignored. That the recognition of the songs' relevancy is not even yet general is demonstrated by a remark by Mr. Sivori Levey in the 'Shakespeare League Journal' of May 1921: 'Many a song in the Plays has no relation to the text preceding or following the song.'

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[1] The subject was also treated on somewhat similar lines by Mr.

Consequently it is no matter for wonder that the songs have suffered very badly at the hands of producers. They have regarded the songs as incidental diversions, and accordingly they have not scrupled to omit them in performances or to transfer them to plays to which they do not belong. In the eighteenth century the songs were rarely heard on the stage—in *Twelfth Night* only the Epilogue Song was heard, except that to Olivia *Tell me where is fancy bred* from *The Merchant of Venice* was assigned, and in *As You Like It* Amiens's two songs were cut down and the others omitted, although to Celia, and afterwards to Rosalind was given the inappropriate *Cuckoo Song* from *Love's Labour's Lost.* The producers of the nineteenth century were determined to counterbalance the sins of omission in the previous century, and accordingly they thought nothing of importing from other plays and the sonnets items to serve as songs. Thus Frederick Reynolds produced *The Comedy of Errors* at Covent Garden in 1819 with 'Songs, Duets, Glees, and Choruses, Selected entirely from the Plays, Poems, and Sonnets of Shakespeare'. Among the songs thus imported were, *It was a lover and his lass, Blow, blow thou winter wind* (as a glee), *The Willow Song, Tell me where is fancy bred* (duet), *Under the greenwood tree* (glee), *When icicles hang by the wall* (glee), *Take, oh take those lips away,* and *Come thou monarch of the vine* (glee). In quick succession, despite the protests of Geneste, there followed to be dosed according to the same prescription, *Twelfth Night, The Tempest, Two*

J. R. Moore, 'The function of the songs in Shakespeare's Plays' in 'Shakespeare Studies', Wisconsin University, 1916. Both Mr. Scholes and Mr. Moore dwelt upon certain broad effects imparted to the plays by music and song.

Gentlemen of Verona, The Merry Wives of Windsor, As You Like It, The Taming of the Shrew, and *All's Well that Ends Well.* This practice of introducing songs on occasions not proper to them continued, although in less exaggerated form than in Reynolds's case, throughout the century and even still survives. The late Mr. Lewis Waller saw no impropriety in assigning to the cultivated Amiens the comic *Owl Song* from *Love's Labour's Lost.* Mr. Granville Barker, in his production of *A Midsummer Night's Dream,* inserted the entirely irrelevant *Roses their sharp spines being gone* from *The Two Noble Kinsmen.* Such producers would probably plead in their defence that they had never been told that the songs had any special function to discharge, that they understood Shakespeare merely introduced songs to please the public taste, and that consequently they saw no harm in introducing a song on any occasion which appeared to demand some cheerful or romantic effect.[1]

There is more to be said in behalf of those who omit the songs, even though thereby they make an episode unintelligible. It must be admitted, in justice to the modern Shakespearian stage, that its economic situation does not permit of its competition with certain other forms of dramatic entertainment for the possession of comedians who can sing. Touring companies specially labour under a disadvantage. They have not the means to afford a conductor, and for accompaniment they are entirely at the mercy of local orchestras whose capabilities vary. Usually there is insufficient time for the orchestra to rehearse, and as in the great majority of the songs the action is not suspended, it is impossible to train the orchestra to commence punctually on the appointed cues.[2] The remedy would appear to lie in very simple musical effects and to be content to use a modified form of pianoforte, such as is the dulcitone, which is portable and is capable of being performed upon by an actor or actress of moderate musical accomplishment.

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[1] There are two occasions when a producer is compelled to introduce set songs not of Shakespeare's authorship—in *1 King Henry IV*, Act III, Sc. 1, and *Julius Caesar*, Act IV, Sc. 3. In the historical play, obviously an early Welsh folk song is required, and in the tragedy I have been responsible for advising the employment of *Weep you no more sad fountains* from Dowland's 3rd Book of Airs.

[2] A fine example of a cue, requiring the musicians' prompt attention, is contained in *The Tempest*, Act II, Sc. 1, lines 305–7. As the

Several factors have operated to bring about the misunderstanding of the songs, of which the errors of producers are striking evidences. The first is the standpoint from which the great bulk of editors, commentators, and critics have approached the plays. On the publication of the First Folio in 1623, the plays were henceforth to be regarded as literature, and less and less were they to be considered, as their author had conceived them, as representations of life to be enacted on a public stage; the library became their abode and the theatre's claim upon them was relegated to a secondary place. Their first critical editor, Nicholas Rowe, was a dramatist of mediocre ability, but thereafter the editions were entrusted to poets, pedagogues, lexicographers, antiquarians, grammarians, bibliographers, in fact always to men to be found in the haunts of books but rarely in the presence of the footlights. While it were ungracious to deny that many of these industrious scholars have rendered signal service in elucidating the text by illustration from contemporary authors and otherwise, yet it cannot be gainsaid that they have been inclined to pore over the plays as would a naturalist over maggots; they possessed no sense of stage effect, with the result that they did not appreciate the dramatic craft exhibited in the plays, and thus many of the exquisite effects attained by the songs were lost on them.

In like manner, since Coleridge, critics have been wont to eulogize Shakespeare as a poet, as a philosopher and moralist, as a botanist and as an expert in mental diseases, in fact as anything but as an actor-dramatist writing plays for the entertainment of a theatre audience. Features in the plays designed to please such an audience have been

juncture is extremely critical, any delay on the part of the musicians would be highly disastrous.

described as interpolations and even the songs have been stigmatized as a concession to a corrupt taste. Fortunately in the twentieth century a saner attitude has been assumed—such a brilliant study of Shakespeare, as is that by Sir Walter Raleigh, endeavours to estimate him in terms of his special art and to examine the technical methods he employed to bring about his effects.[1] The literary standpoint is of course the wrong one from which to approach Shakespeare—his art was of the theatre and his non-dramatic poetry would not, on its own merits alone, have survived a dozen editions except in extracts. To appreciate him aright we ought, like children, to take delight in make-believe, to enter into the spirit of the pretence and to enjoy all the artist's little touches to invest the spectacle with a semblance of probability. Primarily we must be content to be interested in the active personation of human beings and we must not be above an enjoyment of movement. It was for people of such simple tastes that Shakespeare designed his work, and song he calculated would make easier the comprehension of his purpose. No doubt occasionally, as in *Hark, hark, the lark* (*Cymbeline*), Shakespeare in his songs appealed to the more educated in his audience, but generally, as in *Sigh no more ladies* (*Much Ado*), he sought to achieve no more than a purely physical effect—a humorous situation which the least intelligent among his auditors could appreciate.

Anthologies also have had their ill effect on the songs. With the laudable intention of familiarizing the British public with the charms of Elizabethan verse, enthusiasts have included in their collections many of the songs from the plays, and thus people have become accustomed to consider them apart from the episodes to which they particularly refer.

But the most pernicious of all factors in obscuring the significance of the songs has been the picture-frame stage to which Shakespeare's plays have never been properly suitable. The office fulfilled by such a song as *Under the greenwood tree* is to localize the action, and one of the purposes of *When daffodils begin to peer* (*The Winter's Tale*) is to depict scenery and objects and to mark the season of the year.[1] Obviously, if the scene is already presented to the gaze of the spectator, the mission of the song is, to some extent, superfluous. But this is not the only adverse effect of the modern physical stage on the songs. The front curtain on the picture-frame stage can be dropped while all the characters are on the stage, and thus an episode is ended quite simply. It was otherwise on the Elizabethan stage, where the dramatist had to exercise his ingenuity to devise means whereby, even at the end of an episode, the character could make an effective exit. The most notable example of a song used for this purpose is *I am gone sir* (*Twelfth Night*), whereby Feste is able to withdraw most effectively. Likewise at the end of *Love's Labour 's Lost*, songs are used to get the characters off the stage. Similarly, at the beginning of an episode, nowadays the curtain rises and reveals a character in occupation, whereas formerly the character had to enter and consequently had to be provided with business sufficient to render his entrance interesting and striking. Accordingly, in order to enhance Autolycus's first appearance in *The Winter's Tale*, song is made to be his mode of entry. Hence, on the modern stage, Shakespeare's craft in such instances is nullified, and some of the songs may appear to be incidental rather than absolutely necessary.

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[1] American scholars, more especially Professors Brander Matthews and Thorndike, are distinguished for the way in which they adopt the theatre point of view in their estimates of Shakespeare.

When we consider the great appeal which Shakespeare's songs have made, and take account of the eloquence expended in his praise, it seems almost incredible that no one has ventured to treat musically the songs as a whole, yet Captain Jaggard, the author of the invaluable ‘ Shakespeare Bibliography ’, tells me such is the case—individual songs and groups of songs have been set by individual composers from time to time, but no musician has endeavoured to deal with all the songs in a systematic manner. This failure is to be taken as a reflection on the English-speaking people and not on musicians, who have not the leisure to engage in an undertaking for which there is no remunerative demand and by reason of which they would be involved in very specialized study to enable them to provide an adequate and appropriate interpretation.

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[1] Ten at least of the songs in the plays serve to compensate for lack of scenery.

Interest is, however, being taken in the subject, and at Shakespearian gatherings at Stratford and elsewhere the settings to various of the songs have been discussed. It has been felt that generally speaking the settings most usually in vogue have not been effective when rendered on the stage, and the entertaining contributor to the 'Musical Times', who writes over the name of Feste, attacked, in one issue of that journal, Dr. Arne's attempt at *Blow, blow, thou winter wind.* The well-known musical critic, Mr. Dunton Green, writing in a former series of 'The Arts Gazette', complained that, owing to a habit of compromise between the old and new, settings to Shakespeare's songs were on the whole a disappointment. He thought that as composers were afraid to compose in an entirely modern idiom and yet were unable to set in the old, they fell between two stools. It is agreed that the settings fail to accomplish the end desired, and it is extraordinary that a task, which appears to many musical critics very simple and is in itself of a very inviting kind, should baffle one composer after another. With the exception of the traditional melodies to *O mistress mine, It was a lover and his lass*, and *Jog on, jog on, the footpath way*, I know of no settings which are entirely satisfactory when reproduced on the stage. The lack, however, to my mind is due primarily to a non-comprehension of the purpose, place, and spirit of the lyric: the songs are treated as detached lyrics, and herein lies the first cause of the disaster.

As to how far the idiom employed is a contributory factor to the admitted failure depends very much on what is meant by the term 'modern idiom'. Probably what Mr Green had in mind was the modern 'art-song', wherein the voice and instrument are equal and inseparable parts—that is to say modern song composers think harmonically rather than melodically—and if we take Hugo Wolf's songs as types of this class, we can hear at once that such treatment would be unsuitable to Shakespeare's songs, having regard to the spontaneity which the words suggest and the speed with which the stanzas run off. In this connexion it is noteworthy that Schubert, who had a very discriminating judgment in such matters, when he set a Shakespeare song, did not compose in the manner which we associate more particularly with his name. Schubert made the vocal melody independent and merely used the instrumental accompaniment to enhance it. If then we take the term 'modern idiom' only to apply to the modern 'art-song', we shall be quite safe in saying that, with the possible exception of *Who is Silvia?*, *Tell me where is fancy bred*, and *Hark, hark, the lark*, such treatment of the songs for stage purposes would be inappropriate. The reason why these three songs might be excepted is that, in the situation where they occur, equal prominence in attraction is assigned to the instrument as to the voice; on each occasion the entertainment is in the nature of a 'consort', and consequently each song could with perfect propriety be treated as for the concert platform, and so rendered it would not be ineffective on the stage, the more so as none of them is seriously involved in the action and the singer is not required to deliver the lines with any marked degree of dramatic significance. The words, however, would have to be clearly enunciated; 'Italian' singing must be avoided, as care must be taken to ensure the audience being possessed of the full import, else in *The Merchant of Venice* Bassanio's choice of the leaden casket would appear forced and fortuitous.

But there is more in the term 'modern idiom' than the modern art-song implies. In modern music there are modulations, and in the instrumental score there are harmonies, both unknown to Shakespeare, to say nothing of the character of the orchestra which nowadays would accompany the vocalist. These are three considerations which cannot be left out of account. Some people, so antiquarian is their bent of mind, wish to associate with the Shakespearian stage instruments which have either a curious or an unpleasant sound in modern ears. My own belief is that no useful purpose is served by reviving, in dramatic performances not mainly musical, instruments long superseded. It is my experience that when some instrument, which has long reposed in a museum, is used for the accompaniment, it disturbs the audience, the novelty arrests attention, and the words of the song are unheard, and having regard to the vital part these words occupy in the dialogue such a distraction is fatal: no producer has any right to expect his audience to have read the play which he is presenting, his presentation must be assumed to be their sole channel for information, and consequently he is to be debarred from employing auxiliaries which are inimical to an understanding of the play. Likewise there is no sound reason for objecting to the presence of modern modulations in the melody, especially if we agree, as we must agree, that the composer ought to express in music exactly the meaning the words have for him, and that consequently he ought not to be compelled to repeat the melody in the various stanzas. Such songs as *Under the greenwood tree* and *Come away, come away death* necessitate the differentiation of the second stanza from the first; the freest rhythm in the world will not entirely surmount the objection to the melody's being repeated, and, if the melody is continued, modulations will be required to avoid monotony. In the same manner in the instrumental accompaniment, musicians ought not to be bound by conventions as to harmony which no longer have force; they are writing for modern ears and they ought accordingly to use combinations of sounds to which such ears have become attuned.

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It is improbable that Mr. Green, in his criticism, wished to suggest that composers should endeavour to produce faked antiques; probably his contention amounted to this, that composers were afraid to write entirely from the modern musical point of view and yet failed to approach the songs by the same road as did the theatrical musicians of Shakespeare's time—they halted between the two methods and thus came to grief. The point deserves serious attention : if this was Mr. Green's meaning, it is not unlikely that herein he has correctly diagnosed the disease.

Originally the songs of the Elizabethan dramatists were set to 'airs' (see *Twelfth Night*, Act II, Sc. 4, where Orsino speaks contemptuously of them) built upon the national songs and ballads, and they were composed for the theatrical musicians, the accompaniment taking the form of a counter melody. The important point to note is that the musician first improvised the tune for the voice and only secondly composed the instrumental accompaniment, the simplicity of which may be inferred from the fact that the accompanists were characters on the stage. Accordingly when Shakespeare wrote a song he probably had some folk air in view and he did not contemplate any elaborate treatment. The songs of Amiens, Feste, and Autolycus all seem to anticipate being set to modified folk tunes, in which the notes accord very accurately with the import of the words, in the first stanza at any rate, and which by reason of their freedom of rhythm permit of a considerable amount of action on the part of the singer. Consequently it is my belief that if we are to give successful musical interpretations of the songs, we must approach them from the dramatist's own point of view and adopt the principle of the folk song. That is to say, the composer must visualize the action, circumstance, and intentions of the singer, he must absorb thoroughly the meaning and bearing of the words and he must before all things make sure that the vocal melody represents correctly the design Shakespeare had in mind. To put the question at issue concisely, he must consider the songs dramatically rather than musically. Care must be taken, however, to invest the settings with vitality, they must contain nothing exotic, effeminate, or sentimental, for, with the exception of *Take, oh take those lips away* and perhaps *The Willow Song*, the lyrics themselves savour but little of sentimental emotion, unless it be to mock at it as in *Come away, come away death.*

Having regard to the inseparable character of the relationship existing between each song and its context, it has been thought proper, in the pages which follow, to discuss the songs together with the plays to which they belong. As to the order into which the discussion is cast, the traditional grouping of the plays into Comedies, Histories, and Tragedies has been adhered to. In dealing with the Comedies, in order to illustrate Shakespeare's progress in his use of song, the plays have been arranged in the chronological order in which the majority of experts have placed them, but as I feel very strongly that all the features in one play do not necessarily belong to one date and that this frequently applies to the songs, there has been added a special chapter on the Sequence of the Songs. The Histories have been grouped together in one notice. With the exception of *Cymbeline* and *The Two Noble Kinsmen,* it has not been thought necessary to discuss the Tragedies with the same amplitude meted out to the Comedies.

Prefixed to the notice of each play is a text of the principal songs occurring in it, and with the exception of the Histories, at the end of each notice are added textual notes.

It has not been deemed necessary to include in the text or discussion the songs assigned to Hymen in *As You Like It* and to Ceres and Juno in *The Tempest.* It is submitted that none of these songs is by Shakespeare and that in any case there is little of interest in any of them. This opinion as to their non-Shakespearian origin has been arrived at as the result of musical treatment applied to them by way of test. On the other hand, two songs by Fletcher have been included—*Orpheus with his lute* and *Roses their sharp spines being gone*—because it is held that, by comparison and otherwise, they help to enforce one's contentions in reference to songs indisputably of Shakespeare's authorship.

Information as to the sources for our text of the songs will be found in 'Note as to the Text of the Songs' and in the notes attached to each play. Although the difficulties confronting Shakespearian textual critics are nothing comparable in magnitude to those by which Biblical students are beset, yet the same principles apply to the one study as to the other, and any one who aspires to edit any portion, be it ever so small, of the plays, would do well to take heed of the weighty observations of Westcott and Hort.[1] In formulating a text, probability, whether intrinsic or transcriptional, must not be allowed to have play until all the resources of documentary evidence have been exhausted without satisfactory result. This golden rule has been neglected, in greater or less degree, by every editor who has undertaken to edit the plays *as a whole*, with the consequence that the text of the songs in literary editions is in a deplorable condition, in one much worse than in the early unedited copies. Editors have been too wont to assume that the early master printers were sufficiently easy-going as to continue to employ workmen who were habitually careless and incompetent. Mistakes of course these compositors made in plenty (is there any one who can copy accurately ?), but that they materially corrupted the documents entrusted to them is an assertion for which there is no substantial support.

At the same time it is well to bear in mind that the First Folio printers were not likely supplied with the author's own manuscript ; sometimes it was with a Quarto edition and at other times it was with a copy in the handwriting of some scribe, usually assumed to have been the prompter. In nearly every case the document contained notes or alterations by the prompter. Consequently managers, prompters, copyists, and compositors stand as middlemen between us and what Shakespeare actually wrote and, one way and another, opportunities for error were prolific. Nevertheless the First Folio text, except where it is bettered or supplemented by a Quarto or other contemporary document, is our only authority, and no departure from it is justified for other than the most cogent reason.

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[1] 'The New Testament in Greek,' 2 vols. : Macmillan, 1882. See especially vol. ii, pp. 19–72, which contain principles of textual criticism applicable to all writings.

The general reader is advised not to peruse the songs apart from the plays and scenes in which they occur, for they are too deeply embedded in the action and dialogue to be considered separately. Apart from their context, they may please by reason of the imagery they contain and the lyrical ease they exhibit, but thus singled out their intent is liable to be misunderstood and their greatest charm to be concealed. The words of the songs were not included in this book without considerable hesitation: it was the necessity of furnishing the reader with a text, free from literary corruptions, which finally determined the writer to attach to each play the principal songs which belonged to it. If a man reads the plays, not as literature but as spoken dialogue involving action, if he uses his imagination to visualize all that occurs as on a bare platform stage, to picture the speaker or singer, to pierce his thoughts and to realize his emotions, if only he is willing to make the mental effort thus to become absorbed, he will understand the songs better, their spirit and intent will become more intelligible, and the plays will in consequence present themselves to him in a new light and his pleasure in them will be manifoldly increased.

II

NOTE AS TO THE TEXT OF THE SONGS

CARE has been taken to collate the text of the First Folio with that of the Quartos in all plays, where there were Quarto editions issued before 1623; in the text of *Othello,* the Quarto of 1630 has been used for the purpose of collation. In this work of collation, heed has been taken of the weighty observations of Capell and Malone,[1] that, generally speaking, the further the remove from the first edition the less authentic, and therefore the less reliable, the text. As to this, one reservation must be made. In the songs more attention must be paid to deliberate corrections of Quarto readings on the part of the First Folio editors than in other portions of the text, and the reason is a very simple one—a song stands out in clear relief and its words would be likely to be better known than those of the speeches. Subject to this precaution, with a few exceptions the first edition is taken as being nearest to that which Shakespeare actually wrote.

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[1] A remark by Sir A. Quiller-Couch in his Introduction to the New Cambridge Shakespeare—' Roughly speaking, any scholar of the eighteenth century was acquitted if he familiarized himself with one or another of the Folio versions and restored any doubtful passage "out of his own head" '—may, if not considerably qualified, give rise to much misapprehension. It would be true of the scholars of the first half of the century, but it cannot be applied generally to those of the second half, and although Dr. Johnson was not well informed as to the Quartos, yet he was well aware of the unimportance of the Folio versions subsequent to the first and his shrewd common sense led him to condemn conjectural emendation. When we come to Capell and Malone, we are in the presence of two men whose knowledge of the comparative reliability of the different editions has never been surpassed and much of their work will never be out-of-date. Modern bibliographers have added to our knowledge by clearing away fictitious dates of impression in the case of several of the Quartos, but otherwise, as far as discrimination between one edition and another is concerned, we are pretty much where Capell and Malone left us.

Emendations of words have been entirely eschewed. Only once has there been admitted into the text anything savouring of verbal emendation, ‘ ring ’ for ‘ rang ’ in *It was a lover and his lass* in *As You Like It*, but as this correction is made on the authority of a contemporary musical setting, it ranks rather as collation than as emendation.

While as to verbal emendation the text is rigidly conservative, it has been thought proper to adopt a more liberal attitude towards transpositions of lines or words, where the transpositions have been suggested by competent critics and where the original order yields no sense or where it makes for confusion. Thus in *Now until the break of day* (*Midsummer Night's Dream*), if we adopt the order of lines in the original Quarto, the meaning is obscure, whereas the transpositions suggested by Sir D. Wilson and Singer make it quite clear. In like manner in *The Cuckoo Song*, the transposition of lines suggested by Theobald is plain common sense. Words have been transposed once—‘ the burden bear ’ for ‘ bear the burden ’ in *Come unto these yellow sands*. Once on the authority of the musical setting already referred to, stanzas have been transposed.

In 1911 Mr. Percy Simpson performed a very valuable service by his publication of ‘ Shakespearian Punctuation ’ (Clarendon Press). In that admirable text-book, Mr. Simpson contended that the punctuation to be found in the Quartos and First Folio was not at all anarchical as many literary editors, including even Capell, have assumed. It was rhythmical, not logical, and its purpose was to denote emphasis or pause. In support of his thesis, Mr. Simpson brought forward a number of telling examples, amongst which is the following from *King Henry V*, Act V, Sc. 1: ‘ *Pist.* By this Leeke, I will most horribly revenge I eate and eate I sweare.’ On this Mr. Simpson comments, ‘ It is a pity to clog this disordered utterance with the puny restraint of commas. The words come wildly from the victim while he writhes and eats and roars, and Fluellen's cudgel supplies a very satisfactory punctuation for them.' Professor Pollard, with his usual ability and force, has carried Mr. Simpson's arguments somewhat further, and in his 'Shakespeare's Fight with the Pirates', 2nd edition (Camb. Univ. Press), he has read into the Quarto system of punctuation a code of stage directions. Without going all the way with Professor Pollard, it will be sufficient if we agree that the punctuation which we find in the Quartos serves oral rather than grammatical purposes. For my own part, I have been inclined more to punctuate according to the necessities of speech, and consequently I have found grammatical punctuation, when applied to dramatic poetry, to be prosaic and irritating.

The point is of supreme importance in the matter of the songs. It is my belief that Shakespeare wrote the songs with some melody in view, and a close scrutiny of the stops used in the songs strengthens that view, for many of them are obviously inserted to meet a singer's requirements, to enable him at suitable intervals to rest his voice. At other times, e. g. in *What shall he have that killed the deer?*, the stops are light and such stopping indicates a racing and ringing melody, that is one that swings along at great speed. The point as to stops for purposes of rest of the voice receives illustration in the Services of the Church. In cases where the congregational singing is good, the stops, with which the hymns are peppered, are largely ignored and pauses are indulged in where no provision has been made by punctuation or in the music. Where the choir insists upon singing in strict time, then we suffer the sound of the congregation endeavouring pantingly to keep pace with it. In like manner, *The Cuckoo Song* and *The Owl Song* in *Love's Labour's Lost,* as punctuated in the Globe Edition, are almost unsingable, as well as that, as arranged in that edition, their comic intention is obscured.

In the text here submitted, the punctuation in the Quartos and Folio has been adhered to as closely as reason will permit. It is not a question of attaching any particular sanctity to each colon and comma, but rather of adopting generally the system of punctuation better suited to musical requirements than is the grammatical system which literary editors, following Dr. Johnson, have tried to fasten upon the Shakespearian text. Accordingly each stop in our text has a pause value—a full stop, except where the sense necessitates its use, the longest, then the next longest a colon followed at a short interval by a semi-colon, the shortest pause being that of a comma. Marks of exclamation and interrogation are not used unless appearing in the original text or unless possessing the value of a full stop. A bracket denotes modulation of tone without pause. It is hoped that the text so punctuated will not only be more useful to musicians but that it will enable the general reader better to realize the melody of the words.

A number of years ago Mr. A. P. Paton contended that the lavish use of capitals, which figure in the First Folio, was for the purpose of emphasis, and he illustrated his theory by a comparison of the four Folios in the course of some ten of the plays, which he issued at various intervals between 1877 and 1896. The objection to his theory was that the practice of the First Folio, in this respect, was not always uniform with that in the admittedly good Quartos, thus the 1604 *Hamlet* Quarto often employs a small letter where the Folio uses a capital. Mr. Simpson, following Mr. Thistleton, has championed the theory, and now Professor Pollard has taken it up and his advocacy has the merit of not ignoring the Quartos: he accounts for the variation in practice between the Quartos and Folio in a very fascinating, if not completely convincing, manner. A theory, which can command such an array of formidable champions, is not to be lightly dismissed, but after examining the songs very minutely with the special purpose of confirming their conclusions, I am unable to go further with them than to agree that 'there 's something in it'. Occasionally it is possible to discern a purpose in the use of the capital, but in the overwhelming number of instances I can only attribute the presence of a capital to the whim of the compositor. Having regard to all the considerations attaching to the question, and while naturally inclined to conform to the old texts, I am convinced that were the songs to be here reprinted with capitals as in the First Folio, actual harm would be done through attaching to a number of words false comparative values in emphasis.

Where musical or dramatic effect has been interfered with by an alteration in the line arrangements, the original has been restored as in *When icicles hang by the wall* and *Hark, hark, the lark.* Perhaps restoration in this direction ought to have been carried out more thoroughly. Many of the line arrangements in the Folio appear to be due rather to considerations of space than to any other cause, and consequently restoring zeal has been confined to those definite cases where it is considered that the musical or dramatic rendering has been affected.

Doubts exist as to the extent of the burden in several cases where the directions for such appear. The matter is discussed in the textual notes attached to the plays concerned.

The references to Acts, Scenes, and Lines are to those in the Oxford Edition. With the exception of *A Midsummer Night's Dream* and *The Winter's Tale,* the same Acts and Scenes will also serve for the Globe Edition, and even in those two plays the adjustment required is very slight.

Modern spelling has been followed except in those cases where the sound would be affected. Where in modern practice the final -ed is not sounded as a separate syllable, it has not been thought necessary to denote the elision by an apostrophe. Where, contrary to such practice, the final -ed is required to be sounded, an acute accent marks the fact. To those who may object to this modernization, it is answered that neither the Folio printers nor the literary editors have been uniformly consistent in their practice. In any event, the songs are not printed here in any antiquarian spirit; efforts have been made in behalf of textual accuracy because only thereby can the dramatist's intentions be effectually and faithfully conveyed.

III

§ 1. LOVE'S LABOUR 'S LOST

SONGS.

Act V, Scene 2, Epilogues. Singers not named.

The Cuckoo Song

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!

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!

The Owl Song

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 nipped, and ways be foul,
Then nightly sings the staring owl,
Tu-whit to-who.
    A merry note,
    While greasy Joan doth keel the pot.

When all aloud the wind doth blow,
  And coughing drowns the parson's saw:
And birds sit brooding in the snow,
  And Marian's nose looks red and raw:
When roasted crabs hiss in the bowl,
Then nightly sings the staring owl,
Tu-whit to-who.
    A merry note,
    While greasy Joan doth keel the pot.

Love's Labour's Lost is generally agreed, in its main part, to be Shakespeare's first venture in comic drama. It is a conversational satirical comedy, a forerunner of *Sir Fopling Flutter* and *The Way of the World*, and it is absolutely devoid of any moral or serious intention: it represents his nearest approach to the true comic attitude to life: its very title contains an alliterative joke, not unlike the pun in *The Importance of Being Earnest.* Such a comedy, dependent as it is on conversational brilliance for effect, is very difficult to act and even when well presented requires a special kind of audience to appreciate it. It is therefore plausible to assume that, in its original form without the Epilogue Songs, it was intended for an audience more exclusive than that to be found in a public theatre;[1] its pointed shafts would be more likely to be appreciated by an educated audience keenly alive to the foibles of the age.

Shakespeare's satire was directed against an extravagant form of utterance, which had an existence quite independently of either Guevara or Lyly: he derided not only pedantic ornamentation of language but also the pseudo-pastoral romanticism which pervaded the dainty sonnets to whose composition courtiers and their imitators were addicted. Hence on the revival of the comedy in 1597, he very appropriately added two songs as Epilogues, wherein pretty pastorals and sententious verses are mercilessly ridiculed.

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[1] Admittedly the comedy was 'augmented' in 1597. Probably before that date it was no longer than *The Comedy of Errors*, and probably, like that farce, was intended for a private performance.

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The two songs help to clear the stage, and as Epilogues they are used delightfully to sustain, even in the end, the laughing character of the comedy. Evidently the play, in its original form, had ended with Berowne's 'That 's too long for a play'. Not only was such an ending too abrupt and ineffective for clearing the stage, but also something had to be done to restore the spirit of comedy, banished by the news of the death of the Princess's father. Accordingly Armado enters with a belated request to hear 'the dialogue that the two learned men have compiled in praise of the owl and the cuckoo'. The word 'dialogue' has given rise to misconception on the part of some; its employment here was intentional and significant. The announcement of the songs as a dialogue or debate between two birds was a sample of pedantry in itself, for it was meant to exhibit Armado's and Holofernes' scholarly knowledge of mediaeval minstrelsy wherein such academic exercises were of frequent occurrence.[1] Shakespeare may have had directly in mind a sixteenth-century black letter poetical dialogue entitled 'Debate and stryfe between somer and wynter', of which Ashbee made a reprint in roman letter.[2] In this quaint dialogue, Winter is chided for its grossness in that its pleasures largely consist of eating and drinking, whereas those of Summer belong to the ideal. Perhaps the dialogue was well known to the spectators.

The songs relate to three characters—Armado with his 'mint of phrases', who presents the songs; Holofernes the Pedant with his Latin and Latinized words, and Sir Nathaniel the Curate,[3] their two authors. Armado announces the songs in Latin as well as in English, thus 'This side is Hiems,

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[1] Compare 'The Owl and the Nightingale', thirteenth century. For further accounts of the peculiar English form of dialogue between birds and animals, see Ten Brink's 'History of English Literature'.

[2] Both the original and Ashbee's reprint are in the British Museum. Halliwell-Philipps was of opinion that this dialogue suggested the Epilogues in this comedy.

[3] Jeremy Collier condemns Shakespeare for his creation of Sir Nathaniel—'I grant in *Love's Labour Lost* the Curate plays the Fool egregiously; and so does the Poet too, for the whole Play is a very

Winter. This Ver, the Spring: The one maintained by the Owl, the other by the Cuckoo. Ver begin.' The spectators are thus prepared for a learned and tedious argument according to academic precedent.

Instead there follows the inimitable *Cuckoo Song*, wherein everything is bright and gay, all except married men, whom the Cuckoo's call makes fearful of their freehold. The comic intent, in keeping with the play, is manifest. All the learned men's idealism of the meadow flowers, the shepherds' piping on oaten straws and the merry larks waking the ploughmen is dissipated by the fear of the woful tragedy with which, as the cuckoo's habits remind them, married men are threatened in the Spring, when inclinations are supposed to be amorous and lovers heedless. The song feigns seriousness in its conceits just like any of the pretty verse of the time, and naturally something like 'Cuckoo, the Sweet Spring' might be expected to follow. Instead there is a fall from the sublime to the ridiculous, a transition from serious conceit to the ludicrous and comic.

> 'The cuckoo then on every tree,
> Mocks married men; for thus sings he,'

Then there is a long drawn out 'Cuckoo', as is indicated by the full stop, followed by a couple of sly echoing calls—'Cuckoo, Cuckoo'—whereat the singer shivers in pretended fear and shakes his head at the impropriety of such a call being sounded in the presence of married men. A joke of such a kind was dear to Elizabethan hearts and Shakespeare was never tired of resorting to the theme. Here appreciation was enhanced by absurdity.

When the learned men came to compile *The Owl Song*, obviously the same joke could not carry. In the first stanza romance is contrasted with reality, the picturesque with the disagreeable and, in the second, comic objects are cunningly interpersed among ordinary objects of natural history. Thus in the first, on the one hand we have the icicles hanging by

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silly one.' ('A Short View of the Immorality and Profaneness of the English Stage.')

the wall, and on the other the frozen milk, the nipped blood and the muddy roads, and, in the second, we have the coughing drowning the parson's saw—the use of the word 'saw' is good in itself—and the red and raw condition of Marian's nose. But the most disagreeable of all the sensations to be experienced in Winter is that afforded by the sight and smell of the sluttish Joan keeling the pot, for she makes uncomfortable the farm kitchen, the only refuge from the inclemency of the season. The unmusical laughing hoot of the owl acts as a diversion where all else is depressing. Pastoral romance gives way to pastoral realism. It is difficult for the inhabitants of nineteenth- and twentieth-century England to realize the sixteenth-century rural conditions which Shakespeare was here describing.

The debate between the two birds has not been very decisive—the cuckoo threatens to disturb the peace and the owl depresses the spirits—the burlesque is suitably slight, it is not exhaustive. Spring may induce the amorous, but the greasy Joan of the Winter most assuredly disperses any such thoughts. Both are Elizabethan comic songs, without any serious intention whatever. That the affected learning of the lean and cadaverous-looking Holofernes could evolve nothing more serious enriches the comedy, and there can be no doubt that, when the songs are well and significantly rendered, the fooling is admirable.

Strange to say, the songs have for a couple of centuries been treated as genuine pastorals and, in this spirit, in the eighteenth century, *The Cuckoo Song* was introduced into *As You Like It* and assigned to Celia, and afterwards to Rosalind, and it remained there until almost our own time. In the same play, Mr. Lewis Waller gave *The Owl Song* to Amiens as an extra number, presumably because as Amiens's songs were of winter weather and as *The Owl Song* clearly related to the same season, therefore they were fit company for each other.

Hardly less myopic was Charles Knight. He was zealous to establish the relation of the songs to the play, but, in his anxiety to derive an improving lesson, he misinterpreted them. He wrote, 'Shakespeare, unquestionably, to our minds, brought in this most characteristic song—(a song that he might have written and sung in the chimney-corner of his father's own kitchen, long before he dreamt of having a play acted before Queen Elizabeth)—to mark, by an emphatic close, the triumph of simplicity over false refinement.'

Incidentally, Knight here started another heresy, which has had far too much currency. The inference from what he wrote is that Shakespeare may have incorporated, in his plays, songs, which he had composed on other occasions, and this I believe to be absolutely contrary to the truth—every one of Shakespeare's songs seems to have been written or adapted expressly for the play in which it appears and for the character to whom it is assigned.

Who were the singers of the songs? The stage direction for entrance is 'Enter All', which presumably implies all the actors in attendance and not merely those who have been taking part in the 'show'. Whatever may have been the standard of singing demanded by the songs, *The Cuckoo Song* requires the better actor. It is usually assumed that Moth is one of the singers, but for this assumption there is small support.[1] Two members of the Company were classed[2] as musicians—Cowley and Sinkler—and as Cowley probably impersonated Silence in *2 King Henry IV*, he would be able to render a comic song such as *The Cuckoo Song* with the requisite significance. But Shakespeare about the time of this revival in 1597 had a singing boy capable of enacting a minor female part (Lady Mortimer in *1 King Henry IV*). Might not the boy, who personated Jaquenetta, have been the singer of *The Owl Song*?

Composers have frequently set these two Epilogue Songs as genuine pastorals, simply because they have culled them from anthologies and their obvious prettiness has appealed to them. We all know Arne's setting to *The Cuckoo Song* and how completely he destroyed its comic intent is made evident when it is piped, in a bowdlerized version, by children's choirs at song festivals. Frequently we encounter square settings of the other song, which divest it entirely of any meaning. Both songs require very simple treatment and they ought to be regarded as music-hall songs, but of course of a type considerably better than we are accustomed to hearing from artistes on such a stage.

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[1] In Act III, Sc. 1, Moth had ridiculously warbled the word 'Concolinel'—probably a popular call or refrain of the day.

[2] In Tarlton's *Seven Deadly Sins*, 1592.

TEXT.

The Quarto of 1598 is the text from which that of the Folio is printed and consequently it is our authority. At the conclusion of the songs, the Folio made an addition of stage interest. In the Folio, Armado clears the stage with, 'You that way; we this way.'

The Cuckoo Song. Theobald was the first to transpose the second and third lines in the first stanza into the order in which they now appear in all editions. The punctuation of the Cuckoo calls is very important for comic effect and the Quarto punctuation has therefore been restored.

The Owl Song. Capell added 'tu-who' after the line ending 'staring owl', his reason being to make the rhythm of the two songs similar and thus to facilitate the same tune being set to both songs, a thing which modern musical practice, with its insistence on strict appropriateness, would forbid. Unfortunately Capell's emendation has survived in many modern texts. The owl's hoot is 'tuwittahoo', there is no pause and the whole often resembles laughter. In our text, the original line arrangement has been restored and its propriety is so obvious that many will marvel that any editor ever printed it otherwise, and yet I know of no modern text which conforms in the matter with the first edition of the play.

§ 2. THE TWO GENTLEMEN OF VERONA

SONG.

Act IV, Scene 2. Sung by Musicians

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 admiréd 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.

Probably *Who is Silvia?* is the earliest song of Shakespeare's we possess, and it is no less probable that it represents his most ambitious effort in a musical direction. The comedy in which it is contained was, in Mr. Poel's opinion, like *Love's Labour 's Lost* in its first form, designed, not for the entertainment of the public, but for that of a select audience, and there are many features present in it which would lend strength to that conclusion, apart from the fact that, as a producer of the play, Mr. Poel may be said to speak with special authority. It is not likely that the bandying of musical terms in Act I, Sc. 2 between Julia and Lucetta would be comprehensible to an ordinary audience, yet their import would be perfectly intelligible to the members of an educated audience, every one of whom could be relied upon to have some knowledge of the elements of the art. The comedy also contains, as does the other comedy, topical literary criticisms, which would be above the heads of a popular gathering, but which, on the other hand, would be keenly enjoyed by products of the Renaissance, who would quite easily recognize the extravagance in their friends' sonnets at which glances were being pointed. In caricature of the conventional sonnet *Who is Silva?* had its origin.

The idea of serenading Silvia arose out of Proteus's treacherous suggestion,[1] in Act III, Sc. 2, to Thurio, Valentine's 'foolish rival', that he should

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[1] See Act II, Sc. 6, l. 41, where Proteus premeditated some such stratagem as he was to devise here.

> 'lay lime to tangle her desires
> By wailful sonnets, whose composéd rhymes
> Should be full-fraught with serviceable vows.'

Here he is naming the tenour of the usual love sonnet, wherein the sonneteer extols his mistress, abases himself and enlarges on the services he is willing to perform and the perils to undergo for her sake. The Duke backs him up by observing sententiously,

> 'Ay, much is the force of heaven-bred Poesy.'

Of course the 'heaven-bred' is uttered in the spirit of comedy as we might refer to 'heaven-borns'. Thus encouraged, Proteus warms up to his subject and resumes his advice to the leaden Thurio who is being goaded into doing something.

> 'Say that upon the altar of her beauty
> You sacrifice your tears, your sighs, your heart:
> Write till your ink be dry: and with your tears
> Moist it again: and frame some feeling line,
> That may discover such integrity:
> For Orpheus' Lute was strung with Poets' sinews,
> Whose golden touch could soften steel and stones;
> Make tigers tame and huge leviathans
> Forsake unsounded deeps to dance on sands.'

Here he is, as we would say, winding Thurio up, and humour lies in the idea of such vigorous protestations proceeding from an inert and witless bumpkin such as Valentine's rival evidently was. Proteus ends his advice confidentially,

> 'Visit by night your lady's chamber-window
> With some sweet Consort; to their instruments
> Tune a deploring dump: the night's dead silence
> Will well become such sweet complaining grievance:
> This, or else nothing, will inherit her.'

Thurio innocently falls victim to the proposition and agrees to put it into practice forthwith. Accordingly he says,

> 'Therefore, sweet Proteus, my direction-giver,
> Let us into the City presently
> To sort some gentlemen, well skilled in music.

> I have a sonnet, that will serve the turn
> To give the onset to thy good advice.'

In Act IV, Sc. 2, the sonnet, which, we are to presume from the foregoing has been composed either by Thurio himself or by some professional in his behalf, is produced and rendered by a 'consort' party before Silvia's window, with Julia in the background, a heart-broken auditor. The discrepancy, between the sonnet of the kind suggested and *Who is Silvia?* produced by Thurio, has led Mr. Warwick Bond, in the Arden Edition of the play, to infer that there may have been another serenade in the meantime of which we have no record. 'We need not suppose this Thurio's "sonnet" of III. 2 as from ll. 7–15 (Act IV, Sc. 2) much has evidently occurred since then and this cannot be the first serenading of Silvia.' Notwithstanding evidence that the play has been cut, the grounds for Mr. Bond's surmise do not appear to be very substantial; the immediate context, which provides for Thurio's command of the musicians, would tend to refute it and in any case we can only proceed upon what the play actually contains, we are precluded from imagining incidents for which the text affords no warrant. At the most it may have been that the serenade was impossible to carry out with the prompt dispatch anticipated, but that is the farthest limit to which conjecture can go, and consequently there can be no reason for supposing that *Who is Silvia?* is other than the sonnet alluded to in the previous scene by Thurio as being fit to serve the turn. Perhaps Mr. Bond overlooked the fact that when Proteus proffered his counsel, Thurio already had a sonnet prepared, and for him therein to be able to anticipate suggestions, afterwards to be made to him, would be to violate probability.

The serenade to Silvia, like the aubade to Imogen in *Cymbeline*, is in behalf of a lover whose suit is foredoomed to fail. Like its companion in the other play, it is couched in very pretty phrases, such as 'The heaven such grace did lend her', whose beauty the most untutored can perceive. Its attraction lies not in its prettiness but in its humour.

Thurio has written, or has had written for him, a ‘ sonnet ’ which a sentimentalist might describe as a ‘ fragrant lyric ’. It is not acceptable, however, for its terms are extravagant, its compliments are bare and pointed, and the flattery by its obvious insincerity is insulting and not at all of the kind calculated to move a woman’s heart. There is an impertinent use of Silvia’s name in the first stanza, an impudent request for and assumption of her kindness in the second, and in the third an extolling of her excellence ‘ in so high a style that no man living shall come over it ’, as Benedick promised he would indict to Margaret. In fact the ‘ sonnet ’ ends in a mock Gloria. No wonder Silvia indignantly protests

> ‘ Thinkst thou I am so shallow, so conceitless,
> To be seducéd by thy flattery.’

It is not, as one critic has put it, that Shakespeare saw no ‘ need to sacrifice his opportunity for a pretty song ’. The caricature is intentionally delicate ; the grotesque would clearly have been out of place, for it would have broken down the action. The ‘ sonnet ’ had to have sufficient appearance to induce Proteus to claim its fatherhood, it had to be capable of affecting Julia with grief, and yet it had not to have quality sufficient to transform Thurio’s folly into wisdom. All these offices it fulfills, for, while it lacks the ‘ serviceable vows ’ advised by Proteus, it contains all the barefaced flattery, decked out with pretty dainty phrases, characteristic of conventional poetical compliment.

Still more interesting is it to observe how thus early in his song career Shakespeare was able to grasp all the possibilities afforded by the incidental song for forwarding the action. Not only is the serenade here employed as between Proteus, Thurio, and Silvia, to show how Proteus crossed by ‘ some sly trick, blunt Thurio’s dull proceeding ’, but also it is used as a covering device, whereby the end may be connected with the middle of the play. By its means Julia is made rationally to appear among the principals in Milan (it was the prospect of the Music being performed and his knowledge that Proteus would be there, that caused the Host to bring

Julia to the spot) and at the same time it is a convenient method whereby she may be informed of Proteus's perfidy.

It is generally agreed to assign an early date to *The Two Gentlemen of Verona*—Malone surmised 1591, Delius earlier still, and the latest date ever conjectured is 1595. We shall be probably not far out if we reckon that it was first performed between *The Comedy of Errors* and *The Merchant of Venice*, and consequently agree to any date between 1592 and 1595. Hitherto songs had been sung in comedies performed by children, and the only boys trained to sing, that is of the class likely to sing in public, were choir-boys. It was very improbable that the ecclesiastical authorities would permit such boys to appear in public in a company of adult actors, especially having regard to the low esteem in which such actors were held, both socially and legally. (It takes much longer to train a boy to sing than it does an adult, and it would not be possible to train any of the boys, attached to the Company, to sing satisfactorily without very considerable notice—the length of the notice required to train a boy to sing solo in public I leave to the judgment of those who have had experience of teaching boys singing.) Shakespeare, then, at the outset of his song career, was faced with a serious difficulty. That he did not use a boy to sing *Who is Silvia?* is proved by the fact that Silvia, in tendering her thanks to the musicians (it is obvious she intended to thank the executants, not the promoters), addresses them as ' Gentlemen ' and not as ' Young Gentlemen '—a boy's voice cannot be mistaken for a man's. Accordingly he had to resort to adult professional musicians who were brought specially on to the stage for the sole purpose of rendering the serenade, somewhat after the precedent of the old Miracle plays, wherein frequently minstrels were hired to sing and not to act.[1] The comedy further assists us in arriving at such a conclusion. Did not Thurio say expressly that for the purpose of the ' Consort ' advised by Proteus he would to the City ' To sort some gentlemen, well-skilled in

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[1] See Chambers's ' Mediaeval Stage ' (Clarendon Press), vol. ii, p. 140.

Music'? Does this not plainly apprise the audience of the fact that the serenade is about to be performed by accomplished musicians specially engaged for the purpose?

Musically the serenade requires to be treated as one whole—a thrice-repeated melody is inappropriate, for each stanza needs to be differentiated. The music should reach its final development in the Gloria in the end. The change in the music, too, must be sufficiently pronounced so as to give point to the Host's remark.

In actual performance, reversion to the Elizabethan practice of having the instrumentalists on the stage would be absolutely necessary. There must be business for the serenade party to transact during the colloquy between the Host and Julia, and the best possible is that involved in getting the instruments ready to take away.

TEXT.

The comedy first appeared in print in the 1623 Folio, which is therefore our sole authority. The text contains no stage directions as to entrances and exits other than those at the beginning and end of episodes. Therefore editors have to guess the precise moment for a character to enter or go off. It is possible that the exit of the Musicians after the conclusion of the serenade may not be quite right, as contained in modern editions. As to the text of the song itself, there is no remark to make.

§ 3. THE MERCHANT OF VENICE

SONG.

Act III, Scene 2. Sung by Musician (not specified) with Refrain by All.

Tell me where is fancy bred,
Or in the heart, or in the head?
How begot, how nourishéd?
(*All?*) Reply, reply.
It is engendered 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.
All. Ding, dong, bell.

There is only one song in this comedy, and it occurs in Act III, Sc. 2, as a device to confer distinction[1] on Bassanio's approach to the caskets and as a means to allow him time to consider his choice. The lyric, in its felicitous choice of subject suitable to the occasion, is one of the most charming in the whole range of the comedies. It opens with the query as to where is fancy bred. Is it of the heart? Or is it of reason, of the head? That is to say, is it of affection, of true love, or is it born of calculation? Then the query proceeds, Whence does it come? How is it sustained? The answer is that it is of the eyes, by gazing fed, a mere whim, a delusion of the senses which never attains maturity, but vanishes before ever it can be weaned. The tenour of the song is very obvious, the hint is very plain to be beware of that which is pleasing to the sight, for it has no substance and at best its superficial glory is transient, for, when it ceases to be present to the view, it is forgotten and its power to attract no longer exists. Such evidently was the line of thought it suggested to Bassanio, whose sensitiveness of ear was enhanced by his anxiety and by the hazard of fortune he was essaying, for, almost without waiting for the last strains of the song to fade away, he observes very abruptly,

> 'So may the outward shows be least themselves
> The world is still deceived with ornament.'

A comment clearly enough inspired by the song.[2]

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[1] The Folio provides a Flourish of Cornets for each of the other two suitors because they were Royalties. The Quarto contains no such stage direction.

[2] We are to infer one of two things, either that, while she did not actually forswear herself, Portia's feelings were sufficiently human and womanly to make her sail dangerously near the wind, or that Nerissa chose the song cunningly. A reference to 'Il Pecorone', on which the main part of the comedy is based, would lend strength to the latter alternative. In his third attempt to win the lovely young widow of Belmont, Gianetto succeeded by reason of the warning surreptitiously conveyed to him by one of her damsels in waiting.

The injunction to distrust fancies bred of the view was sufficient, and it was natural for Bassanio to conclude,

> 'but thou, thou meagre lead,
> Which rather threatenest than dost promise ought,
> Thy paleness moves me more than eloquence,
> And here choose I.'

One is surprised, therefore, when such a one as Sir A. Quiller-Couch, in his 'The Story of *The Merchant of Venice*', ignores the song altogether and remarks, 'In spite of Shakespeare's glosing, Bassanio wins Portia by mere luck—he has not been presented to us as a person likely to choose lead before gold: his moralisings upon outward show and the rest of it strikes us as beautifully expressed humbug . . . and luck, accident, *τὸ συμβεβηκός*—whatever we call it—is, as Aristotle rightly perceived and taught, the most undramatic thing in the world, being indeed a "negation of Art and Intelligence, and of Nature as an organizing force".' Such a comment comes of not having examined the song's full purpose and intent. It was not luck that induced Bassanio to choose aright, he received admonition as to the lure of appearances at a moment when his wits were sharpened and when, like the gambler he was, he was peculiarly alive to any suggestion by way of omen that might be made to him. Before impugning Shakespeare's dramatic art, it is advisable that we first satisfy ourselves that we have left nothing unobserved.

It is very curious the way in which the bearing of this song has been overlooked, not only by producers from whom bat-blindness is to be expected, but also by commentators. I can only discover the names of three critics who have perceived the connexion of this song with its situation. Ambrose Eccles in 1805, in his edition of the comedy, noted the effect of the song on the opening line in Bassanio's soliloquy. The first man, however, definitely to perceive the full significance of the song was John Weiss in 'The New York Tribune' in 1873. The only other critic I have come across, who was sensible of the point, was Mr. A. W. Verity. The failure on the part of the great bulk of editors and commentators is not to be attributed to want of intelligence, but rather to the contempt with which it has been traditional to treat the songs, and accordingly when a song, as here, is the keystone to the development, it has passed by unnoticed.

When we compare *Tell me where is fancy bred* with its immediate predecessor *Who is Silvia ?*, we are able to perceive progress in the part song plays in Shakespeare's dramatic scheme. In *The Two Gentlemen of Verona*, the serenade is made to serve as a covering device for linking the action up, and it only faintly in its contents reflects its context. Here, in this comedy, the song practically performs the function of dialogue and its relation to its situation is vital, for it is largely on the understanding of its message that the fortunes of those, who have the good wishes of the audience, depend.

In another respect the two songs are of the same kind. Neither of them is properly a dramatic song, neither requires action from its singer, and either is as suitable to the concert room as to the theatre. But otherwise the songs differ slightly. For the serenade the action is suspended, but for the other it continues—Bassanio examines the exterior of the caskets, then his attention having been caught by the words of the song, he listens eagerly, and excitedly opens his soliloquy. Again, for *Who is Silvia ?*, the musicians who participated in the 'Consort' came specially on the stage, and on the completion of their appointed task they retired. Here; for the later song, the musicians presumably were of Portia's household[1] and were included in 'All their trains', which the stage direction indicates as accompanying Portia and Bassanio on their entrance. The musicians therefore remained on the stage till the conclusion of the episode.[2]

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[1] It was not unusual in great houses for musicians to form part of the establishment. A very eminent musician, such as was John Wilbye, was attached to the household of the Kytsons.

[2] It has often been assumed that Portia's command, 'Nerissa and the rest, stand all aloof,' means that they retire from the stage. Lines 187–8 would indicate that they were on the stage, but at the farther end, the whole time.

Another difference is the fact that *all* the members of the two trains were required to take up the refrain and therefore, unlike in the serenade, supers took a part. This participation of ' All ' in the refrain would of course help to emphasize the application of the purport of the song.

It will be gathered from the foregoing that Shakespeare still had to rely on the professional musician engaged specially for the purpose of the performance. The song is one demanding great skill if rendered as a solo, and had it been designed to be a duet,[1] it would have been so marked as is the case where more singers than one participate (e. g. *You spotted snakes* in *A Midsummer Night's Dream*). The singer answers his own query, and question and response are divided by ' Reply, reply '.

Since no dramatic significance has been attached to the song, its scurvy treatment by producers will excite no surprise. On one occasion I heard it set as a madrigal in a performance of the comedy. It only sounded curious and irrelevant. Polyphonic music, except as a relief to other music, is not suited to the stage (and in such an era of polyphonic music as was the Elizabethan the fact was clearly recognized) ; in any case provision is made in the text for an instrumental accompaniment—like the serenade in the previous play, this ' house music ' is in the nature of a broken Consort, since a voice participates with the stringed instruments. In representation after representation, the song is omitted in absolute defiance of the vital part it plays in the plot, to say nothing of Portia's call for music. While producers have failed to have it rendered in its proper place, they have not scrupled to introduce it on occasions not proper to it. In 1741 it was assigned to Olivia in *Twelfth Night*. It is fashionable to speak disparagingly of the taste of the eighteenth century, but it is doubtful if, as far as Shakespeare is concerned, one century can be said to be better than another.

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[1] Shakespeare would object to unnecessary duets because of the extra expense involved in hiring a second singer.

TEXT.

There are two Quarto editions for this play—the Heyes (1600) and the Roberts (1619).[1] The Heyes, the genuine Quarto, supplied the text for the Folio.

As to the song, the Quarto reads,

'How begot, how nourishéd? Replie, replie.'

The fact that 'Replie, replie' appeared, as it were, in the margin led Dr. Johnson to regard it as a stage direction. With the exception of Steevens, Malone, and Hudson, every editor, since Johnson, is agreed that it forms part of the song and that it is not a stage direction. Its position in the Quarto deserves more consideration than it has received since Johnson's mutilation. Mr. W. J. Lawrence has suggested to me that it is a refrain borne by 'All' and I think his idea very feasible and a very likely explanation of its marginal position. 'All' taking up 'Reply, reply' as a refrain would distinguish the query from the response as well as of course making more certain of Bassanio's attention being caught. Incidentally Mr. Lawrence's theory would strengthen the contention that the song is a solo and not a duet.

'It is engendered in the eyes,' the Quartos read 'eye' and the Folio 'eyes'. Evidently the rhymes are in lines of three and consequently the Folio correction would appear to be right.

§ 4. A MIDSUMMER NIGHT'S DREAM

Songs and Passages frequently sung, though not so marked in the Old Editions.

Act II, Scene 1. Sung by fairy. Not marked for singing.

Puck. How now spirit, whither wander you?
Fairy. Over hill, over dale,
Thorough bush, thorough brier,
Over park, over pale,
Thorough flood, thorough fire:

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[1] Dr. W. W. Greg has proved the imprint of 1600, which appears in the Roberts Quarto, to be fictitious. The same applies to the Roberts Quarto of *A Midsummer Night's Dream*. See A. W. Pollard's 'Shakespeare Folio and Quartos'.

I do wander everywhere;
Swifter than the moon's sphere:
And I serve the Fairy Queen,
To dew her orbs upon the green.
The cowslips tall her pensioners be,
In their gold coats, spots you see:
These be rubies, fairy favours:
In those freckles, live their savours.
I must go seek some dew-drops here,
And hang a pearl in every cowslip's ear.
Farewell, thou lob of spirits: I'll be gone.
Our Queen, and all her elves come here anon.

Act II, Scene 2. Sung by Fairies around Titania's couch.

Fairies sing. You spotted snakes with double tongue,
Thorny hedgehogs be not seen,
Newts and blindworms do no wrong,
Come not near our Fairy Queen.

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 good night, with lullaby.

1 Fairy. Weaving spiders come not here:
Hence you long-legged spinners hence:
Beetles black approach not near:
Worm nor snail do no offence.

Philomele, with melody, &c.

2 Fairy. Hence away: now all is well:
One aloof, stand sentinell.

Act III, Scene 1. Sung by Bottom.

The ousel cock, so black of hue,
  With orange tawny bill,
The throstle, with his note so true,
  The wren, with little quill.

The finch, the sparrow, and the lark,
  The plainsong cuckoo gray;
Whose note, full many a man doth mark,
  And dares not answer nay.

Act V, Scene 2. Sung by Oberon and Titania. Not marked for singing in Originals.

Oberon. Through the house give glimmering light,
  By the dead and drowsy fire,
Every elf and fairy sprite,
  Hop as light as bird from briar,
    And this ditty after me,
    Sing, and dance it trippingly.

Titania. First rehearse your song by rote,
To each word a warbling note.
Hand in hand, with fairy grace,
Will we sing and bless this place.

Sung by Fairies after Oberon. Indicated by implication but not definitely marked in Quartos as being sung. Marked in Folio as 'The Song', and assigned to no character.

Oberon. Now until the break of day,
Through this house, each fairy stray.
(? *and Fairies*). To the best bride-bed will we:
Which by us shall blesséd be:
And the issue, there create,
Ever shall be fortunate:
So shall all the couples three
Ever true in loving be:
And the blots of nature's hand
Shall not in their issue stand.

Never mole, harelip, nor scar,
Nor mark prodigious, such as are
Despiséd in nativity,
Shall upon their children be.

Oberon (? *solo*). Through this palace, with sweet peace,
Every fairy take his gait,
And each several chamber bless,
With this field dew consecrate,
And the owner of it blest,
Ever shall in safety rest.
Trip away: make no stay:
Meet me all, by break of day.

A Midsummer Night's Dream marks a very important stage in Shakespeare's song career, and, if we are to accept the very early date of 1595 as its first date of presentation, one that causes very considerable difficulty in tracing that career. Shakespeare up till 1595 had had to resort to professional musicians, and even later in 1597 in *Love's Labour's Lost* and *1 King Henry IV*, he did not seem to be entirely unshackled in the matter. Yet here in this play, right in the middle of these other plays, he would appear to have suddenly at his disposal plenty of children able both to sing and act. In this connexion it is well to call attention to Mr. Lawrence's article in 'The Times Literary Supplement', 10th December 1920, entitled 'The date of *A Midsummer Night's Dream*', wherein he contended that the comedy, in its present form, was first produced in 1598. If Mr. Lawrence is correct, it would rationalize one's position as it would associate the comedy with *The Merry Wives*, in which there are singing children, and it would bring it nearer to *As You Like It*, where the two Pages sing. Likewise we should be closer to *Twelfth Night*, in its earlier form, where it was evidently designed that Viola should sing. To my mind if it is maintained that *A Midsummer Night's Dream*, as we have it now, was first produced in a public theatre, then 1595 is an impossibly early date. I should be inclined, therefore, to accept the date Mr. Lawrence assigns to the play.

Apart altogether from the question of singers, in *A Midsummer Night's Dream* Shakespeare exhibits a great advance on his previous efforts in his management of song, although here it must be noted that except for Bottom's breaking into song to show that he was not afraid, we have only one indisputably genuine song in the whole piece, albeit there are several passages which may have been songs but are not definitely so marked. Still the one song is sufficient to demonstrate what is meant. In the other plays, which we have been considering, the songs were all in the nature of vocal entertainments, the action was restrained in order to enable them to be performed, and although none of them could be said to occur abruptly, yet the preparation was obvious, and there was not an entire absence of awkwardness. It is far otherwise with the lullaby in Act II, Sc. 2, where, at Titania's command, the fairies gather round her and sing and dance her to sleep. If the reader examines the scene, he will observe how easily and naturally the song comes into being, how it relieves from awkwardness and makes interesting Titania's retirement, how it imparts to the whole a fairy-like atmosphere, how perfectly it is ended and the continuation provided for, and how it leads up to and facilitates Oberon's little plot.[1] These are all very important points; never before had Shakespeare exhibited such easy mastery in the setting of the songs and, with the exception possibly of *As You Like It*, in the comedies to come, he was to show the same command in the perfectly natural way the songs were to occur. Always in regard to the songs he had striven to avoid artificiality, but henceforward, beginning with this play, he was to be more successful in his aim.

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[1] It should be noted how carefully the audience was prepared for the episode in the immediately preceding Act II, Sc. 1, ll. 249–56. Note also that the instant Titania enters at the head of her train, she beckons them on to their 'roundel and fairy song'; on her way across the stage she enumerates the tasks of her followers, and when she reaches her couch and is arranging herself thereon, she gives the signal to the Fairies to commence. Not a moment is wasted.

A greater part of this comedy has been set to music than is the case with any of the others. This is because all the fairies' parts are in singing lyrical verse, and recitative with occasional aria might not be altogether inappropriate. Care would, however, have to be taken to avoid violence, and musical treatment of passages, not definitely marked for music, must accord as regards management with the standard set by *You spotted snakes* and the action must be continuous. This standard is difficult to achieve successfully, and I venture to advise that, if the children can speak their lines effectively, no singing be indulged in otherwise than is provided for in the text, except that, in the final episode from the entrance of Oberon and Titania until their exit, some semblance of melody is required.

An instance of a passage not marked for music, where, if it is decided to treat it musically as is frequently the case, the very greatest care must be exercised, occurs at the beginning of Act II on the occasion when Puck and a Fairy meet coming in at opposite doors. If *Over hill, over dale* is sung, then Puck's greeting ought to be in melodious recitative and the Fairy's aria ought, by means of modulations, to be brought back again to recitative. There ought to ∝ be none of that violence which too frequently mars this charming rencontre in modern representations, thereby contrasting very unfavourably with even Shakespeare's earlier practice. A composer must remember that, unlike the set songs, the aria is the Fairy's conversation; and he must not be so enamoured of the first four lines as to repeat them at the end, as one living composer has done. Neither must it be performed as a duet, and the absurdity of Puck's participating in the reply to his own question be perpetrated for it is not a song like *Tell me where is fancy bred*. Yet I have several times heard the passage rendered as a duet; and the incongruity was very irritating.

Another passage frequently sung is ' I know a bank where ∝ the wild thyme blows ', but the propriety of such treatment is very doubtful. If treated as a song, it is very difficult to avoid a sound of Italian opera, the unreality of which is so absolutely foreign to Shakespeare's dramatic scheme.

In the last Act the case is rather different. When all the mortals have left for bed Puck heralds the entrance of Oberon and Titania. These ought to enter at first timidly and peeringly, and as they perceive no mortals to be present they become bolder. Consequently *Through the house give glimmering light* must be either sung or intoned, otherwise the ascending value of the words cannot be adequately conveyed. But if Oberon's command is sung, then Titania's reinforcement of it must be similarly represented, only of course in a higher note.

Dr. Johnson considered that Oberon and Titania were calling for separate songs, which, he thought, had been lost. As against this view I venture to urge that it was appropriate that the members of the two trains should not sing until they had received the command from both their lord and lady, now happily reunited. There would thus be only one song in which all the elves and fairies would join.

Some confusion has arisen as to the song in which all are to unite. Doubt has been expressed by nearly every editor, since Dr. Johnson, as to whether that, which in the Folio (but not in the Quarto) is designated as ' The Song ', is a song at all, and the usually conservative Capell even went so far as to suggest that a producer might here introduce some light song of his own.[1] Modern editors are thus practically unanimous that the song for which there is a direction, expressed in the Folio and implied in the Quartos, has been lost. In support of this view it was no uncommon occurrence, as for example in Lyly's comedies and in the Quarto of *The Merry Wives*, for provision for a song to appear without the text of the song itself. Also the possibility must not be overlooked that in such a play as this, suitable as it was for special occasions like weddings, the song to be sung here might have varied so as to be topical. A third point is that in 1623, when the Folio was printed, the play had only been acted very occasionally[1] and there would be no one available capable of giving a clear account of the episode. Evidently some one, who read the text, without possessing an exact idea of how things proceeded, concluded that there was a song sung at this point, and to make the matter right inserted 'The Song' and removed the name of Oberon. It is well to remember also that the Folio editors did not print from manuscript but from the 2nd edition of the Quarto.

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[1] Mr. Granville Barker introduced *Roses their sharp spines being gone.*

Nevertheless I submit that the song has not been lost but that *Now until the break of day* is that song. Where the well-meaning Folio emendator made a mistake was that, in his desire to be helpful, he failed to observe that in the ditty, which the fairies were to take up, Oberon was to lead and presumably to commence solo. His addition of 'The Song' was unnecessary, for Oberon and Titania's commands were of themselves sufficient indication of what was to come and so any express stage direction would have been superfluous. I cannot imagine any more fitting blessing of 'this place' than that contained in *Now until the break of day*, and assuredly if there was another ditty carrying out Titania's purpose then its function would have been somewhat redundant.

Consequently the only task left to an editor is to ascertain where the fairies join in, and this is a feat which the reader can perform for himself. Obviously the fairies do not join in until the third line, and their part would seem to end with 'Shall upon their children be'.

Apart from all other considerations one's instinct informs one that *Now until the break of day* is being sung, especially when one remembers that there is movement throughout. This instinct is assisted to its conclusion by the Quarto punctuation. Thus:

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[1] That the play was acted between 1619 and 1623, is proved by the fact that it was a theatre copy of the 1619 Quarto which supplied the text for the Folio. Such performances, as there may have been, were probably few and far between.

To the best bride bed will wee:
Which by us shall blessed be:
And the issue, there create,
Ever shall be fortunate:
So shall all the couples three
Ever true in loving be:
And the blots of nature's hand
Shall not in their issue stand.

These colons are a musician's stops, necessary alike for the slow-tripping movement and for the repetition after Oberon. As to the contention that it is impossible to set it, this is disposed of by the fact that musicians have set it, and in my own experience there is no special difficulty to be encountered in the task.

TEXT.

For the play there are two Quartos, one called the Fisher (1600), of which the other, the Roberts (1619), is a reprint. It is on the later edition that the Folio editors relied. Accordingly the Fisher is the sole authority for the text.

Over hill, over dale. In the second and fourth lines the Folio, following the Roberts, has 'through' for the 'thorough' of the Fisher. 'Thorough' is an old alternative method of spelling the word.

'Swifter than the moon's sphere'. In order to make good the rhythm Steevens, followed by Craig, revived the old genitive, making it read 'moones'. The alteration is not necessary, 'Moon's' is a long note. In any case Shakespeare frequently makes his lines contrast in rhythm.

You spotted snakes. The second stanza has prefixed to it '2 Fairy' in the Folio, whereas the Quarto has '1 Fairy'; in neither case is there any special prefix to the first stanza. The Quarto is the likelier reading. The stage direction is 'Fairies Sing', and they all approach singing, and then when they come to 'Philomele, with melody' they circle round in quick racing movement after the manner of children's games. Then 1 Fairy sings solo 'Weaving spiders', the fairies taking up the refrain as before. In the same manner the Quarto is right as to '2 Fairy. Hence away, &c.', which although not strictly part of the song ought to be sung. It is interesting to note that although the second stanza is sung solo its punctuation is considerably heavier than that of the first stanza which is sung in chorus. This is because the movement involved in the first stanza and chorus has taxed the breathing of the participants and consequently in the second stanza there is a lull in the movement, they are circling at no more than a walking pace and phrases are therefore deliberate.

Now until the break of day. The Quarto prints this passage in ordinary type[1] and allots it to Oberon, whereas the Folio prints it in italics, heads it 'The Song' and assigns it to no one. The matter has already been discussed and reasons have been advanced to show that the addition was unnecessary and the removal of Oberon's name was wrong. On the other hand, the Quarto is insufficiently explicit, for the fairies join Oberon in the ditty and yet their part is not indicated by a stage direction, probably because it is self-evident, and the actors would experience no difficulty in the matter—the Elizabethans were not prolific, as are their dramatic descendants to-day, in their descriptions of stage business. In the text submitted, the parts, in which it is considered the fairies join, are indicated.

As to the lines—

> 'With this field dew consecrate,
> Euery fairy take his gate,
> And each seuerall chamber blesse,
> Through this palace, with sweete peace,
> Euer shall in safety rest,
> And the owner of it blest.'

there is evident confusion, owing to the compositor having got his lines in type mixed up—such things happen very frequently even to-day, as a perusal of newspapers will convince. Sir Daniel Wilson of Toronto made a suggestion as to the rearrangement of the first four[1] and Singer as to the last two, and as I believe their transpositions are plainly sensible and just, I have adopted them. The meaning of the passage is that the fairies are to proceed through the palace, in a spirit of peace, blessing on their way each chamber with the holy dew (the fairies' equivalent of holy water), so that its owner, thus sanctified, may evermore be protected from harm.

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[1] The Quarto did not use italics for songs. My own belief is that the whole of the fairy part in the final episode is a comparatively late addition. Witness the fact that Oberon can sing and lead a chorus in Act V, a faculty of which he evinces no sign in the rest of the play.

§ 5. THE MERRY WIVES OF WINDSOR

SONG.

Act V, Scene 5. Sung round Falstaff by young friends of Anne Page, habited as Fairies.

Stage business. *Here they pinch him, and sing about him, and the Doctor comes one way and steals away a boy in green. And Slender another way he takes a boy in white: and Fenton steals Mistress Anne. And a noise of hunting is made within: and all the Fairies run away. Falstaff pulls off his buck's head and rises up.*

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.

Apart from the humorous mixing up of Marlowe's pastoral with 'By the rivers of Babylon', on the part of Sir Hugh Evans in his attack of nerves, there is only one song in *The Merry Wives* and that is when the imitation fairies sing round the recumbent Falstaff. Like *You spotted snakes* and *Now until the break of day* in *A Midsummer Night's Dream,* it is a dance song. The song is punctuated by pinchings and burnings, meanwhile the children circle round him after the manner usual in juvenile games. The song in its setting bears close resemblance to the song round Corsites in Lyly's *Endimion* and the similarity is too great to be accidental. Clearly Shakespeare was inspired by the management of the song in his predecessor's comedy.

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[1] 'Caliban; the missing link,' p. 260. For an able discussion of the whole song, see pp. 257–60. Wilson lacked sight of the Quarto.

In *Endimion*, Corsites had fallen in love with Tellus, and to gain her complaisance had promised to remove the sleeping Endimion from the lunary bank where he lay, and to convey him to some obscure cave by policy. He found it impossible to lift the sleeping body and while resting from his exertions he was assailed by fairies. 'But what', said he, 'are these fair fiends that cause my hairs to stand upright and spirits to fall down? Hags—out alas, nymphs, I crave pardon. Ay me, out! what do I hear?' '(The Fairies dance, and with a song pinch him, and he falleth asleep. They kiss Endimion and depart.)' Thus far the Quarto of 1591, but in 1632 in Blount's edition of Lyly's comedies there was inserted the text of the song, as follows:

THE THIRD SONG BY FAIRIES

Omnes. Pinch him, pinch him, black and blue,
Saucy mortals must not view
What the Queen of Stars is doing,
Nor pry into our fairy wooing.
1 Fairy. Pinch him blue,
2 Fairy. And pinch him black;
3 Fairy. Let him not lack
Sharp nails to pinch him blue and red,
Till sleep has rocked his addle head.
4 Fairy. For the trespass he hath done,
Spots o'er all his flesh shall run.
Kiss Endimion, kiss his eyes,
Then to our midnight heidegyes.

The fact that this and other songs did not appear in the original editions was one of the causes which led M. Feuillerat to doubt Lyly's authorship of them. Since M. Feuillerat published his book on Lyly, Dr. Greg in 'The Modern

Language Review ' has developed this thesis and on grounds of vocabulary has endeavoured to prove late authorship for the songs. No scholar has as yet attempted to refute Dr. Greg's main contention and consequently his theory holds the field. It is not, however, disputed that, in the comedies concerned, there are directions, expressed or implied, for songs to be sung. Therefore it is instructive to compare Lyly's management of song with that of Shakespeare as illustrated in *Endimion* and *The Merry Wives of Windsor*.

Not every time does Lyly make his songs occur as rationally and relevantly as in the instance quoted here. Sometimes the characters are made to call for a song just as a means of diversion. Here, however, there is some semblance of dramatic propriety in the song ; however thin its purpose may be, it certainly forwards the action relative to the final awakening of Endimion from his long sleep, and yet it is obvious that the dramatic matter in hand could have been dispatched just as effectively without it.

When we turn to the *Merry Wives* song we are struck by the difference. The dance and song seem to be the natural and most effective means of achieving Falstaff's final discomfiture and humiliation, but that is not the sole office it has to fulfil. What better means could be devised whereby the little farce relative to Anne Page and her suitors could be effected than by the commotion necessarily attendant upon the baiting of Falstaff by pinching and burning him and by singing and dancing round him? Accordingly the comparison affords a striking illustration of Shakespeare's improvement upon his model, not only in his economy of means, but in his instinctive grasp of the facilities which song offered him to forward his dramatic scheme.

TEXT.

There was a Quarto edition of this comedy issued in 1602, of which a reprint was published in 1619. It was undoubtedly one of the surreptitious and stolen copies referred to by Heminge and Condell in their address to ' The great variety of readers', and consequently the Folio version is quite independent of it. It is, however, extremely valuable to us, for, as it is evidently an account of the play as supplied by an eye-witness (Dr. Greg very shrewdly surmised that the actor who took the part of the Host supplied the text, for the scenes in which he figures are the most complete), it contains much description of stage business.

The Quarto describes minutely the stage business in connexion with the song but omits the text, whereas the Folio gives us the text but without the stage business. Theobald was the first to give the stage business which appears in modern editions. I have thought it advisable to follow the Quarto more closely than is usual, for although the exact words in such a case possess no canonical significance, yet it is more interesting and satisfactory to reproduce the original as nearly as possible. It has been necessary to deviate from the Quarto description of the colours [1] in which the boys were habited, for the colours there given do not accord with those outlined in Act IV, Sc. 6, Act V, Sc. 2, and Act V, Sc. 3.

The line arrangement of the Folio has been restored as thereby the movement and the contrasts of melody involved are better suggested. The bracket in which 'Fairies' is enclosed implies emphasis without pause.

§ 6. MUCH ADO ABOUT NOTHING

SONGS.

Act II, Scene 3. Sung by Balthazar.

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.

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[1] The Quarto's descriptions were red for the Doctor's boy, green for Slender's, and white for Anne Page.

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.

Act V, Scene 3. Singer or singers not named.

Pardon goddess of the night,
Those that slew thy virgin knight,
For the which with songs of woe,
Round about her tomb they go:
    Midnight assist our moan,
    Help us to sigh and groan.
      Heavily heavily.
    Graves yawn and yield your dead,
    Till death be utteréd,
      Heavily heavily.

In the history of Shakespeare's use of song, *Much Ado About Nothing* occupies the bridge between the old and new. Hitherto the songs had been rendered either by vocalists specially introduced on to the stage for the purpose, or by children as in *1 King Henry IV*, *A Midsummer Night's Dream*, and *The Merry Wives*; none of the characters enacted by adults, if we except the efforts of Silence, Bottom, and Sir Hugh Evans (and perhaps *The Cuckoo Song*), had been called upon to render any set song. In *Much Ado*, the adult actor-singer is employed to take the place of the professional musician or of the children with whom Shakespeare had hitherto been content; in this play the vocalist as such participates in the action. In the two succeeding comedies, *As You Like It* and *Twelfth Night*, we shall see how rapidly the use of the actor-singer was developed in the characters of Amiens, the cultivated amateur, and of Feste, the professional domestic minstrel.

Otherwise, as far as singing is concerned, *Much Ado* belongs to the old. In the succeeding two comedies, singing is a very prominent feature and the purpose of the songs, therein contained, is not only directed to particular ends but also it is to impart certain broad effects to the whole. This is not the case in *Much Ado*, where the general effect does not depend on song and singing is only introduced on certain special occasions with the object of achieving some definite effect in the situation connected therewith.

Only twice does singing occur in our present comedy. The first occasion is in Act II, Sc. 3, when the very popular *Sigh no more ladies* is sung *at* Benedick. This song is the earliest example of the genuine dramatic song rendered by an adult actor that we have from Shakespeare's hands. Although the text does not expressly say so, it is not an unfair inference that Balthazar is in the conspiracy against Benedick's single estate, in fact the Prince's ‘ Let me woo no more ’, Balthazar's pretended reluctance to sing,[1] the manner in which he announced the subject of his song (‘ Since you talk of wooing I will sing ’), as well as its purport, all lend colour to this conclusion. Balthazar's share in the acting, it is true, is slight, but what there is of it must be carried out with significance, else the fun will be lost.

To appreciate Shakespeare's handling of the situation, it is instructive to turn to a play of a century later—Congreve's *Way of the World.* In that play, Millament, the heroine of the comedy, causes the following song to be sung at her rival Mrs. Marwood.

‘ Love 's but the frailty of the mind,
When 'tis not with ambition joined ;
A sickly flame, which, if not fed, expires,
And feeding, wastes in self-consuming fires.

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[1] The word-play preceding the song indicates that the rendering of this kind of song by an adult actor was in the way of an experiment. Hence Balthazar's deprecation of his powers as a vocalist, in order to disarm criticism from the audience. That the venture succeeded, the next comedy, *As You Like It,* would argue.

'Tis not to wound a wanton boy
Or amorous youth, that gives the joy;
But 'tis the glory to have pierced the swain,
For whom inferior beauties sighed in vain.

Then I alone the conquest prize,
When I insult a rival's eyes:
If there 's delight in love, 'tis when I see
That heart, which others bleed for, bleed for me.'

When we compare Congreve's method of managing his situation with that of Shakespeare's in *Much Ado*, the overwhelming superiority of the latter in dramatic craftsmanship is brought into clear relief. In *The Way of the World*, the song is sung off the stage in the next room and Millament and Marwood are left on the stage without anything to do and consequently there is nothing to occupy the spectators' gaze. Added to this drawback, there is the fact that the point of the song is delightfully subtle and therefore difficult for an audience to appreciate without assistance, of which it had not been wholly deprived had the singer been in sight and had there been some action to help to drive the point home. It must always be remembered that witnessing a play is not like reading a book, the spectator is compelled to follow, not at his own pace, but at that set by the author, and if he fails to seize hold of a point he is unable to go back and ponder it over. Hence a playwright is compelled to observe the greatest simplicity and he must at all costs ensure clarity and avoid the possibility of misunderstanding, if he is to achieve success. Herein lies the explanation why scintillating wit is often a failure on the stage, when it has brilliantly succeeded in literature.

Shakespeare made no mistake in his treatment. The singer is made to participate in the action. Every character is in sight of the audience—there is Benedick vainly imagining himself concealed and awaiting the baiting, which the spectators know he is about to receive; there are Don Pedro, Claudio, and Old Leonato, in whose confidence the audience is included, all holding their sides with laughter, and finally there is Balthazar singing, if the phrase can be allowed, with his tongue in his cheek. The humour of the song is simple and every device is resorted to in order to emphasize its thrust. Congreve's is an exquisite intellectual situation, that of Shakespeare is entirely physical and therein we have the explanation of the former's failure and the latter's success.

Better theatrical effect is obtained by making Balthazar enter with Don Pedro and the others as directed in the Folio (followed in the Oxford Edition) than by allowing him to enter by himself as in the second stage direction contained in the Quarto and adopted by the Globe editors. If Balthazar enters with the others his complicity in the plot is made more manifest to the spectators.

An interesting fact connected with this song is the identity of its singer on the occasion of the revival of the play. In the Folio of 1623, but not in the Quarto of 1600, the stage direction is ' Enter Don Pedro, Leonato, Claudio and Jacke Wilson '. Efforts have been made by Rimbault and others to identify this singer with John Wilson, Mus. Doc. (Oxon), and with a considerable show of reason. Dr. Wilson was born in 1594 and he is the earliest composer of whom we have record, for *Lawn as white as driven snow* and *Take oh take those lips away.* Besides being the composer of these two songs, he was able to hand down to us Johnson's settings to two of the songs in *The Tempest.* These facts would argue that he was acquainted with the theatre in James I's reign and would lend considerable weight to the supposition that he was the ' Jacke Wilson ' in the Folio stage direction. If he was the singer referred to, it is obvious from the date of his birth that he must have entered on the service of the theatre at a date considerably subsequent to the publication of the Quarto—having regard to his knowledge of Johnson's settings, probably a little before 1613.

The only other set song in the comedy occurs in Act V, Sc. 3, where Claudio causes a ' solemn hymn ' to be chanted round about what he supposes to be Hero's tomb. Evidently the first part is in the nature of a slow procession and in the latter part the mourners are standing or kneeling round the ' tomb '. The spectators are aware of the fact that Claudio is under a delusion as to Hero's death and accordingly there is something of comedy in the scene, hence it would not be decent that the hymn should be addressed to the popular Deity. Consequently it is addressed to Artemis, the Goddess of the Night, and Protectress of virgins, although the characters are all presumed to be professing Christians. Such an address by such people at once lends an air of insincerity to the whole—an insincerity not altogether inappropriate when we consider the unreal seriousness with which the very young Claudio takes himself—for as it is obvious no such Deity is worshipped either by the musicians or by Claudio, so it is not likely that, on an occasion so pregnant with grief, the disconsolate lover would indulge in such a flight of poetical fancy. The Law, while not so strict, in respect of invocations of the Deity, as it afterwards became in James I's reign, sufficiently safeguarded religious susceptibilities by reason of the improbability of the Licenser of Plays permitting anything which appeared to him to savour of blasphemy.

In modern representations, the scene is omitted on account of the necessity of economizing in the number of scenes. If it were to be acted, there would be a difficulty in deciding exactly how it was to be presented. Is the ' hymn ' for more than one voice ? The stage direction as to entrance is ' Enter Claudio, Prince, and three or foure with tapers '. Probably Balthazar would be the chief singer and the taper-bearers would sing in unison with him. The Prince and Claudio would of course take part in the procession and would kneel in the latter part of the dirge.

TEXT.

For this play the Quarto (1600) supplied the Folio editors with the text, for which accordingly the Quarto is the authority.

Sigh no more ladies. There is some confusion in the Quarto as to the stage direction relative to Balthazar's entrance. The Quarto has two directions, first ' Enter prince, Leonato, Claudio, Musicke ', and then later at l. 46, preceding Don

Pedro's 'Come Balthazar', there is 'Enter Balthaser with musicke'. The Folio has only one stage direction, wherein the name of the actor, Jack Wilson, is substituted for that of the character—'Enter Prince, Leonato, Claudio, and Jacke Wilson.' A number of editors prefer the Quarto's second direction, but the following considerations would make one prefer the Folio's sole direction.

The fact that an actor's name, instead of the character's, appears in the Folio would argue that the Folio editors relied upon the prompter's copy of the Quarto and that the change in the directions is an official theatre emendation. The prompter in making the change would not have a reading public in mind, he would merely be making the note for his own use.

Why did the Quarto contain the two directions? It is probable that the second direction, 'Enter Balthaser with musicke', was the original direction made by Shakespeare. Afterwards he probably considered that, were Balthazar to enter with the others and not subsequently, his intentions as to Balthazar's being a confederate would be more evident and that the tenour and purport of the song would be more apparent to the audience. Instead of crossing out the existing direction and rewriting it in its new place, he, or else the prompter, merely indicated the Music as entering with the others, the purpose being sufficiently obvious to the prompter as the first entrance would naturally cancel the second. Accordingly both directions appeared in the manuscript dispatched to the printers. On the occasion of a subsequent revival, the prompter erased the needless direction in the printed prompt copy and substituted for 'Music' the name of the singer, who was probably doubling parts.

Theatrical effect also demands that the Folio reading should be adhered to and after all it is from the point of view of the theatre, and not of literature, that Shakespeare is primarily to be regarded. In any case, when it is one reading in the Folio against two alternatives in the Quarto, there surely ought to be no hesitation as to which should be adopted.

Pardon goddess of the night. In the Folio, the last line reads ‘ Heavenly heavenly ’ instead of the Quarto’s ‘ Heavily heavily ’. The only modern editors to follow the Folio are Knight and Staunton. The Folio reading is an obvious printer’s error and consequently the Quarto reading ought to be adhered to.

§ 7. AS YOU LIKE IT

SONGS.

Those by Amiens.

Act II, Scene 5.

Under the greenwood tree,
Who loves to lie with me,
And turn 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,
Ducdame, ducdame, ducdame :
Here shall he see
Gross fools as he.
An if he will come to me.

Act II, Scene 7.

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.

Act IV, Scene 2. Sung by Lord, probably Amiens.

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 wore it,
And thy father bore it,
The horn, the horn, the lusty horn,
Is not a thing to laugh to scorn.

Act V, Scene 3. Sung by two Pages.

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, 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, and a ho, and a hey nonino,
How that a 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 crownéd with the prime,
In the spring time, &c.

While it can hardly be maintained that *As You Like It* attains the high perfection of gay comedy of *Twelfth Night*, there can be no doubt that none of Shakespeare's comedies surpasses its appeal to the hearts of men. It is the comedy of romantic unreality, of the Arcadian existence of which we have a glimpse in the canvases of Watteau. To such a comedy the service of song is indispensable, for without the aid of music we should be unable to realize its ideality ✓ or its entire removal from any kind of life with which we are acquainted. The interest of the play lies in what its characters think and say and as to how they dispose of their leisure, of which, despite the hardness of their lot, they seem to have an ample supply. The plot is of minor consequence, in fact it appears to be merely an excuse for conveying to us a picture of the simple life in the forest far away from the more frequented haunts of men. All men delight to dream of an existence in picturesque surroundings as far removed from 'their wealth and ease' and the drab conditions of their everyday life as it is possible for the imagination to make it, and it is here that the secret of the charm of the comedy lies. Song heightens the effect.

Since the plot of *As You Like It* is lazy and only moves by violent fits and starts, it is not surprising that none of the songs helps to develop the action; there is not one that brings on the scene as does *O mistress mine* in *Twelfth Night.* Neither is there any song, if we except those by Hymen, which is part and parcel of the action as are the two opening songs by Ariel in *The Tempest.* In fact, in the case of all the songs except *Blow, blow, thou winter wind,* the scenes would appear to have been created in order that the songs might be sung—a feature that would suggest that songs had been inserted to counter the competition of the Children at Blackfriars. Nevertheless each song fulfils a very important dramatic function, that of conveying colour of scene and sense of atmosphere to make good the lack of the assistance of a scene painter in appealing to the imagination of an audience. In this play, therefore, song is employed definitely as scenery, and, for this reason alone, *As You Like It* constitutes a considerable advance in the dramatist's use of song.[1]

Amiens, the principal singer, is a poet and gifted amateur, not like Feste a professional, nor like Ariel, one to whom it is nature to sing. His two songs are favours besought, not commanded. 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. Both songs are charged with poetic emotion tinged with misanthropy—their object is to extol unsheltered solitude and thereby by contrast to make society appear unfavourably.

The first song, *Under the greenwood tree* (Act II, Sc. 5), serves to make us acquainted personally with Jaques, of whom we have heard previously. In this scene, Jaques is the champion of realism just as eventually his contrary spirit leads him to become a convert to romanticism on the restoration of his friends' fortunes. Amiens sings of the joy of the careless existence, where one lies under the tree and emulates the notes of the birds with nothing to annoy, except the inclemency of the season, and Jaques finds the singing so pleasing that he importunes Amiens for a second stanza, in which all are required to join. Then Jaques turns round and parodies the whole theme of the song—'I'll give you a verse to this note, that I made yesterday in spite of my intention'. Unfortunately, when this scene occurs on the stage, it is usual for Jaques to recite his parody, whereas it were more effective were he to make an effort in some sort to sing it.[1]

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[1] *You spotted snakes* partially supplied scenery.

No serious meaning ought to be attached to 'Ducdame',[2] which occurs in the parody instead of 'Come hither'; it is just Jaques's jargon, improvised or imitated from some stray vagabond, and we may be content to take it from him that it is 'a Greek invocation to call fools into a circle', even although it be only pedlar's Greek. However, if any one would like to be informed of curious Gaelic and Welsh folk-lore, which may have a possible relation to it, he is referred to Mackay's 'Glossary of Obscure Words in Shakespeare'.[3]

The second song, *Blow, blow, thou winter wind* (Act II, Sc. 7), is sung by Amiens in response to the Duke's 'Give us some music, and good Cousin sing'. The song affords an opportunity for the Duke to be informed of Orlando's circumstances without the spectators being wearied by the repetition of that which is already familiar to them. The theme of the song is a variant of *Under the greenwood tree*, only its misanthropic vein is more pronounced. Winter, with all its harshness, is more tolerable than the ingratitude and insincerity of man.

Some commentators have manufactured difficulties in regard to the meaning of the lines, ‘ Thy tooth is not so keen, Because thou art not seen ’. No man with ordinary common sense is in the least puzzled by the line. As Dr. Johnson pointed out, it means ‘ Thy rudeness gives the less pain as thou art not seen, as thou art an enemy that dost not brave us with thy presence, and whose unkindness is therefore not aggravated by insult ’.

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[1] It is not clear in the original whether Jaques was meant to sing or not, but probably he was, for did he not sing in the second stanza? The parody would not demand a high standard of singing.

[2] Mr. Percy Simpson informs me that 'Ducdame' is Romany.

[3] See also Grattan Flood's 'History of Irish Music' and Sir Dunbar Barton's 'Links between Ireland and Shakespeare'.

Arne’s setting of the song omits the fine refrain, and it is to be regretted that his is the setting most frequently used on the stage. His *Blow, blow* is by no means one of his happiest ventures, but whatever merit it may possess, certain it is that he failed to suggest the open air, and the melody would be as suitable for the summer as for the winter. Tradition lingers long on the stage, as may be gathered from the fact that Colley Cibber’s version of *King Richard III* survived in the theatre down to the time of Irving, and consequently there is little hope of Arne’s setting disappearing from the stage in our time.

It is important to note that neither Amiens’ songs in this comedy nor Balthazar’s in *Much Ado* ought to be addressed obviously to the audience. They are songs to the other characters on the stage, and therefore the singer is prohibited from advancing to the footlights as he is far too prone to do in modern practice.

In a side scene (Act IV, Sc. 2), usually omitted in modern representations, we have, at Jaques’s request, a song, *What shall he have that killed the deer?* The scene is evidently intended to cover up the break of two hours agreed upon in the previous scene between Rosalind and Orlando—a device rendered superfluous by the modern drop curtain. I can see no sound reason why Scenes 1 to 3 should not proceed as one uninterrupted scene—playgoers are not exacting as to lapse of time, for they are never so absolutely bereft of their senses as not to be aware that they are witnessing a pretence. One is intolerant of the interruptions to which one is subjected in the modern theatre, and just when the spectators’ interest has been aroused and piqued by the events in Scene 1, it is folly to let it escape and to be compelled to make efforts to regain it. It would therefore be advisable to retain this episode without change of location and thus to keep the action continuous. If *As You Like It* were more generally regarded as a pictorial representation of sylvan life in its various phases, then the idea of making this hunting party a connecting link between two incidents would be better appreciated.

The scene ends very abruptly, after the conclusion of the song, in manner quite unlike Shakespeare's usual practice. Perhaps if we had had a full description of the stage business, as in *The Merry Wives*, the deficiency might have been supplied. That Jaques should be dumb after the song had been rendered passes belief. Possibly some lines have been dropped by the printer. More probable it is that the party, which Jaques has encountered, is on its road home to the Duke, and it stops for a moment by the way, and that the last strains of the song are uttered as the singer and his companions are leaving the stage. It is desirable to occupy as little time as possible, for naturally the audience is all agog to know the sequel to Rosalind's appointment with Orlando.

Music was set to the song, as a round for four basses, by John Hilton, junior, organist of St. Margaret's, Westminster; he was born in 1599 and died in 1657.

Finally, in Act V, Scene ~~4~~3, we have the ever delightful Spring Song, *It was a lover and his lass*, sung by two page boys sitting on either side of Touchstone, who presumably joined in the lines common to all the stanzas. From the context, it may be inferred that the boys sing in unison, 'both in a tune like two gipsies on a horse'. (One of these boys would afterwards take the part of Hymen.)

To the ditty there appears a setting in Thomas Morley's 'First Book of Airs or little short songs',[1] 1600. This setting is the ideal of what a Shakespearian setting ought to be, for it exactly fits not only the subject of the song but also the character of the fresh boys appointed to sing it. A dramatic song differs from any other song most of all in the fact that the singer, who attempts to sing it, must also impersonate the character for whom it was originally devised. This fact is far too frequently overlooked by composers in their settings for Shakespearian lyrics—they have only read the words and have not considered who the singer is. There is vitality, too, in the traditional setting, a ringing metal quality admirably suited to English singing.

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[1] Chappell derived his version of the words of the song from a manuscript setting said to be dated not later than 1639 and discovered by him in the Signet Office Library in Edinburgh. In absence of Morley's book it is impossible to say if the setting as contained in 'Eleven Shakespeare Songs' (Novello) is correct. See p. 82, foot-note.

The scene, wherein the song is contained, was evidently added—it has no bearing whatever on the development of the action, unless we assume that it was designed that, by means of the song, lapse of time should be indicated, that the season had now changed from the boisterous Winter of Amiens' songs to the bright and cheery Spring of the Pages. It is, however, more probable 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. But while the addition may have been made and for the motive named, yet it is no less clear that Shakespeare did not allow the feature to go to waste, but caused it to serve the same dramatic end, as did the other songs in the comedy, namely to act as scenery.

TEXT.

The comedy was not published previously to its appearance in the 1623 Folio, which is accordingly the authority for the text.

What shall he have that killed the deer? The third line of the song reads, 'Then sing him home, the rest shall beare this burthen.'[1] The latter part is obviously a stage direction, but, as the whole line is omitted in Hilton's setting, doubt has been expressed whether even 'Then sing him home ' is part of the song. I am inclined to treat it as part of the song and as being the burden to which the direction makes reference. If it be not the burden, then we have no clue as to what part of the song is to be regarded as the burden. Capell allotted to the burden, ' Take thou no scorn . . . thou wast born ', and also ' The horn, the horn . . . laugh to scorn '. The fact that Hilton omitted ' Then sing him home ' argues to my mind that that was the burden and the only burden for it would not be suitable to a round. That Capell's allocation of the burden cannot be right is made clear by a study of the punctuation in the latter part of the song. Where literary editors pepper the text with colons and semi-colons, the original has only commas, such as barely suffice the breathing necessities of the solo singer or are required for the purpose of emphasis. Such punctuation would indicate that the song is taken along at great swing, and it would preclude the participation of several only partially trained singers.[1]

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[1] It is important that only a comma separates 'Then sing him home' from 'The rest shall bear this burden'.

Amiens was probably the singer. There is confusion in modern texts, caused by the Folio's stage direction as to entrance, as to the character who informs Jaques that he has the song. In the Folio he is described as ' Lord ', not ' Forester ', as in many modern texts. The stage direction as to entrance is ' Enter Jaques and Lords, Forresters ', but probably it ought to have read like the one in Act II, Sc. I, ' Amyens, and two or three Lords like Forresters '. When Jaques addressed Amiens here as ' Forrester ', it was because of the character of his habit. In any case it was not likely that the company possessed more than one actor solo singer.

The confusion would suggest hurried carelessness, caused possibly by the substitution of the present incident for some other that had stood in its place before and had not proved sufficiently attractive.

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[1] Compare the extra colon in the second stanza of *Under the greenwood tree*, which is rendered as a chorus. More pronounced pauses are required in choruses where the participants are not trained singers. In *You spotted snakes*, the children, who composed the chorus, were presumably well trained as singers and consequently were able to sing without pronounced pauses.

It was a lover and his lass. The order of the stanzas in the 1639 manuscript of Morley's setting is that followed here and in modern editions, instead of the order in the Folio, wherein our fourth stanza appears second. The same authority is followed as to 'ring time' for the 'rang time' of the Folio.

§ 8. TWELFTH NIGHT

SONGS.

All sung by Feste.

Act II, Scene 3.

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 lovers' 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.

Act II, Scene 4.

Come away, come away death,
  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.

Act IV, Scene 2.

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 good man devil.

Act V, Epilogue

When that I was and a little tiny boy,
  With hey, ho, the wind and the rain:
A foolish thing was but a toy,
  For the rain it raineth every day.

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.

By universal consent (Pepys always excepted) the very height of gay comedy is attained in *Twelfth Night.* From the point of view of music and the modern stage, it possesses a very great advantage in these days when singing actors are scarce, and what there are of them are monopolized by musical comedy and revues. In this comedy, Feste does all the singing, if we except a few maudlin snatches by Sir Toby and a part in a catch by Sir Andrew, and this concentration enables a modern manager to engage a better man to fill the part than would be possible were the singing distributed among several players as in *As You Like It.*

That it was not the original intention to assign all the singing to Feste is evident from the fact that Viola was to be presented to the Duke, not as a page as the event now has it, but as a eunuch who could ' sing and speak to him in many sorts of music '. Further it is patent that to Viola was to be appointed that ' old and antique song ' in Act II, Sc. 4, where by an obvious device Feste is substituted as the singer. If all were known, it is not improbable that in this change is contained an interesting piece of theatrical history. From *Hamlet* and *Othello* we know that Shakespeare's company had from about 1601 until 1604 a leading boy capable of playing upon the lute[1] and of singing ballads of the plaintive kind alluded to by Orsino. Probably on the occasion of a revival there was no boy available capable both of taking such a part as Viola's and of singing.[2] Also the comedian, who personated Feste, may have proved such an excellent ' draw ' as a singer, that it was good business not only to allot him all the songs but actually to increase their number.[1] As the play stands now, Feste is not only a witty fool and a plausible beggar, but domestic minstrelsy is his profession, and Malvolio distinguishes him from Sir Tophas by his breaking into song.

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[1] See the 1603 Quarto of *Hamlet,* where Ophelia is indicated as playing on a lute.

[2] In *Othello* the discrepancy between the Quarto and Folio suggests a similar problem relative to Desdemona.

Twelfth Night presents to the delving student many problems for solution, but none is more baffling than that raised by the first song—*O mistress mine* (Act II, Sc. 3). *Twelfth Night* is usually assumed to have been a new play in 1601–2, when Manningham records that it was acted at the Middle Temple. But *O mistress mine* was the title of a consort which appeared in Morley's Consort Lessons in 1599, and likewise the same tune was used by Byrd as a theme for the virginal. Because an air called *O mistress mine* was treated by these two composers, Dyce was of opinion that it was a popular song of the day which Shakespeare incorporated in the play. That the song in *Twelfth Night* is by Shakespeare cannot be reasonably doubted, for not only is its style Shakespearian, but also the suggestion of proverb, contained in the second stanza, is characteristic of his authorship. In that stanza, with its succinct insistence on present joys and the uncertainty of those deferred, together with the twofold meaning of 'Youth 's a stuff will not endure', is outlined the very spirit of the comedy, and altogether the stanza is too apt to have been written otherwise than expressly for the play. For this view, there is the support of no less an authority than the late Dr. Furness. In his preface to *Twelfth Night*, he observes, 'Oxen and wainropes cannot hale me from the belief that this song is Shakespeare's very own. Its phraseology, its histrionic quality (it is a drama in miniature), its sententiousness ("Journeys end in lovers' meeting", "Youth 's a stuff will not endure"—the very word "stuff" is Shakespearian), its interrogation, "What is love?" (like "Tell me where is fancy bred?"), its defining love by what it is not rather than by what it is—all these proclaim its author to be either Shakespeare—aut Diabolus.'

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[1] Competition with the Children of the Chapel Royal might also be a factor.

A point overlooked by Dyce and other Shakespearian scholars is that there are no words attached in Morley's Consort Lessons to the composition entitled *O mistress mine.* Further, it is not certain that the treble viol part in Morley's setting has anything to do with the song in *Twelfth Night.* As to this I thought it well to consult Dr. Fellowes, and he was good enough to favour me with his views, with which I heartily concur. He wrote me: 'In the first line of the treble viol, there is an awkwardness with the second syllable of "roaming"—up to that point it goes beautifully. This melody was set by Byrd, as you know, to a wonderful set of variations preserved in the Fitzwilliam Virginal Book. Byrd squared the whole rhythm, but there is a syllable short (for "roaming") exactly as in Morley's Consort Lessons. It can be no more than pure conjecture as to whether Morley was setting Shakespeare's words—there is no evidence whatsoever beyond whether the words will fit or no, and as far as one can see they do not fit exactly.' Dr. Fellowes further hazards the query, 'Could *O mistress mine* have been a popular song which Shakespeare virtually rewrote?' It is impossible to answer this question, but it is a hypothesis that is not unsatisfactory.[1]

The song serves as a prelude to a 'good evening', the kind of diversion formerly known to undergraduates as a 'binge'. The song leads to a catch, and from that to snatches of ballads, and generally to so noisy and riotous a time that Malvolio is constrained to intervene, and the resentment bred by this interference with the revellers' gaiety gives birth to the conspiracy against him. The most captious critic cannot cavil at the skill with which the whole scene is contrived—the episode is a development of the song.

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[1] There is a song in Morley's 'Short Book of Ayres' (1600) entitled *Mistress mine.* There is only one copy of this book in the world and it is in New York accessible to no one. Professor Wooldridge, who examined the book before it left England in the nineties, stated very clearly that the words were not anything like those of Shakespeare's *O mistress mine*; see Dr. Fellowes's 'English Madrigal Composers' (Clarendon Press), p. 314. The air is not the same as the treble viol part in the *O mistress mine* of the Consort Lessons.

Feste is made to sing the second song—*Come away, come away death*—by a convenient, albeit very obvious device. Orsino is an exotic in search of a sensation, he is the Renaissance counterpart of the aesthete so mercilessly satirized by Gilbert, and his love affair and his affectation for music, so exquisitely conveyed in the first scene, are much on the same level. In the scene (Act II, Sc. 4) in its present form, he affects not even to remember who sang to him the night before, and it is, to say the least, open to debate whether his description of the song accords with the lyric that has descended to us. Perhaps the most delightful feature of *Come away, come away death* is its humorously playful pity for the Duke's sad love grief ; no one takes the poor nobleman's passion at a high value, and Feste hints that a beneficial medicine for such constancy might be found in employment.

The context of the song is not without interest—limits are imposed on the kind of air to be set to the words ; we are told that it must avoid ' light airs and recollected terms ' (if ' recollected terms ' has application to the music, it may mean a tune that is ' catchy ' in character, that is one that is easily memorized). In the second place it must be such that

> ' The spinsters and knitters in the sun,
> And the free maids that weave their thread with bones,
> Do use to chant it.'

Clearly a folk idiom is indicated, and a rhythm that is too insistent or regular must be avoided. The attention of producers is drawn to this very important point.

In Germany, at Karlsruhe, the song has been rendered by Viola instead of by Feste. While it is agreed that it was the original intention that Viola should sing here, yet it is submitted that the song she sang [1] was other than the one now standing and allotted to Feste. Leaving aside the debatable resemblance of the present song to the

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[1] Probably her song was an adaptation of a ballad, similar to Desdemona's *Willow Song*.

Duke's description of it, for Viola, even though disguised as a youth, to sing it were a dramatic impropriety, which Shakespeare was not in the habit of committing. The song, which had been chanted by the spinsters and free maids, might have been appropriate, but not this one. In any case, the scene has been so much altered, and there is now so much matter specially contextual to the song as rendered by Feste, that it is quite impossible for a producer, who has any sense of consistency of effect, to attempt to restore the original—the motive contained in Feste's adieu to the Duke is quite in keeping with the motive of the song. To allege, as did the producer at Karlsruhe, that the scene was altered by others *after Shakespeare's retirement*, is a surmise, for which the evidence is far from being sufficient.

The third song, *I am gone sir* (Act IV, Sc. 2), occurs at the end of the very diverting scene where Feste tantalizes Malvolio. The interest of the song lies entirely in its illustration of Shakespeare's dramatic craftsmanship, and helps to bear out Irving's remark that no actor could ever complain that Shakespeare had sent him tamely off the stage. Imagine to yourself a stage projecting out into the orchestra and without a drop scene, and try to devise an effective method of ending the situation, and you will then the better appreciate the genius of this song as covering the Clown's exit.[1] Feste is enabled to withdraw gradually and with mock ceremony and to disappear on the final insult 'devil', hurled derisively at the much-wronged Malvolio. I have seen a performance in which the actor was allowed to flutter about the stage while uttering the lines, and I must confess I have never seen anything on the stage more futile or unintelligent.

Perhaps it ought to be explained that the Vice, mentioned in the song, was a buffoon, who appeared chiefly in the old interludes. He wore a long coat (it is not clear that he also had a cap with ass's ears, the statement to that effect in Nares's Glossary is based upon that of Theobald) and was armed with a thin slip of wood fashioned in the shape of a dagger. He was wont to make sport with the devil by leaping on his back and by belabouring him with his lathen dagger, but notwithstanding in the end the devil succeeded in carrying him off. The devil was supposed to keep his nails unpared from choice, hence, when Feste tells Malvolio to pare his nails, it is equivalent to calling him a devil, a spirit that was said to inhabit those whose wits were tainted.

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[1] The reader might be interested to compare Feste's exit song with Heywood's device to facilitate the clearing of the stage in *The Rape of Lucrece*. In that play is used a catch as wanting in decency as in relevancy. The comparison at once illustrates Shakespeare's overwhelming superiority in dramatic technique.

Appropriately enough, Feste winds up this high-spirited comedy with an Epilogue in the form of a song round a popular refrain,[1] which in all probability the groundlings would take up. To Warburton, Steevens, Staunton, and a host of other grave Georgian and Victorian editors the song was anathema, and they would have consigned the ditty to the footnotes as being the gag of an actor. It is important to remember that Shakespeare was not of a dry antiquarian cast of mind like some of his commentators; he was an actor and a practical man of affairs out to entertain all those willing to pay for their amusement, and he well knew, none better, the value of nonsense in attaining that end. Every one, whose life is at all worth living, has capacity for nonsense in its proper season, and where could it be more timely than at the end of *Twelfth Night*, for the wise nonsense contained in this ditty serves as a commentary on the events of the play, and is a fitting corollary to the first song, *O mistress mine*?

Almost alone among the decorous Victorians, Charles Knight championed the song and held it to be the most philosophical clown's song on record, and that a treatise might be written on its wisdom. The best account of the song is in 'Wit, Humour, and Shakespeare', by John Weiss (Boston, 1876): 'When the play is over, the Duke plighted to his page, Olivia rightly married to the wrong man and the whole ravel of sentiment begins to be attached to the serious conditions of life, Feste is left alone upon the stage. Then he sings a song which conveys to us his feelings of the world's impartiality; all things proceed according to law; nobody is humoured; people must abide the consequences of their actions, "for the rain it raineth every day". A little boy may have his toy; but a man must guard against knavery and thieving; marriage itself cannot be sweetened by swaggering; whoso drinks with "toss-pots" will get a "drunken head"; it is a very old world and began so long ago that no change in its habits can be looked for.'

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[1] Cf. *King Lear*, Act III, Sc. 2:

'He that has and a little tiny wit,
With heigh-ho, the wind and the rain,
Must make content with his fortunes fit,
Though the rain it raineth every day.'

TEXT.

The comedy did not appear previously to the publication of the Folio in 1623. The text is in a remarkably good condition, and there are strong evidences that a careful revision was made.

Come away, come away death. The punctuation of the second stanza will repay very careful perusal. 'Sweet' must be no stronger than 'greet', and consequently there is no emphasizing comma, which the sense would appear to demand. An affectation of intense emotional effect is aimed at, and this is accentuated by the hurried rhythm of 'Lay me O where sad true lover never find my grave'; it finds a grand climax of emotion in 'grave', falling away with 'To weep there'. Ignorance of the effect aimed at has led some emendators to read 'love' for 'lover'. Modern musical practice would forbid the melody being repeated for the second stanza.

I am gone sir. This is the only song which has had any serious attention bestowed upon it by emendators. The alteration which has found the most favour is the substitution of 'drivel' for 'devil' in the last line. Presumably the reason for this is because 'devil' has already been used at the end of a previous line. Such a reason is insufficient to justify a change. Moreover, as the immediately preceding lines contain references to the peculiarity of the nails of the traditional devil in the interludes, and as the conspirators are constantly pretending that Malvolio is inhabited by the fiendish spirit, it is appropriate that Feste should bid farewell to the devil. The 'devil' is of course hurled vindictively by the singer, as he disappears from the stage, at the curtain behind which Malvolio is confined. I am unable to see the occasion for the obelus attached to this line by the Globe editors. Perhaps the intention of the line had been more evident had it read, '*So* adieu goodman devil,' but even as it is, without such an addition, I am unable, for the reasons I have already advanced, to perceive the slightest suspicion of obscurity in the line.

General Note.—The application of metrical tests to the play would tend to support the argument that *Twelfth Night* was in part one of Shakespeare's earlier works. In all probability in its original form it was no longer than *The Comedy of Errors*, and hence its suitability to be performed at the feast in the Middle Temple on February 1601–2, as recorded in Manningham's 'Diary' (Camden Society edition, p. 18). I believe, judging from the character of *Come away, come away death* and *When that I was and a little tiny boy*, that the final substantial revision, to which the comedy was very evidently subjected, occurred between the years 1603 and 1606. The reference to the latter song in *King Lear* would suggest that it was, at the time of the production of that tragedy, a newly popular song—the allusion is obviously topical. New theatre songs would just as much have popular vogue in Jacobean days as have new music hall ditties in our own.

§ 9. MEASURE FOR MEASURE

SONG.

Act IV, Scene 1. Sung by Boy.

Take, oh take those lips away,
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.

It will be more convenient to discuss, under the heading of Tragedy, the reasons which most probably induced Shakespeare to abandon brilliant comedy adorned by song and to rely instead upon strong drama, whose story would be of absorbing interest, to replenish the coffers of his company. Suffice it here to say that in none of the plays produced for the first time between 1601 and 1609 do we find song the important feature it had been in *As You Like It* and *Twelfth Night*, or that it was to be in *The Winter's Tale* and *The Tempest*. Yet while this is true, it must also be observed that there is no decline in the relation of the songs in this period to their context and to the situation with which they have to deal.

There is only one song in *Measure for Measure*, whose date can with fair confidence be assigned to 1604, and that occurs in Act IV, Sc. 1, and 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 practice, 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 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.

The same song, with a second stanza, appears in the last act of Fletcher's *The Bloody Brother; or Rollo, Duke of Normandy*, and also in ' The Passionate Pilgrim ' in the 1640 edition of Shakespeare's Poems, but, be it noted, not in the earlier edition. The second verse, as it appears in Fletcher's tragedy, is :

' Hide, oh hide those hills of snow,
  Which thy frozen bosom bears,
On whose tops, the pinks that grow
  Are yet of those that April wears.
But first set my poor heart free,
Bound in those icy chains by thee.'

The fact that both verses appeared in Fletcher's play and that they were printed in the Quarto edition of 1639 has given rise to a discussion as to their authorship. R. G. White, in ' Shakespeare's Scholar ', disposed of the whole question conclusively. ' The first ', he pointed out, ' is animated purely by sentiment, the second, delicately beautiful as it is, is the expression of a man carried captive solely through his sense of beauty. The first breathes woman's wasted love ; the second, man's disappointed passion. The first could not have been written by Fletcher ; the second would not have been written by Shakespeare as a companion to the first.' White's contention is so convincing as to preclude the necessity of dwelling upon the difference in lyrical style in the two verses.

It will be gathered from the fact that, as one is in behalf of a woman and the second of a man, in employing the two together, Fletcher committed an act of careless impropriety, a fault of which Shakespeare would not have been guilty. In *The Bloody Brother,* Edith causes a boy to sing the two stanzas so as to lure Rollo, whom she then managed to detain until force arrived to murder him.

The source of both verses may be traced to ' Ad Lydiam ', one of four fragments ascribed to Cornelius Gallus, but generally considered to be forgeries. In the Latin the corresponding passages read :

> ' Pande, Puella, genas roseas,
>   Perfusas rubro purpureae tyriae.
> Porrige labra, labra corallina ;
>   Da columbatim mitia basia :
>   Sugis amentis partem animi.
>
> . . . . .
>
> Sinus expansa profert cinnama :
>   Undique surgunt ex te deliciae.
> Conde papillas, quae me sauciant
> Candore, et luxu nivei pectoris.'

If Shakespeare took the verse which appears in *Measure for Measure* from the first of the above passages, then it is noteworthy to observe the changes he made so as to render it appropriate to Mariana's sex and circumstances. This feature of his adaptation is apparent also in *Othello* in *The Willow Song,* and, because of the attention he paid to them in this respect, it affords additional evidence of the importance he attached to them as auxiliaries in forwarding his dramatic ends.

If we turn to the 142nd Sonnet, we can perceive some resemblance in thought in the following lines :

> ' Or if it do, not from those lips of thine,
> That have profaned their scarlet ornaments
> And sealed false bonds of love as oft as mine.'

A very suggestive feature in this song is the repetition of ' bring again ' and ' sealed in vain '—it is a feature not present in the version in *The Bloody Brother,* nor in ' The Passionate Pilgrim ', nor in Dr. John Wilson's setting.

While, one admits, it is a mistake to emphasize a theory overmuch, for by so doing sense of proportion is liable to be lost in a desire to prove the theory right, yet, I believe, the most sceptical will agree that this repetition, which we encounter here, does lend some colour to the idea that, when Shakespeare wrote his lyrics, he did so with some melody in view.

Take, oh take those lips away was set by the Dr. John Wilson already referred to under *Much Ado.* Apart from the omission mentioned in the last paragraph, his could not have been the original setting as his date of birth was as late as 1594. The sentimental character of the lyric has been as a candle flame to moths in the way it has attracted composers—a friend informs me that more than thirty different settings of the song are known to exist, and that constitutes a greater number than have been set to any other of the songs.

Text.

The play appeared for the first time in print in the First Folio 1623. The text of the song calls for no comment.

§ 10. THE WINTER'S TALE

Songs.

All sung by Autolycus.

Act IV, Scene 3. Entrance Song.

When daffodils begin to peer,
With heigh, the Doxy over the dale,
Why then comes in the sweet of the year,
For the red blood reigns in the winter's pale.

The white sheet bleaching on the hedge,
With heigh, the sweet birds, O how they sing:
Doth set my pugging tooth on edge,
For a quart of ale is a dish for a king.

The lark that tirra lirra chants,
With heigh, the thrush and the jay,
Are summer songs for me and my aunts,
While we lie tumbling in the hay.

I have served Prince Florizel, and in my time wore three-pile, but now I am out of service.

But shall I go mourn for that (my dear)
  the pale moon shines by night:
And when I wander here and there,
  I then do most go right.
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.

Exit Song.

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

Act IV, Scene 3. Entrance Song.

Lawn as white as driven snow,
Cyprus black as e'er was crow,
Gloves as sweet as damask roses,
Masks for faces, and for noses:
Bugle-bracelet, necklace amber,
Perfume for a lady's chamber:
Golden quoifs, and stomachers,
For my lads to give their dears:
Pins, and poking-sticks of steel.
What maids lack from head to heel:
Come buy of me, come: come buy, come buy,
Buy lads, or else your lasses cry:
                    Come buy.

Trio with Dorcas and Mopsa.

Aut. Get you hence, for I must go
Where it fits not you to know.
Dor. Whither? *M.* O whither? *D.* Whither?
Mop. It becomes thy oath full well,
Thou to me thy secrets tell.

Dor. Me too: let me go thither:
Mop. Or thou goest to the Grange, or Mill,
Dor. If to either thou dost ill.
Aut. Neither.
Dor. What neither? *A.* Neither.
Dor. Thou hast sworn my love to be,
Mop. Thou hast sworn it more to me.
Then whither goest? Say whither?

Exit Song.

Will you buy any tape, or lace for your cape?
My dainty Duck, my dear-a?
Any silk, any thread, any toys for your head
Of the new'st, and fin'st, fin'st wear-a?
Come to the pedlar,
Money 's a meddler,
That doth utter all men's ware-a.

It is generally agreed that *The Winter's Tale* was first produced in 1611, for there is not only the support of Dr. Forman's testimony for that date, but there is also that of the Revels Accounts, the genuineness of which Mr. Ernest Law has very ably established.[1] In the latter half of the comedy song is again the important feature it had been in *Twelfth Night.*

Like *Twelfth Night,* there is a great advantage in this play—all the singing is concentrated in one singer, with the exception of the trio, in which Dorcas and Mopsa join, and the benefit accruing to such an arrangement has already been alluded to in the discussion of the other comedy. Feste was a domestic minstrel, we are also to gather from Autolycus's 'I can bear my part, you must know 'tis my occupation', that minstrelsy was one of the trades he practised. Like Feste, he enjoyed singing for its own sake. He is described by a farm servant 'if you did but hear the pedlar at the door, you would never dance after a tabor or 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'. Further 'He hath songs for man, or woman, of all sizes'. It was alleged that his love songs were strangely free from 'bawdrie', and immediately one was cited, *Whoop do me no harm, good man*, which, being classified as a decorous song, would be calculated to evoke roars of laughter from the house—it being a well-known ribald ditty of the time.

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[1] 'Some supposed Shakespeare Forgeries,' 1911; 'More about Shakespeare Forgeries,' 1913; also correspondence in 'Times Literary Supplement,' Dec. and Jan. 1920–1.

Autolycus does not appear until the scene following the Prologue in the Fourth Act. His entrance is one of the most effective in the comedies—the gay, careless, and unscrupulous character of the man is at once conveyed. Even for the reader sitting in his library, all the descriptions, with which modern dramatists fill up their play-books, could not do it more effectually. It is the song used as a soliloquy, whereby the audience can have intimate information as to Autolycus's point of view, and never has any man been limned more tersely and vividly than in the two opening songs, which are separated only by a few spoken words. From them we are led to suspect that, when the Clown enters, he is to be shorn some way or another. Robbed the Clown is and in the meanest manner possible, but the songs deprive the theft of half its villainy, and we are actually inclined to laugh at his discomfiture and to attribute the blame to his own foolish simplicity. The naive confidence of Autolycus reminds us of 'I am a poor fellow that would live' (a remark from which Pater derived delight) of that other entertaining rascal, Pompey, in *Measure for Measure*. At the end of the scene, Autolycus leaves the stage singing in a strain no less careless than that in which his opening songs were cast and with a conscience not in the slightest degree ruffled.

In the first part of the entrance song, a 'doxy' or 'doccy' is the Vagabond's unmarried female companion. The time of the year is sweet, for the blood now tingles that was lately within the pale (cf. 'English Pale' in Ireland) or under the influence of winter—the song serves for scene and indicates the season of the year. 'Pugging' means thieving or cheating and the theft of the sheets would provide the wherewithal to purchase a quart of ale. According to Steevens, ' aunt ' is a cant word for a bawd, but here it means merely a wanton woman. The second part of the song informs us that he need not lament unduly the decline in his fortunes, for as there is only a pale light at night, he will be able to see sufficiently to carry on his petty larcenies and enjoy fair security and, if he wanders at random, well then he has the better luck. To be a tinker is a lawful calling, and accordingly he can carry a tinker's knapsack on his back and, if apprehended by the law, can plead such an occupation as a plausible explanation of the bag's contents.

With the proceeds of the pick-pocketing he has been able to provide himself with a pedlar's packful of wares, and it is as a minstrel pedlar he is announced in the next scene. The Clown requests that he shall enter singing, and Autolycus comes on the stage with his wares, obediently singing them over ' as they were Gods or Goddesses '. As he sings, he handles his various classes of goods, naming their respective attractions, with a final entreaty to buy ' or else your lasses cry '. Excellent fooling ensues and there is the humorous anxiety of Autolycus as to there being cozeners abroad. Then it transpires that he has ballads for sale, and the worldly-wise townsmen, who form the audience, are in ecstasies of laughter over the way Autolycus imposes on the rustics' credulity by alleging impossible affidavits for the impossible events related by the ballads. Thus as to the truth of the appearance of the mermaid and of her having been thus transformed on account of her non-complaisance, he has ' five Justices' hands to it, and witnesses more than my pack will hold '. The whole is an excuse for a trio with Dorcas and Mopsa. Finally Autolycus is invited to follow the Clown and the girls and to bring his pack with him, and as he goes out he sings in character as a pedlar. The whole of this scene is a divertissement to give colour to the sheep-shearing and the humour of its situation is intimately connected with the events in the previous episode.

Autolycus sings no more and consequently we here have no further concern with him. It is the singing that has made Autolycus and that has stamped him on men's minds. Pompey in *Measure for Measure* passes almost unnoticed. It is the minstrelsy which makes the difference. Therefore to omit any of Autolycus's songs in performances of the comedy is a very serious error in judgment. All the songs are essential, for they are songs of character, and were it not for them the audience would conceive the most violent antipathy to Autolycus as an intolerable scamp without any relish of salvation. The songs put his would-be judges in good humour and there is not one of them that would not be his advocate. Shakespeare did not go out of his way to provide these humorous situations for nothing, he had of course to amuse, but he did not allow the incidents to go to waste. Consequently whatever cuts may be necessary in representing the play, the songs must not be among them.

The songs of Autolycus are in Shakespeare's final form of dramatic song; they are character songs of a type hitherto unused by him. *When daffodils* is the autobiographical song, used as a soliloquy, and it ranks, in this respect, with *Where the bee sucks* in *The Tempest*, which is also practically a soliloquy. The two songs in the assumed character of the pedlar are parallels to the two which Ariel, as the spirit of the air, sings to Ferdinand. In the study of the development of Shakespeare in his use of song, there are many reasons for associating Autolycus with Ariel and *The Winter's Tale* with *The Tempest*.

Lawn as white as driven snow was set by the Dr. Wilson referred to under *Much Ado*. For the reasons mentioned there, his could not have been the original setting. To that little snatch of a song—*Jog on, jog on*—there is a traditional melody.

TEXT.

The comedy was not printed previously to its appearance in the Folio.

When daffodils begin to peer. The second line of the third stanza reads 'With heigh, the thrush and the jay'. To make the line rhythmically right, the Second Folio

(1632) added another 'With heigh', and modern editors have been content to accept the addition. As Malone pointed out long ago, the Second Folio possesses no authority whatever. The words of the song are meant to be sung, not recited, and the one 'With heigh' will do perfectly well by lengthening the value of the note on 'heigh'—it can be represented in print by 'he....igh', and so printed will suitably convey the ecstasy precedent to the concluding lines (Autolycus is not standing still while he sings). Probably there has been an omission of the name of a bird, such as the finch, but assuredly it is not another 'With heigh', which rather spoils the effect.

Lawn as white as driven snow. Autolycus advances forward on the stage as he sings, and consequently he has sung quite four lines by the time he reaches his stand and is in position to display his wares as he sings them over. Thereafter he requires pauses to enable him to dwell upon the merits of his various goods. The punctuation, as contained in the Folio, is here therefore of supreme importance, and care has been taken to follow it very closely, except that a comma has been taken out in l. 8 and one added in l. 7.

Will you buy any tape? Some editors omit the elision in 'new'st' and 'fin'st'. The words, as they appear in the Folio, may be intended to mimic a salesman, and such a possibility must not be left out of account. Shopkeepers had then, as they have now, their peculiar little mannerisms.

§ 11. THE TEMPEST

SONGS.

Those by Ariel.

Act I, Scene 2. Ariel invisible, playing and singing.

Come unto these yellow sands,
  And then take hands:
Curtsied when you have, and kissed
  The wild waves whist:
Foot it featly, here and there,
And sweet sprites the burden bear.

Burden dispersedly.

Hark, hark, bow-wow:
The watch-dogs bark, bow-wow.

Ariel. Hark, hark, I hear,
The strain of strutting chanticleer
Cry cock-a-diddle-dow.

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.

Act II, Scene 1. Sings in Gonzalo's ear.

While you here do snoring lie,
Open-eyed Conspiracy
His time doth take:
If of life you keep a care,
Shake off slumber and beware.
Awake, awake!

Act V, Scene 1. Sings and helps to attire Prospero.

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.

Act II, Scene 2. Sung by Stephano.

The master, the swabber, the boatswain and I;
The gunner, and his mate
Loved Mall, Meg, and Marian, and Margery,
But none of us cared for Kate.

For she had a tongue with a tang,
Would cry to a sailor 'go hang':
She loved not the savour of tar nor of pitch,
Yet a tailor might scratch her where'er she did itch.
Then to sea boys, and let her go hang.

Act II, Scene 2. Sung by Caliban.

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.

Music is the very life of *The Tempest,* without its aid the play would be impossible of presentation. Caliban says of the scene of its action:

> 'The isle is full of noises,
> Sounds and sweet airs that give delight and hurt not.'

Stephano is glad that it 'will prove a brave kingdom to me where I shall have my music for nothing'. There are frequent opportunities not only for vocal music but also for orchestral as well. When we think of the musical instruments of Shakespeare's day, we, whose ears have been spoiled by the richness of harmony and the great variety of the orchestra, envy the simple pleasures of our forefathers. While the purely vocal music of that age had attained its most elaborate development, it was far otherwise with its instrumental music, and theatrical music as such had hardly as yet begun to exist.[1] We, in these days, can perceive the effect from dramatic music which Shakespeare was aiming at, but, judging from what we know of the orchestral instruments employed, it cannot be said that the means at his disposal were at all adequate. *The Tempest* is a dream, though a wonderfully prophetic dream, on his part of the effect which music drama was to achieve. Even as it is, he came nearest in this play, that ever dramatic artist did, to making a musical play natural and free from absurdity.

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[1] The first really theatrical music we have in England is the Curtain Music to *Macbeth,* formerly ascribed to Lock, but which, Mr. Lawrence has proved, was composed by Purcell. See 'The Elizabethan Playhouse', 1st series.

In *The Tempest*, with the exception of the characters in the Masque, which Prospero discloses, Ariel, Stephano, and Caliban do all the singing. The singing is every time in character—Ariel's is distinctly ethereal, Stephano's has a very human, work-a-day note, and Caliban's has all the intensity of a primitive in giving vent to his hatred of drudgery.

Of Ariel's songs, Hazlitt observed that 'without conveying any distinct images (they) seem to recall all the feelings connected with them, like snatches of half-forgotten music heard indistinctly and at intervals'. This is just the effect in Act I, Sc. 2 of the first two songs—*Come unto these yellow sands* and *Full fathom five*. The laughing invitation of the former has drawn Ferdinand hither from the sea, and the illusion is given of terra firma by the noise of dogs barking and cocks crowing. An echo all round the stage is almost suggested. The singing has hardly ceased when it recommences, but now in another strain and from the waters beyond the sands. Ferdinand is mocked into the belief that his father is drowned and the nymphs no more than formally grieve. The impression is given that Ariel has translated into song Ferdinand's imaginings and fears: one does not know whether the singing is real or a mere delusion of the senses.

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. 2, 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. 1 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 as by a bird.

Finally in Act V, while he is attiring Prospero and just as he is about to be freed, he sings of himself and as if to himself. Where the bee sucks, there 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 cover of the blossom that hangs on the bough. Such an ideal life in such a few words! It is this brevity and speed of development which distinguish Shakespeare's songs from all others. There is motion, also, suggested: one can almost see him pirouetting with ecstasy as he sings:

> 'Merrily, merrily, shall I live now.'

To several this miniature autobiography in song has been a cause for bewilderment. Theobald would make Ariel say 'there lurk I' and 'after sunset' instead of 'there suck I' and 'after summer', and Arne has popularized both these emendations. The second change was made because the bat hibernates, a fact of natural history of which the dramatist was supposed to be unaware. Davenant substituted 'swallow' for 'bat' in the adaptation of *The Tempest*, which Dryden staged in the names of himself and Davenant, but of course swallows are not nocturnal as are bats. The mention of the bat indicates, as Theobald said, that Ariel rode after sunset, but it also is meant to imply, as Davenant perceived clearly enough, that he rode in pursuit of summer, for summer was his season for activity, just as it is the bat's. We may waive the fact that the bat is not a migratory creature; drama does not pretend to expound natural history with scientific exactitude, and moreover the island on which Ariel lived was not one where nature existed in its usual order.

Both *Full fathom five* and *Where the bee sucks* were set by Johnson, who was a musician attached to James's Court. Some are of opinion that his are the original settings, but for reasons which I shall advance in the Textual Notes, this is improbable; his settings may date from 1613, when the play was in all likelihood in part rewritten for the Princess Elizabeth's wedding. Humfrey and Bannister set the songs for Dryden and Davenant's adaptation, in which Trinculo sings Stephano's song. In Shadwell's operatized version[1] of this adaptation, Lock set the songs in 1674 and Purcell in 1693. On the revival of Shakespeare's play in the eighteenth century, Arne set the songs, and his *Where the bee sucks* is probably the best of all his Shakespearian settings.

In contrast to Ariel are Stephano and Caliban, and a song is made to be the means of Stephano's introduction to the audience (Act II, Sc. 2). The song, while hardly appropriate in a drawing-room, is in the thorough character of a good forecastle song, and it has the rough humour by which sailors, like soldiers, love their ditties to be pervaded. Stephano, be it noted, is not a sailor but a butler, and presumably would act as a kind of steward on board a ship. This class, as we know, is looked down upon by the navigating element, but its members frequently compensate themselves on shore by their swagger and by an exaggerated contempt for landlubbers, and in this song the tailor, who is no sort of a man in a sailor's eyes, is made to illustrate the contemptibility of Kate's depraved preference. A modern dramatist would have put into Stephano's mouth a landsman's song of the sea, but Shakespeare, with his usual artistic truth, provides us with the genuine article—a song which a sailor might sing and his fellows would relish.

There are only two sea songs extant in our language older than this one—*The Mermaid's Song* (1576) and *The Mariner's Glee* (1609).

Our third singer, Caliban, stands in a class by himself. It is not the least beauty in Shakespeare's art that he refrains from making his own comments, each of his creations speaks for himself, each is allowed the very best counsel in setting forth his case and the spectator is free to draw his own conclusion without any other revelation than that afforded by the action and the dialogue. It is not at all improbable that Shakespeare had in mind the aboriginals, whom the Spaniards and other colonists were not only dispossessing of their ancestral lands, but whom in addition they were compelling to labour in their service. This aspect of his situation, Caliban was allowed to enforce quite freely. He was permitted to tell the audience that his hatred for his dispossessor was accentuated by the loss of his liberty and his being forced to uncongenial toil, and the spectators could give or withhold their sympathy as they were disposed. To Caliban, with all his wrongs rankling in his mind, Stephano, in the guise of the Man in the Moon, appeared to be a god capable of delivering him. Intoxicated by strong drink, his hopes were magnified, and having received Stephano's promise of help, he burst into the ' down tools ' song—*No more dams I'll make for fish* (Act II, Sc. 2).

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[1] In Shadwell's version Milcha, Ariel's fellow spirit, sings 'Full fathom five'.

An interesting feature of the song is the ' Ban Ban Caca-liban ', drunken man's hiccough!! which, as we know, is a characteristic of the triumphal chorus among aboriginal savages in its emphasis and repetition of parts of a name. If it does not indicate, on Shakespeare's part, a study of music more searching than he has hitherto been credited with, it does at any rate illustrate the minute care he bestowed on his characters at crucial dramatic moments. It is highly improbable that Shakespeare had knowledge of the music of man in a primitive state, but it is evident he had observed the impromptu musical efforts of young untrained boys, who like savages make a chorus by emphasizing and repeating parts of a name, and with an instinct unerring in its judgment he thought fit to invest Caliban's ebullition of defiance with the same peculiarity.[1] pedantry !

TEXT.

The Folio is the sole authority for the text, which has evidently been ' cut ' and revised.

Come unto these yellow sands. Some confusion exists in regard to this song and over it great editorial battles have been waged. To illustrate the points at issue it is advisable to reproduce in modernized type the song as it appeared in the 1623 Folio.

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[1] Cf. ' Fa la la leridan, dan dan dan deridan ', attributed to Sidney. See Arber's ' English Garner ', vol. ii, p. 190, and Grosart's ' Complete Poems of Sir Philip Sidney ', vol. ii, p. 63.

Enter Ferdinand & Ariel, inuiſible playing & ſinging.
Ariel Song. *Come vnto theſe yellow ſands,*
and then take hands:
Curtſied when you haue, and kiſt
the wilde waues whiſt:
Foote it featly heere, and there, and ſweete Sprights beare
the burthen. Burthen diſperſedly.
Harke, harke, bowgh wawgh: the watch-Dogges barke,
bowgh-wawgh.
Ar. *Hark, hark, I heare, the ſtraine of ſtrutting Chanticlere*
cry cockadidle-dowe.

In all essentials the above is as the song appeared in the Folio.

Some editors would insert, after 'kissed', a comma, and others would place 'the wild waves whist' in parentheses. The allusion is doubtless to the old custom in dances of kissing after the preliminary curtsies, and in that case, as far as sense is concerned, the comma or parentheses would be correct. If the Folio is followed grammatically, the meaning would be that the dancers kissed the wild waves into silence. It is best to leave the reader to make his own choice, in the comfortable assurance that, for whatever view he adopts, he has considerable erudite support. It is necessary, however, to bear in mind that the stops here are employed to achieve certain musical effects and 'the wild waves whist' is meant to succeed without pause on 'kissed', so as to suggest the stormy waves continuously breaking in upon and receding again from the beach.

It would not have been necessary to discuss the right reading of 'sweet Sprites bear the burden', had not the New Cambridge Text of the play reproduced it as

'And sweet sprites bear
The burthen . . . Hark!'

Mr. Dover Wilson, the editor of the text, is a very careful scholar and his conclusions are entitled to be treated with respect. Nevertheless it appears to me that 'the burthen' was only carried over by the Folio printers for reasons of space. It would also seem that the compositor did not set up from the manuscript word for word with meticulous exactitude, but that he set up a succession of words and that inadvertently he adopted here the wrong order. I believe this to be the sensible view and moreover musical considerations help to support it. Consequently the rearrangement first suggested by Theobald is adopted in our text.

The next point is, What is the part borne by the burden? Capell assigned the barking of the dogs as the sole burden and in this he has been followed by the vast majority of editors. If this is the right view, then the direction simply implies that dog's barks are reproduced in various parts of the stage. On the other hand, the Cambridge and Globe Editors have allotted to the burden lines 7 and 8 of the Song in the Folio.

If we examine the document that is our only authority for the text, we shall conclude that, had it not been for the accident of 'the burthen' being carried over for reasons of space from the previous line, 'Burthen dispersedly' would have appeared on the line by itself. This much can be agreed. Then the question arises, Have we any other example of a similar direction appearing above the lines to which it refers? The answer is, Yes, we have such an example in *As You Like It*, Act II, Sc. 5, in the second stanza of *Under the greenwood tree*, where the direction 'All together here' is placed above the line 'Who doth ambition shun', and there the context implies that the direction refers to the whole of the stanza. Accordingly one would say that 'Burthen dispersedly' applies to the song here until it is replaced by another direction, and such a direction occurs at l. 9, to which is prefixed 'Ar.', plainly signifying that Ariel at that point again takes up the song. Therefore I should agree with the Cambridge Editors in allocating to the burden,

'Hark, hark, bow-wow:
The watch dogs bark, bow-wow.'

But there is further documentary support for this view. There is the punctuation. Only a comma separates each of the barks from its immediate preceding context, and this is evidence which cannot be lightly discounted, especially when, as here, it is corroborated by other documentary evidence.

Probability can also be cited. ‘ Hark, hark . . . The watch dogs bark ’ suggests that a rhyme out of a childish game is being employed, and the first part of the song, with its obvious reference to such games, strengthens the suggestion. If so it is a break from the main song and the idea intended to be conveyed is that a game is being carried on in various parts of the stage. Hazlitt's remark that Ariel's songs are like snatches of half-forgotten music heard indistinctly and at intervals receives special illustration in the break created by this burden.

The New Cambridge Text allots to the burden the ‘ Cockadiddle-dow ’, on which the song ends. Textual considerations apart, there is a very serious objection to this emendation. Presumably the burden would be expected to reproduce the cock-crow as naturally as possible, as in the case of the barks, and this might involve the song ending on a discord—a thing absolutely forbidden by all the rules, especially in Shakespeare's day when they were rather stricter than they are now. A burden which deals with musical instruments such as bells, whose key it is within the art of music to regulate, stands on a very different footing from that occupied by a burden whose subject is a noise of nature in a key uncontrolled by art such as is a cock-crow, or the mew of a cat, or the roll of thunder. Modern composers, it is true, take great liberties, yet all the same the ending of a song, such as the one we are considering, would sound exceedingly strange if the discord were not resolved. The crow accordingly does not belong to the burden but is completely within Ariel's power to regulate, and is therefore no more than suggested, it is not imitated.[1]

Moreover the text is against the conjecture, for there is no stop whatever between ‘ cry ’ and ‘ cockadidle-dowe ’. In addition, that which is called ‘ Ariel Song ’ cannot end on ‘ cry ’.

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[1] Even where a burden is rendered at the end of a song, care is taken that the soloist shall first resolve the discord, before the chorus take up their refrain. See *Tell me where is fancy bred.*

Full fathom five. Johnson, in his setting, omitted the burden before the last line. The sense of the song requires the burden of ‘ ding-dong ’ immediately after ‘ Sea nymphs hourly ring his knell ’ and before ‘ Hark, now I hear them ’. The effect which the burden had to convey was evidently that of a bell being rung by the waves—an effect absolutely necessary to the suggestion that the sea nymphs were ringing a watery knell. Johnson's departure from the text would tend to dispose of any attribution to him of the original setting when the play was first produced in 1611.[1] More likely his setting dates from 1613, when the play was revived and probably in part rewritten for the Princess Elizabeth's wedding.

No more dams I'll make for fish. Most editors substitute ‘ trencher ’ for ‘ trenchering ’ on the ground that the latter is due to the compositor's being confused by ‘ firing ’ and ‘ requiring ’. We know that Caliban himself was supposed to be somewhat confused, and it is more feasible to assume that it was he, and not the compositor, that was influenced by the participles mentioned. ‘ Trenchering ’ instead of ‘ trencher ’ enhances the drunken rhythm.

If the song is sung in other than a quick monotone, the last two lines necessitiate heavier punctuation than is contained in the Folio. Accordingly in our text, two commas have been added in l. 5 and the comma in l. 6 has been changed into a colon.

The Masque (Act IV, Sc. 1, ll. 60–142). It had not been intended to include the Masque in this notice, but as, in the New Cambridge Text, certain suggestions relative to the Masque have been made directly affecting Ariel's songs, it has become incumbent on one to discuss the Masque in one detail.

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[1] Mr. Arkwright's article in Mr. Fuller Maitland's Edition of Grove's ‘ Dictionary of Music ’ contains all that can be soberly ascertained relative to Johnson. The article in the earlier edition is useless. Rimbault's assertions are open to suspicion.

The New Text, it should be explained, is under the joint editorship of Sir A. Quiller-Couch and Mr. Dover Wilson, whose scholarship very justly enjoys high repute. The edition possesses many valuable features, and one of its greatest merits is that it seeks to elucidate the text on what may be called palaeological lines, i. e. it tries to visualize the manuscript from which the compositor was setting up his type, and its task, in this respect, has been facilitated by the attribution on the part of such an eminent authority as Sir Edward Maunde Thompson of a portion of the MS. of *Sir Thomas More* to Shakespeare (see 'Shakespeare's Handwriting', Clarendon Press). One brilliant emendation, at least, is to be credited to Mr. Wilson as the direct result of his method of prosecuting his editorial labours—'think' for 'thank' (Act IV, Sc. 1, l. 164), a change which turns darkness into light.

In reference to l. 167, Act IV, Sc. 1, Mr. Wilson interprets 'presented' as 'represented' and consequently deduces therefrom that Ariel in the Masque doubled Ceres. As Ceres' part would be taken by a boy, it follows, if Mr. Wilson's contention is correct, that Ariel's also was enacted by a boy. I have always regarded the actor of Ariel as an adult[1] and his songs as those of a light-voiced singer, in fact I have always associated Ariel with Autolycus. As to this view, I thought it well, in the light of Mr. Wilson's deduction, to consult Mr. Poel, who has produced *The Tempest*, and he gave it me as his opinion that Ariel's was an adult part. It can therefore be seen that Mr. Wilson's surmise is one of considerable theatrical importance.

In support of Mr. Wilson's interpretation of 'presented' there are Schmidt's 'Shakespeare Lexicon' and Mr. Onions's 'Shakespeare Glossary', but the 'New English Dictionary' does not cite the passage in illustration of the meaning. It is agreed that 'present' is used in Mr. Wilson's sense in *Love's Labour 's Lost*, Act V, Sc. 1, ll. 136 and 144, but it is submitted it is used in its proper theatrical sense in the same scene in ll. 120 (' The king would have me present the princess, sweet chuck, with some delightful ostentation or show &c.') and 127 (' you shall present before her the Nine Worthies ') as ' introduce ',[1] and that that is the meaning to be attached to the word in Ariel's remark. Ariel, as officer in command of ethereal spirits, is entrusted with the task of presenting the Masque. If we adopt this view, Ariel's ' When I presented Ceres '[2] would mean ' At the moment when I introduced Ceres ', i. e. at the moment when Ceres entered on the stage. Although it is conceded that the Past Imperfect was not used as frequently in Shakespeare's day as now, yet it was employed and by Shakespeare himself,[3] and, on an occasion like this demanding precision of statement, to the Past Indefinite, unless indicated by internal sense or unless modified by an appropriate adverb, continuous meaning could not be imputed. If Ariel meant that he had personated Ceres, as that personation occupied a considerable time, it would be impossible to say precisely when the thought occurred to him of reminding Prospero. Such vagueness at such a juncture would be much misplaced. Also it would not be fitting that a character, while enacting a part, should meditate to jeopardize the performance by going up to one of the spectators to convey private information to him. Neither is it usual for a producer to expose the slenderness of his resources by allowing one of the characters to proclaim that he had been doubling parts. Altogether the probabilities are against the interpretation of 'presented' as 'represented'. Mr. Wilson has done good service by pointing out the logical consequence of the meaning attached to the word by lexicographers.

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[1] If Jack Wilson of *Much Ado* is identical with Dr. John Wilson, the fact that Dr. Wilson knew Johnson's settings might suggest that he as Ariel had sung the songs.

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[1] See also *Twelfth Night*, Act. I, Sc. 2, l. 54.

[2] Some suppose that, from the fact that ' Ceres ' is the first word mentioned in the Masque by Iris, and that Ceres is the principal character, ' Ceres ' is the name of the Masque. This is probably the correct explanation. It is most plausible to infer that Ariel meant to inform Prospero just before the Masque commenced.

[3] For the use of the Past Imperfect, see *As You Like It*, IV. iii. 11. It is true that the Simple Past was used more frequently than by us. As pointed out by Abbott ('Shakespearian Grammar ', par. 347), its use instead of the Present Perfect, which we come across occasionally, is in accordance with the Greek use of the aorist. For an example see *The Tempest*, V. i. 14.

§ 12. THE HISTORICAL PLAYS

SONGS.

King Henry IV, Part II.

Act V, Scene 3. Sung by Silence.

Ah sirrah quoth-a, we shall
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.

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.

Do me right,
And dub me knight,
Samingo.

King Henry VIII.

Act III, Scene 1. Sung by waiting woman.

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, or hearing die.

The Chronicle Plays do not provide us with much material in the way of song. True, Lady Mortimer sings in *King Henry IV, Part I* (Act III, Sc. 1), but, as it is in Welsh, we are not made aware of its contents. It serves its purpose not only in providing a Welsh atmosphere, but also in imparting an air of mystery to the doings of the uncanny Glendower, with his out-of-the-way superstitious lore and 'skimble skamble stuff'. The song's chief interest for us lies in its singer, who was a boy actor. We are enabled thereby to know that at the time this play was produced (usually assumed to be about 1597) Shakespeare had at his disposal at least one boy capable both of taking a minor woman's part and of rendering a song.

King Henry IV, Part II, possesses slightly more interest for us. In Act V, Sc. 3, we have the wheezy old echo of Shallow, Silence (in all probability enacted by Cowley, who, we know, had previously been classed as a musician), in his cups breaking out into snatches of old ballads, excerpts from all sources, even from such as Adam Davy in Edward II's reign ('Merrie swithe it is in hall When the berdes waveth all'). Falstaff, of course, derives infinite entertainment from Silence's unwonted audacity in its striking and comic contrast with his normal behaviour. The disparity between the subject of a song and the character of its singer has long been a favourite theme with humorists, and it is the spectacle of Silence singing ribald ballads that provides the comedy.

Although Silence's singing is in strict character and an important contribution to the effectiveness of the scene, yet it is not the kind of song we have been considering in the comedies. Still less of that kind are the snatches of ballads to which Pistol and the Boy give vent in *King Henry V* (Act III, Sc. 2). The only song of our type in the Histories is in *King Henry VIII* (Act III, Sc. 1), where we have *Orpheus with his lute made trees*. Practically every commentator is agreed that the whole of the scene in which this song is contained is Fletcher's and not Shakespeare's, and consequently we are relieved of the necessity for any argument in the matter.

The interest of the song for us is in the comparison it enables us to make between Shakespeare and his successor, Fletcher, in management and subject of song. The reader is asked to set, beside the situation here, that at the Moated Grange in Act IV, Sc. 1, of *Measure for Measure*, where a song is sung by a Boy to Mariana. The ostensible object of song in both cases is the same, namely to administer comfort to a woman deserted. It will be remembered that in *Measure for Measure* Mariana entered, followed by the Boy, she, presumably, taking up some needlework, and he, without a word being uttered, taking up his lute and rendering a song voicing a deserted woman's grief; further, the song was interrupted and left unfinished, and at Mariana's hasty bidding the Boy hurried from the scene. Even after the Duke's entrance the song continued to occupy attention.

In contrast is the situation in the History. There the Queen enters with ' her women as at work ', and it is evident she feels distracted and heavy at heart. Thereupon she orders her wench to take up her lute and with singing to disperse the troubles that weigh upon her soul and make it sad. Accordingly the wench sings a song about the soothing effect of music, and immediately after its termination ' A Gentleman ' enters to announce the arrival of the two Cardinals, and the song is straightway forgotten.

In the first place it will be noticed that Fletcher allows his song to pass without comment, not even a word of thanks is awarded to the executant, and the dialogue affords no clue as to the success or non-success of the song in achieving its purpose to comfort her. It is not so in Mariana's case. There we are informed that 'My mirth it much displeased but pleased my woe', i. e. she derived no entertainment from it, but it helped to still her 'brawling discontent'. Fletcher used his song hurriedly, whereas the effect of the song in Shakespeare's case was carefully calculated. Fletcher preceded his song with a bald announcement of its purpose, but Shakespeare made the song its own herald as to its purpose, which the subsequent dialogue was further to enforce.

The contrast between the methods of the two dramatists is still more striking when we consider the songs' respective subjects. The Queen felt depressed, and called for a song to disperse her troubles, and accordingly the song deals with the cheering effects of music. That is to say, Fletcher's idea of a song's propriety in such a situation was to cause its matter to have direct reference to the Queen's request rather than to her circumstances. The song to Mariana was, by inference, at her request and for her comfort, but its theme suggested, though not too directly or personally, her own past disappointment, and it voiced her own reflections and feelings, and thus by indulging her distressed emotion it was more likely to be effectual in its object than was the one sung to the Queen.

This comparison between the two songs and their attendant settings must not be taken as an attempt to detract from Fletcher's superb lyric gifts: it is made because it illustrates by contrast Shakespeare's superlative craft.

§ 13. THE TRAGEDIES

FOREWORD.

The change in style manifested by Shakespeare in his plays, produced subsequently to 1600, has occasioned frequent comment—brilliant comedy, with song as a prominent feature, was abandoned in favour of strong drama, in the form of tragedy or tragi-comedy. In the plays produced for the first time between 1600 and 1609, we observe the dethronement of song from its position of prominence, and its employment restricted to those occasions where it was absolutely required to convey some important effect essential to the comprehension of the situation. With the possible exception of *Anthony and Cleopatra*,[1] never was song introduced obviously as a vocal entertainment, as had been the case in *As You Like It*. The demand that existed for song had to be mainly satisfied with revivals, and the activities of authorship in the direction of providing gay comedy adorned by song confined to revision.

It is dangerous to read, as did the Victorians, into Shakespeare's artistic career any intimate private history, except in the very broadest sense. Most likely it was that the change in dramatic manner, with its abandonment of set song, was forced upon him by the stress of purely theatrical circumstances, and that the governing reasons were commercial rather than temperamental. The varying taste of the public (always very fickle), the force of competition and changes in the personnel of the company were far more probable factors in determining him to adopt new methods. At any rate, historical facts lend substantial support to such a common sense conclusion.

Shortly before 1600, at the Blackfriars Theatre, Evans and Giles established the Children of the Chapel Royal (to whom were added other boys), with the object of supplying the Queen with plays, and the promoters hoped by means of public performances to be able to reimburse themselves handsomely. To quote from Dr. Quincy Adams:[2] 'In a short time they brought together at Blackfriars a remarkable troupe of boy-players, who, with Jonson and Chapman as their poets, began to astonish London. For, in spite of certain limitations, " the children " could act with a charm and grace that often made them more attractive than their grown-up rivals. . . . Moreover, to expert acting these Boys of the Chapel Royal added the charms of vocal and instrumental music, for which many of them had been specially trained. The Duke of Stettin-Pomerania, who upon his grand tour of the European countries in 1602 attended a play at Blackfriars, bears eloquent testimony to the musical powers of the children: "For a whole hour before the play begins, one listens to charming instrumental music played on organs, lutes, pandorins, mandolins, violins, and flutes; as, indeed, on this occasion, a boy sang *cum voce tremula* to the accompaniment of a bass-viol, so delightfully that, if the Nuns at Milan did not excel him, we had not heard his equal in our travels." . . . Naturally they became popular.'

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[1] It is held that *Troilus and Cressida* does not belong to this period.

[2] 'Shakespearean Playhouses' (Constable), pp. 206–9.

As to the ruinous effect of these Children upon the fortunes of the adult actors, we have the admission of Shakespeare himself (*Hamlet*, v. ii. 352–68). That their success was largely due to their song, we are to infer from 'Will they pursue the quality no longer than they can sing?'

How was Shakespeare's company successfully to meet this formidable opposition? Obviously the best efforts at song they were capable of putting forth could not be expected to compare favourably with the singer to whose finished execution the Duke of Stettin-Pomerania bears witness. Consequently, Shakespeare was compelled largely to set song on one side and to make a bid for the support of the public and to draw crowds to his theatre by retailing to them stories of absorbing interest. A play, that gripped the multitude too untutored to relish comedy, was far better calculated to achieve the end he had in view than one that afforded delight to the judicious few.

Consequent upon the evil effects of competition, there would be a difficulty in keeping the company together, and possibly the retention of such as the singing actor of *As You Like It* and *Troilus and Cressida* proved to be beyond their financial resources. That there were some such difficulties is suggested not only by the references in *Hamlet*, too significant to be ignored, but there is also the fact that in 1600 the manuscripts of *2 King Henry IV*, *The Merchant of Venice*, *Much Ado About Nothing*, and *A Midsummer Night's Dream*, apparently without the company's disapproval, were dispatched to the printers. Such consent to publication (the previous stay as to *Much Ado* would argue that in its case consent was sought and obtained) would suggest that the demand for these plays in the theatre had somewhat subsided. If the company were experiencing slackness in trade or were prevented by plague from performing, it would be liable to dispersal, and the difficulties attendant upon rendering song would be enormously increased.

Although song in the tragedies is more restricted in its use than in *As You Like It* and *Twelfth Night*, yet it is of all sorts, and the experience gained in the comedies is turned to account, and singing is made every time to serve some aim in the main scheme of the play. Sometimes it is a mere breaking into song, an improvisation round a popular refrain, as in *King Lear*; another time it is an adaptation of snatches from a ballad, as in the gravediggers' scene in *Hamlet*; again it is an ordinary ditty of the time, as in Ophelia's case; in *Anthony and Cleopatra* it is the special set song; and on another occasion, in *Troilus and Cressida*, it is the type at which we arrived in the comedies, wherein the spirit and purpose of the context, together with the singer's character, are reflected. Every time the effect is relevant.

In the discussion of the songs in the tragedies, consideration will be omitted of *Macbeth*, of whose two songs—*Come away, come away* (Act III, Sc. 5) and *Black Spirits* (Act IV, Sc. 1)—no text is given in the Folio.[1] Neither need *King Lear* occupy our attention. The Fool, the height of Shakespeare's creations in this kind, only breaks into isolated snatches of song, improvisations on a ballad or round some refrain, in order to drive home some truth that had, in plain speech, been too unpalatable to the demented and irascible old king. *Cymbeline* will be separately considered—it does not belong to the period in which there was severity of competition with the Children, and in any event its right to the appellation of tragedy is doubtful. Consequently discussion here will be confined to the following: *Hamlet, Othello, Anthony and Cleopatra,* and *Troilus and Cressida.* Chronological order has been ignored and the tragedies are dealt with in the sequence named.

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[1] The full text of the songs is to be found in Middleton's *The Witch*. I regard both songs as interpolations in *Macbeth*. Likewise I am inclined to consider in *Julius Caesar*, Act IV, Sc. 3, l. 265, the direction for a song in addition to the music a later interpolation. Music without song would appear to be all that the situation requires. The song is sung by the boy Lucius. From internal evidence, some years ago, Mr. Percy Simpson deduced that the play was written in 1599. Fleay held that the play was substantially revised, and thus of course the omission of the text of the song might be accounted for.

§ 14. HAMLET

SONGS.

Act IV, Scene 5. Ophelia, 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 head 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.

To-morrow 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 dupped 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.'

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!

Act V, Scene 1. Sung by a Gravedigger.

In youth when I did love, did love,
  Methought it was very sweet:
To contract O! the time for ah! my behove,
  O! methought there was nothing meet.

But age with his stealing steps
  Hath clawed me in his clutch:
And hath shippéd me until 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.
(*Throws up another skull.*

In this tragedy we have no original song; such snatches of song as we have are from popular songs of the day. In Act IV, Sc. 5, singing is introduced in order to heighten the tragedy of Ophelia's madness. Unfortunately, we are unable to trace the originals of all her songs, but it is evident that the three first stanzas are extracted from three different songs, and they are made to suggest connexion with the affairs confusedly uppermost in her mind—Hamlet's attentions to her, Polonius's and Laertes' insinuations that they were not honourably intended, and the death of her father.

The first, *How shall I your true love know?* is intelligible when we understand that a cockle hat denotes a pilgrim, and that in such guise, while pilgrimages were in vogue, love intrigues were wont to be conducted.

The effect of each of the succeeding songs is carefully calculated. Tragedy is accentuated by Ophelia's ribaldry, a well-known feature in female madness, when there is no longer any sound instinct to maintain the guard of modesty, so necessary to feminine security.

In the gravedigger's scene, the Clown sings a corrupted version of three stanzas from Lord Vaux's 'The Image of Death', which became, in slightly altered form, under the title of 'The aged lover renounceth love', a very popular ballad of the day, and as such was known to the Clowns and their audience. The original poem is, as contained in the Harleian MS. 1703, folio 100:

N5 21 2
J. M.

I loathe that I dyd love: In youth that I thought sweete
  as tyme requyrth for my behove: mee thinks theye are not meete:

My lusts they dooe mee leave, my fancyes all are fledde,
  and tracke of tyme, begyns to weve, graye heares wͭς in my heade.

ffor age with stealinge steps hath claude mee with his cruch,
  and lustye youth awaye hee leaps, as there had byn none such.

My muse doth not delight: mee, as shee dyde before,
  my hande and penne are not in plyte, as they have bene of yore:

ffor reason mee denyes: all youthly idle ryme
  and daye by daye on mee hee cryes: leave ye theis toyes betyme.

The wrinkles in my browe: my furrowes in my face
  sayth lympinge age hath caught him nowe where youth must geve
    him place,

The herbinger of death: to mee I see him ryde,
the cough, the coulde, the gaspinge breath doth bydde mee to provyde,

A picke axe, and a spade, and eke wyndinge sheete,
a house of claye for too bee made for such a gest most meete.

My thinks I heare clarke, that knylls the carefull bell,
and byds mee leave my wearye warke, ere nature mee compell.

My keepers knitte the knott: that youth doth loughe to scorne,
of mee that shalbee cleane forgote, as I had never be borne,

This must I youth geve uppe: whose badge I longe dyd weare
to them I yealde the wanton cuppe: that better maye it beare.

Loe here the bare hedde scull: by whose bare signes I knowe,
that stoopinge age awaye shall pull, that youthfull yeares dyd sowe,

ffor beawtye with her bande: these crooked cares hath wrought,
and shipped mee intoo the londe, from whense I first was brought.

And you that byde behynde: have you none other truste,
but as of claye weare made by kinde, so shall yee turne to duste,

finise

The sexton corrupted the ballad, making, like all his class, nonsense of the stanzas. He is working, and vague memories of the ballad fleet across his mind, and we have interspersed O!'s and Ah!'s, the effects of his exertions on his breathing.

It is interesting to observe also the manner in which the sexton's perversion of his text makes the ballad have a more direct bearing on the task on which he is immediately engaged. He is down in the grave and he substitutes 'pit' for 'house', because pit is in his mind. Again, the naturalness of 'A pickaxe and a spade, a spade' ought to be noticed—the repetition of 'a spade' is due in the first place to his labours and in the next to his fading memory, which can only with difficulty recall the words of the ballad. All these little instances of realism are examples of the perfect manner in which Shakespeare visualized every detail of the action involved in his scene before committing it to writing.

The general effect of this graveside scene is remarkably striking—the sexton typifies the indifference of life to the tragedies occurring in its midst. (I thought of this scene in *Hamlet*, when, just a few moments before our launching our attack on Messines Ridge on the 7th of June 1917, the birds in the front line began to sing merrily quite regardless of what was afoot.) The Clown displayed his lack of feeling by singing because custom had 'made it in him a property of easiness', and thereby the sadness of the occasion was greatly heightened.

TEXT.

In addition to the Folio, there are two distinct Quarto editions of *Hamlet*—one issued in 1603 and the other in 1604. Substantially the play, as we read it now, is contained in the 1604 edition. The form of the tragedy in the Folio is practically the same as that in the 1604, subject to alteration by a number of omissions, in the way of cuts, and the insertion of a few additions. It is evident that the Folio was not printed from the Quarto, nor from any subsequent edition of it, but from manuscript—a different manuscript from the one supplied to the compositors of the 1604 Quarto. The Folio's is the better theatrical copy, and its manuscript was not unlikely the prompter's. Where, therefore, the Quarto and the Folio agree, there is strong presumption that the reading given is as it was contained in the manuscripts supplied to the workmen setting up the types, and that any error, which it may be sought to impute to the reading, does not proceed from any act of the compositors.

The 1603 Quarto (unknown to Capell, Steevens, and Malone) would seem to be an acting version of the play, but in an imperfect form. In it Polonius appears as Corambis and Reynaldo as Montano, and in other respects it differs from the other forms of the play, notably in its making Horatio confide to the Queen the truth as to Hamlet's danger. From the errors of ear it contains as well as its descriptions it would seem to have been derived partly from a witness's notes taken at an actual performance and partly from actors' lines, viz. those of Marcellus and Voltemar, as well as from a mutilated transcript of the Folio version.[1] Thus it constitutes a 'version' of the play, and where it corroborates, either exactly or colourably, the 1604 Quarto and Folio, it is a very valuable testimony that the reading contained in the other editions was that rendered in an actual performance.

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[1] See J. Dover Wilson's 'The 1603 Copy of Hamlet', 1918; Professor Hubbard's 'First Quarto of Hamlet', Wisconsin, 1920;

Consequently we have three means of reference, and, where they all combine to give the same evidence, they indicate with fair certitude the true text and to the importance of such evidence all attempts to refashion the text by ascertaining the dramatist's meaning or intention must be subordinate. The bearing of this principle will receive illustration in one of Ophelia's songs.

Ophelia's Songs. In the 1603 Quarto, Ophelia is described as entering 'playing on a lute'. The description is of great importance, as had it not been for it, we should have supposed that Ophelia sang unaccompanied. In Shakespeare's time a lady of Ophelia's social position might be presumed to be fairly accomplished on the lute, and therefore there would be no impropriety in her accompanying her own songs.

In the third stanza of her song doubt has been expressed as to the text. In all the texts named above, the reading is 'Which bewept to the grave did not go'. This reading practically every modern editor[1] refuses to accept, and owing to what it is conceived that the meaning of the stanza is, or ought to be, the negative is omitted. I have indicated the authorities from which our text is derived, and I have endeavoured to formulate the principles on which it is constituted, and it therefore seems to be unnecessary to elaborate the argument any further in the matter of this particular reading.

'God have mercy on his soul' is in the Folio 'Gramercy on his soul'. Obviously the Folio's 'Gramercy' is due to the statutory prohibition of profanity on the stage, and it is not Shakespeare's own emendation.

The Gravedigger's Songs. The rule as to marks of exclamation, laid down in the 'Note as to the Text of the Songs',

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Wm. Poel's 'The First Quarto Hamlet' ('Notes and Queries', October 14, 1922).

[1] Malone, Caldecott, Knight, Keightley, and Dowden excepted.

has not been complied with, and the reason is that as the exclamations are directly the results of breathing, so the necessary pauses involved must be indicated.

The stage directions as to the throwing up of the skulls, as required by the text, were first inserted by Capell. The 1603 Quarto only contains the last stanza, which it repeats. At the end of the third line, on the first occasion of its being sung, there is a direction, ‘He throwes up a shovel’, meaning possibly a shovelful.

§ 15. OTHELLO

SONGS.

Act II, Scene 3. Sung by Iago.

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.

Act IV, Scene 3. Sung by Desdemona.

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.

When this tragedy was revived at the New Theatre in 1920, the dramatic rendering of the songs left much to be desired. It made one ask oneself, Are the effects which Shakespeare had in mind incapable of realization ? Surely not. Is it too much to expect that if actors would only make the mental effort to absorb thoroughly the spirit of the episodes in which they were engaged, they would be able adequately to convey the dramatist's idea ? One thing a producer may make certain of before ever he stages a piece, and that is if he assigns a part, involving the rendering of song, to an actor unable to sing, he is about to fail in reproducing some effect to which Shakespeare attached importance.

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, on 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.

At the New Theatre, Iago, as the result of his disobeying the implied direction to sing, failed utterly to impart to the proceedings an air of conviviality, and his invitation to drink savoured rather of the peremptoriness of the orderly room than of the good fellowship of the tavern. As one person observed to me, the whole incident seemed to be a low, vulgar conspiracy, and there was no meaning to attach to Cassio's enjoyment of either song as 'excellent' or 'exquisite'. The voice of the singer must be light—there must be no suggestion of the heavy villain of melodrama.

Desdemona sings *The Willow Song* in the last scene of Act IV, just before the final catastrophe. The singing of the ballad assists in making the misery of Desdemona almost unbearable to the spectator; it makes the scene quite vivid even for the reader sitting in his library. If the song were rendered in a clear piping voice and to a strong folk tune, the effect on the emotions of the audience would be indescribable.

The first two stanzas of the ballad, *A Lover's Complaint*, from which Shakespeare derived Desdemona's song, are as follows:

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.

The fifth and sixth stanzas are (omitting the Willow burden):

The cold streams ran by him, his eyes wept apace;
The salt tears fell from him, which drownéd his face:

The mute birds sate by him, his eyes wept apace;
The salt tears fell from him, which softened the stones.

(See the *Percy Reliques* for the whole of this very fine old ballad.)

In the adaptation and selection which Shakespeare made in the ballad, the changes and arrangement were directed, not only to an improvement in form, but also to making the subject-matter appropriate to Desdemona's sex and miserable distress. Such evident care ought to be sufficient in itself to excite in producers some sympathy with Shakespeare's aim in his use of song.

The Willow burden in the ballad is derived from the *Song of the Green Willow*, by John Heywood, one of the seven songs of his, collected by his friend John Redford, and appearing in the same manuscript with Redford's interlude, *Wit and Science* (*c.* 1541). The refrain is:

> 'All a green Willow, Willow, Willow,
> All a green Willow is my garland.'

There is a traditional melody to the ballad. I should not like to say with Dr. Furness that 'its plaintive notes "sighed along" the traverses of the Globe Theatre', not at any rate as far as *Othello* is concerned. If Desdemona's song is sung to the traditional melody, a slight adaptation of the text is required.[1]

TEXT.

A Quarto edition of the play was issued in 1622—that is, six years after the dramatist's death and one year before the publication of the First Folio. The First Folio editors do not print from it, but from a source independent of it. A second Quarto was issued in 1630. This Quarto, in the main, would appear to be a reprint of the First Quarto, subject to correction by the Folio. Sometimes in it Folio readings are corrected. For the purpose of our text of the songs, this Quarto has been used for collation.

And let me the canakin clink. The Folio has 'Oh man's life 's but a span', but the Quartos have it as printed in our text.

King Stephen was and-a worthy peer. The Folio reading has been restored in the first line, as it appears to me to be undoubtedly the way in which the dramatist worded it. Compare 'and a little tiny boy' and 'and a little tiny wit'. It was a mannerism which Shakespeare temporarily adopted, possibly to give the line a swing desired by the singer.

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[1] See Appendix, p. 152.

The line of the ballad had been 'King Harry was a very good King', which would make the same number of syllables.

In the last line, 'Then' from the Quartos has been adopted instead of the Folio's 'And'.

The Willow Song. This stanza is absent from the First Quarto. The first line in the Folio reads 'singing', but the second Quarto has 'sighing'. The arrangement of the song as made by Capell has been followed in our text.

§ 16. ANTHONY AND CLEOPATRA

SONG.

Act II, Scene 7. Sung by Boy—Caesar, Antony, and Pompey holding hands.

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 till the world go round,
  Cup us till the world go round!

Following a hint from Plutarch as to the revels on Pompey's galley, Shakespeare caused a boy to sing *Come thou Monarch of the vine,* the while the three great men held hands. The song obviously partakes of the character of a hymn, a Bacchanalian equivalent of *Veni Creator.*

The choice of the great Pentecostal Hymn of the Christian Church as the model for a song on such an occasion of revelry is remarkable, and is a tribute to the dramatist's exquisite judgment. True it is that in *The Rape of Lucrece,* Thomas Heywood used the hymn (in words in the first two lines somewhat similar to those employed afterwards by Bishop Cosin in the form in which the hymn is best known in England) as the basis for *O thou Delphian God inspire,* but as it was used for the worship of Apollo, there was nothing extraordinary in its employment. Shakespeare made his Pagan Romans sing on the stage as they might have done in real life, and thereby he showed that he understood the religious significance to a Roman of wine, how that it was a gift of the god to man, and that its influence was a divine inspiration, making men other than themselves. That he did not yield to the temptation to introduce on the occasion a merry drinking song, we may attribute to the force of his imagination which enabled him to realize the mentality of the characters with whose fortunes he was dealing.

A boy sings the hymn. It had been more impressive had the three men sung as would their prototypes have done in actual life. But on the stage there is a consciousness on the part of the actor, and a certain minimum standard of accomplishment is necessary if any satisfactory stage effect is to be achieved, and consequently it is not possible altogether to represent, in all its simplicity, actual life where people sing regardless of standards. Such principals, in the Globe company, as would be likely to fill the parts of Antony and Caesar, either could not sing or they considered that if they sang on the stage it would detract from their dignity as actors. Hence the necessity for the boy-singer!

TEXT.

The First Folio is the sole authority for the text. There is no remark to make as to the song.

§ 17. TROILUS AND CRESSIDA

SONG.

Act III, Scene 1. Sung by Pandarus.

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.

Pandarus, the singer of the only song in *Troilus and Cressida,* is a senile voluptuary of the type of Dryden's Limberham and Otway's Sir Jolly Jumble. *Love, love, nothing but love, still more,* he sings in Act III, Sc. 1, and it is true to his character of encouraging physical love, and is appropriate to the emotional ecstasies of Paris and Helen, to whom he sings it. Thus we have the sort of song adopted by Shakespeare in *As You Like It.* Amiens sang of the rough weather, whose discomforts he and his companions were experiencing, and in the misanthropic vein to which he was addicted. Pandarus sang of physical love to two of its most abandoned devotees and in the thorough spirit of a pandar.

The manner in which the song arises bears some resemblance to that employed in *As You Like It*—it is rendered at the request of Paris and Helen. Pandarus had interrupted the music which Paris and Helen were enjoying, and consequently he was to compensate for their disappointment by a performance of his own. Helen, impatient of anything savouring of serious business, persistently importunes Pandarus for his song, and demands that its theme be love, and Paris suggests the first line, 'Ay, good now, love, love, nothing but love'. 'In good troth it begins so', replies Pandarus, and straightway he sings to the very letter of their wishes.

The song is a curious contrast to *O mistress mine*—both alike insist on present joys, but from different motives. One is from an eager would-be participant, the other is the temptation by a mere promoter of intrigue. One is the natural call of fresh youth, the other is the revolting depravity of wicked senility. The more Pandarus's song is examined, the more strongly does it impress itself as one of the very greatest dramatic song masterpieces in our language.

It is evident from l. 106 that Pandarus accompanies the song himself.

TEXT.

There is a Quarto edition of the play, but the Folio is not derived from it, but from another source. As far as the song is concerned, the Folio is the better text.

The 'O ho' of the originals has been restored—it better reproduces the groaning effect Pandarus had in mind than does the colourless 'O! O!' of modern editions. In both Quarto and Folio there succeeds at the end '. . . hey ho'. Obviously 'hey ho' is not of the song proper, and yet it cannot be treated as being apart from it. The old man is fatigued with his effort, hence the sigh of weariness and relief when he has finished.

§ 18. CYMBELINE

SONGS.

Act II, Scene 3. Sung by Musician.

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!

Act IV, Scene 2. Said by Guiderius and Arviragus.

Gui. 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.

Arv. 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.

Gui. Fear no more the lightning flash.
Arv. Nor the all dreaded thunder-stone.
Gui. Fear not slander, censure rash.
Arv. Thou hast finished joy and moan.
Both. All lovers young, all lovers must,
Consign to thee, and come to dust.

Gui. No exorcisor harm thee!
Arv. Nor no witchcraft charm thee!
Gui. Ghost unlaid forbear thee!
Arv. Nothing ill come near thee!
Both. Quiet consummation have,
And renownéd be thy grave.

Cymbeline belongs to the closing years of Shakespeare's working life, when the Children had ceased to occupy the Blackfriars and the King's players were reigning there in their stead. It contains a song in the manner of the earliest comedies—that is, one sung in a 'consort' by a trained musician specially brought on to the stage for that sole purpose. The musician sings in Act II, Sc. 2 a serenade, or to speak more strictly an aubade, just as did his predecessor in *The Two Gentlemen of Verona*. *Hark, hark, the lark* has another curious resemblance to *Who is Silvia?*—it is made a vehicle for conveying literary criticism. But there the resemblance ends, and it is rather in the differences exhibited between the two that the interest lies.

In the first place, the aubade is much more skilfully employed as a theatre device. The serenade had been made to serve as an occasion for bringing several parties together, but it was plainly visible to any one that it was a device. *Hark, hark, the lark* was also a device; its object was to surmount the limitations imposed upon the dramatist by his physical stage, but its use was so subtle that no one but an expert could have been aware that he was witnessing a stage trick. The previous trunk episode had created a heavy stifling atmosphere, which it was necessary to disperse; tragedy was the spirit present, by contrast music acted as relief. Furthermore the music was otherwise required. Night was being transformed into dawn ; on the modern stage the one episode could be represented almost in total darkness, and by means of artificial lights the gradual approach of dawn could be suggested. Shakespeare had no such aid to his hand, therefore he made Iachimo announce the time, and Cloten and his companions further to give prominence to the topic, and as a final resource he relied upon characteristically morning music to give the effect he desired. It is thus an interesting example of the manner in which the bare platform stage taxed the ingenuity of dramatists and of the effectual assistance that song rendered them in the attainment of their object. Song at this juncture was, under the circumstances, absolutely indispensable.

The aubade introduces a whiff of comedy by reason of its criticism, but whereas in the case of the serenade to Silvia the point could only be discerned with difficulty, in *Cymbeline* the context makes the humour involved easily perceptible by any educated man in the audience. Just as was *Who is Silvia ?*, so is *Hark, hark, the lark* in behalf of a dull and boorish suitor, a man who ‘ cannot take two from twenty ’. Consequently his demand for ‘ a very excellent good conceited thing ’ (this refers to the instrumental music to precede the song and the conceits would mean the imitations and other contrapuntal devices characteristic of that kind of composition), to be followed by ‘ a wonderful sweet air, with admirable rich words to it ’, is meant to be taken by the ‘ judicious ’ in the spirit of comedy. The wonderful melody the musician could be relied upon to provide—Shakespeare's predilections very evidently ran in favour of the more elaborate music, the ‘ light airs and recollected terms ’ did not meet with his fastidious approval. As far as the literary part of the song is concerned, there is no doubt that Cloten's requirements have been very fully met, for it abounds in admirable rich words. But notwithstanding that it was adorned musically and poetically to accord with his taste, it failed to ‘ penetrate ’.

It used to be supposed that for ‘ the admirable rich words ’

Shakespeare was indebted to 'Lyly's lark-note' from *Alexander and Campaspe*:

> 'Brave prick-song, who is it now we hear?
> None but the lark so shrill and clear;
> Now at heaven's gates she claps her wings,
> The morn not waking till she sings.'

Until Lyly's authorship of this and the other songs, found in the 1632 Edition but not in the original Quartos, was disputed,[1] Dekker was supposed to have plagiarized from Lyly,

> 'Brave prick-song, who is it now we hear?
> 'Tis the lark's silver leer-a-leer,'

contained in *The Sun's Darling*, in whose authorship he was joined with Ford. In any event, it would hardly be likely that Shakespeare would parody a manner that no longer had vogue, seeing that Lyly was dead some four or five years. More probably glances were being gently pointed at some contemporary manner, perhaps at the luxuriant verse of his young successor, Fletcher.[2]

We now come to a very curious circumstance connected with this aubade—one that is of considerable importance and yet strangely enough apparently has escaped all comment. Cloten, in bidding farewell to the musicians, says, 'If this penetrate, I will consider your music the better: if it do not, it is a vice in her ears, which horse-hairs and calves' guts, nor the voice of unpaved eunuch can never amend.' The 'horse-hairs and calves' guts' refers to viols, but it is the 'unpaved eunuch' which is of chiefest interest (Cloten expresses himself very grossly as becomes his brutish nature). Surely it will not be claiming too much, if it is maintained that Cloten's language at the very least suggests that the song here may have been performed by a eunuch. It is usually taken for granted that he was referring to the instruments actually employed when he spoke of the horse-hairs and calves' guts, why then should he not be describing the singer when he mentioned the eunuch ?

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[1] See *The Merry Wives of Windsor*.

[2] Compare the first part of *The Return from Parnassus*, wherein Shakespeare is made to appear in an unfavourable light by reason of the contemptibility of his admirer, Gullio.

There would be no difficulty in the matter were it not usually assumed that the first eunuchs to sing publicly in England were those imported from Italy for Charles II and heard by Pepys first at Lord Brouncker's on the 16th February 1667 and afterwards in the Queen's Chapel on the following Easter Sunday (7th April). It would appear, however, that singing eunuchs may have been perfectly familiar to Elizabethans and Jacobeans. We have not only references by Shakespeare—'Thou shalt present me as an eunuch to him . . . For I can sing And speak to him in many sorts of music,' *Twelfth Night,* I. ii. 54–6 ; 'into a pipe Small as a eunuch or the virgin voice,' *Coriolanus,* III. ii. 113–14—but we have still more decisive illustrations from others. Thus Ben Jonson, 'Well, if he read this with patience, I'll be gelt and troll ballads for Master John Trundle yonder,' *Every man in his humour,* I. ii ; and Fletcher, 'and at ten years old, They must all be gelt for musicians, And sing the Wars of Theseus,' *The Two Noble Kinsmen,* IV. i. These several swallows hardly make a summer, although they may combine to suggest the probability of its presence. The quotation from Ben Jonson is the most suggestive, for it would argue that certain publishers actually employed eunuchs to sing the ballads they offered for sale.

But it is impossible to accept isolated allusions by dramatists as conclusive evidence that singing eunuchs performed on the English stage in Shakespeare's time. The absence of references in the Court Masques would suggest very strongly that singing eunuchs were not familiar figures in the English world of entertainment. The Elizabethans displayed considerable curiosity as to other lands and their knowledge of singing eunuchs may only have been by repute. A musician, like Dowland who had travelled far, may have recounted at home stories of the singers employed by Italian princes, and tales may have been told of the wonderful effects to be heard in the Sistine Chapel, where in 1601 artificial voices had succeeded the exceptionally gifted voices of the Spaniards. But there is otherwise a perfectly reasonable explanation of dramatic allusions. Falsetto singing was evidently traditional in this country—in English Cathedrals and church choirs at the present day falsettos are commonly employed as altos. The male alto or counter tenor voice is required for the performance of much of the English Church music dating back from the present to the beginning of the sixteenth century. In the ordinary way these male altos were not eunuchs, but to the uninitiated they might suggest the eunuch voice, and hence they no doubt lent themselves as suitable subjects for coarse humour, such as, in fact, male altos are occasionally exposed to even at the present time.

Consequently, if we are to assume that Cloten, in his ungracious dismissal of the musicians, was referring to the instruments and voice actually participating in the aubade, it is not unreasonable to infer that the singer was a male alto. A boy treble would hardly suggest a eunuch, for the appearance of a boy would weaken the point. In addition the aubade was not a lute song but a consort, in which viols and voice were participating, and, since in James I's reign choir boys were prohibited from singing in the public theatres, it must have been extremely difficult to obtain a boy capable of holding his part in public performance with the stringed instruments. Moreover, if a boy trained by the players to sing had been available, Shakespeare would not have been in difficulties over the rendering of the dirge in Act IV, Sc. 2. All things considered, it is probable that the aubade was rendered by a musician specially imported for the occasion, and it is no less probable that the musician so employed sang in falsetto voice.

As to the lamentation, in Act IV, Sc. 2, which Guiderius and Arviragus make over the supposed dead body of Imogen, the prevalent opinion is that ll. 5 and 6 of each stanza have been added by some alien hand. These couplets are objected to because they contain far-fetched conceits and otherwise make no appropriate sense. The alleged alterations are attributed to an actor or manager, but exactly the motive, which prompted the malignant adaptor, no one has yet defined.

I submit that these critics have approached the dirge from the literary, the wrong, standpoint, and I venture to suggest they would do well to examine the gruesome funeral games in which children love to indulge. If we contemplate the episode here in the light of our knowledge of children's games, our attitude to the couplets will be liable to some revision. It is evident that Guiderius and Arviragus, with that zeal for ritual ever deeply ingrained in the young, carry out their part without understanding very clearly the meaning of the obsequies they are undertaking. They are content to take it on faith that they should place Imogen's head to the east. As for the rest, the recital of their song is the serious item in the proceedings, without its inclusion they would be disinclined to believe that Imogen had had a valid burial. The actual interment is of relative unimportance. That it is their special ritual is made plainer by the fact that the dirge is identical, word for word, with the exception of the names,[1] with that performed for their reputed mother, before they had the ‘ mannish crack ’. Consequently there is nothing incongruous in the introduction at the end of each stanza of nonsensical couplets. A curious habit to which children are prone is to make such a string as ‘ The sceptre, learning, physic must ’ and to my mind, from the point of view that the dirge is part of a rite, there is a characteristic Shakespearian touch in this addition. After all, the objection to the couplets is based on nothing more substantial than aesthetic grounds and such supports are usually very fragile. If we are to reject everything in the Plays that does not commend itself to our judgment of what is right and proper, the genuine text will vary with each critic's taste. Everything considered it is submitted that the couplets emphasize the simplicity of Guiderius and Arviragus, and that consequently they are of Shakespeare's own authorship.

The dirge was said not sung. It was suitable for singing, for it had been sung at the burial of Euriphele. On this occasion the intention to sing it had to be abandoned because Guiderius could not sing, and it is impossible to suppose that the saying of the dirge was an entirely voluntary act on the part of Shakespeare. It argues in my opinion that he had not the singers available to fill the parts of Cymbeline's two sons and consequently he was compelled to make excuse in the context for the lack of singing. The incident affords an interesting proof that the Elizabethan adult companies had not the plenitude of singers which so many assume.

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[1] The absence of Fidele's name from the chant is the strongest argument possessed by the objectors.

still it
may be
a dramatic
song to
Shak!

TEXT.

The Folio is the sole authority for the text.

Hark, hark, the lark at Heaven's gate sings. The only emendation we encounter in the aubade is one due to a 'happy thought' on the part of Hanmer. He substituted 'bin' for 'is' in 'With everything that pretty is' in order to make it rhyme with 'And winking Marybuds begin', and in the English version of Schubert's setting the emendation has been perpetuated. The mistake on Hanmer's part arose from the splitting up of the lines. They ought to be printed as they appear in the Folio,

> 'And winking Mary-buds begin to ope their golden eyes,
> With everything that pretty is, my lady sweet arise.'

There ought to be nothing in the arrangement to disturb the continuous phrase of the first line. Therefore in this instance the Folio line arrangement ought to be adhered to very strictly.

Fear no more the heat of the sun. The comma, at the end of the first line in each couplet after 'must', deserves notice. This is to take pause and make emphasis, and its purpose is evidently to suggest the sing-song declamation of verse habitual in those of immature years.

§ 19. THE TWO NOBLE KINSMEN

OPENING SONG.

Act I, Scene 1.

Enter Hymen with a Torch burning: a Boy, in a white Robe before singing, and strewing Flowers: After Hymen, a Nymph, encompassed in her Tresses, bearing a Wheaten Garland. Then Theseus between two other Nymphs with wheaten Chaplets on their heads. Then Hippolita the Bride, led by Perithous, and another holding a Garland over her head (her Tresses likewise hanging). After her Emilia holding up her train.

The Song. *Music.*

Roses their sharp spines being gone,
Not royal in their smells alone,
    But in their hue.
Maiden pinks, of odour faint,
Daisies smell-less, yet most quaint
    And sweet thyme true.

Primrose, first born child of Ver,
Merry Spring-time's harbinger,
    With her bells dim.
Oxlips, in their cradles growing,
Marigolds, on death-beds blowing,
    Larkës-heels trim.

All dear Nature's children sweet,
Lie 'fore Bride and Bridegroom's feet, *Strew*
    Blessing their sense. *Flowers.*
Not an angel of the air,
Bird melodious, or bird fair,
    Is absent hence.

The crow, the slanderous cuckoo, nor
The boding raven, nor clough he,
    Nor chatt'ring pie,
May on our bridehouse perch or sing,
Or with them any discord bring,
    But from it fly.

The Two Noble Kinsmen, a tragedy based upon Chaucer's 'The Knight's Tale', was published in 1634 as being written by Fletcher and Shakespeare. The play was omitted from the 1647 Folio of Beaumont and Fletcher's Works, for the reason that, as stated in the Stationer's address, no play hitherto published was included in the collection. It was included in the 1679 and all subsequent editions of those works. Although seven new plays were introduced into the 1663–4 Shakespeare Folio, it does not appear there despite the fact that, with the exception of *Pericles*, it had better claims to be so included than had any of the new-comers. Dyce and Furnivall included it in the editions of Shakespeare's Plays for which they were responsible.

Opinion is divided as to how much (if any) of the play is by Shakespeare, but, as we are only concerned with the song, a discussion of that subject is not within our province. The opening song has frequently been ascribed to Shakespeare, and Spalding, in the course of a letter on the tragedy, insisted very strongly on its Shakespearian authorship.[1]

I have no hesitation whatever in refusing to accept this attribution. The song, though an exceedingly good one, has not the *natural* singing quality of Shakespeare's songs. Any man, capable of thinking melodically, has no difficulty in giving an air of some sort to the words of Shakespeare's songs, but, when he comes to Fletcher's, he encounters obstacles—he must have studied the run of the human voice and, when he has mastered so much, he is, as one eminent writer has it, half musician already. Thus in the song here, the opening phrases would present difficulties to a novice, as would also 'With her bells dim' and 'Larkes heels trim'. The facile phrases typical of Shakespeare's songs delude into a false sense of security, whereas the seeming awkwardness of Fletcher's compels strict attention.

Another factor for consideration is that Shakespeare would not have been so prolix, so slow in development as was

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[1] 'Letter on Shakespeare's authorship of *The Two Noble Kinsmen*.' Edinburgh: 1833. Reprinted by the New Shakespeare Society, 1876.

Fletcher here in this song. Brevity, even to a possible fault, is strikingly present in every one of Shakespeare's songs, and he could not have made the extensive catalogue of 'admirable rich words' which this song contains.

The management of the song is not unlike Shakespeare's, but then Fletcher did seek, to some extent, to imitate his predecessor in this respect. *Roses their sharp spines being gone* is in good setting and constitutes an effective opening to the scene wherein the Three Queens present their petition to Theseus, Hippolita, and Emilia, and it enables the bridal party to enter with splendid ceremony. Nowhere has a song been better staged in a play not primarily musical.

If the song were genuinely of Shakespeare's authorship, his reputation would not thereby be in the least tarnished. But no one who has applied himself closely to the study of the songs of the Elizabethan dramatists (and there is no better way than by attempting to set music to them) can have any doubt that it is by Fletcher and by nobody else.[1] Fletcher, although he did not possess the perfection of form manifested by Shakespeare, was a much greater man than many are willing to admit. To praise Shakespeare by dispraising his dramatic contemporaries is to engage in special pleading, and if we appreciate Shakespeare's mastery in song, both as to its management and contents, it is not to be taken as implying a reflection on the other dramatists. In respect of weaving occasional song into the body of the text, one of them, Ben Jonson, can challenge comparison, to some extent, with Shakespeare, and, than that writer's *O that joy so soon should waste,* there is no more delightful song in the whole range of our dramatic literature.

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[1] Having regard to the doubt expressed by Professor Saintsbury as to Fletcher's authorship of *Lay a garland on my hearse* and the frequent attribution, by Mr. Gosse among others, of *Roses their sharp spines* to Shakespeare, I venture to assert that these two together with *Orpheus with his lute* are by one and the same author. The musical character of all three is similar and is markedly distinct from any indisputably of Shakespeare's authorship.

TEXT.

The sole authority for the tragedy is the Quarto published in 1634, some of the copies of which edition display slight variations. A reprint of the Quarto with a collation of the 1679 Folio by Harold Littledale was issued by the New Shakespeare Society, as well as a revised text with copious notes by the same editor. Our text is derived from Mr. Farmer's facsimile of the Quarto copy in the British Museum. Except as regards the spelling and punctuation, it has not been thought advisable to edit the text by any emendation.

Perithous's name has been substituted for that of Theseus in the business of leading Hippolita.

In the third stanza, the original 'Is absent hence' is preferred to the 'Be absent hence' usual in modern editions, because the boy is evidently reciting the kinds present and therefore uses the indicative and not the imperative.

In the last stanza, Seward proposed to read 'chough hoar' for 'clough hee'. Very probably it is the chough that is meant and 'hoar' is likely enough the right reading for 'hee'. Littledale, on the authority of Colonel Cunningham, stated that Charles Lamb considered that 'cuckoo' and 'chough' rhymed, and that accordingly the lines in his copy read,

'The crow, the slanderous cuckoo,
The boding raven, nor the chough.'

The line 'Larkes-heels trim' deserves attention. 'Larkes', if there is no corruption in the line, is evidently disyllabic and it may be the old genitive.

IV

REMARKS ON THE SEQUENCE OF THE SONGS

When treating of the songs in the comedies, I thought that it would be more convenient for myself and more interesting to the reader to write of them as though they had occurred in the chronological order in which a large number of students have supposed that such plays were produced. It is impossible to accept this, or any other order without considerable qualification. It is perfectly clear that, on the occasion of a revival, a play was liable to be subjected to revision and, in point of fact, as in the case of *Love's Labour 's Lost*, we have actual admission of such revision. This circumstance, while not affecting the main contentions of those students who have endeavoured to ascertain the order in which the plays were produced, may well dispose us to assert that, as, with a few exceptions, we only possess the plays in their final form, it is impossible to assign, with any degree of certainty, any individual feature in a play to any particular date. Thus, while we may have an approximate knowledge of the sequence in which the plays, in their general outline, occurred, there is no guarantee that that sequence also applies to the songs in those plays.

In illustration of the fact that songs were added to or taken away from plays (have it whichever way is preferred), we can cite *The Willow Song* in *Othello*. The 1622 Quarto, in Act IV, Sc. 3, omitted from ' I have ' in l. 31 to and including ' not next ' in l. 52, so that the only part of the song rendered by Desdemona was, according to such text, the snatch commencing ' I called my love false love ' (omitted from our text). That the omission was no accident, due to the error of copyist or compositor, is proved by the fact that the corresponding passage (Act V, Sc. 2, ll. 244–7), wherein Emilia recalls Desdemona's singing of *The Willow Song*, was also omitted. Such a discrepancy between the Quarto and

Folio texts would suggest that at one time the tragedy contained *The Willow Song* and that at another it did not.

It is possible to offer many explanations of this variation in feature, but the most plausible is that the personnel of the company was constantly changing, and that on the occasion of a revival it may have been good business to add features in order to employ a capable singer more fully, or that, owing to there being no suitable singer available, it may have been necessary to dispense with a song. We have seen in *Cymbeline* the expedients to which Shakespeare had to resort because he lacked the singers for the dirge. If he was handicapped on such an occasion, it is only reasonable to suppose that he was handicapped on numerous other occasions of which we have no record.[1]

Accordingly, if we had information as to the means he had at his disposal, at any one definite time, for rendering song, we should then have a very interesting clue as to the approximate dates of the songs, and our inquiry into his artistic development, in respect of this one feature, would be much facilitated. But we have a slight amount of information as to the singers of some of the songs. Thus we know that in *The Two Gentlemen of Verona* and *The Merchant of Venice* the singers did not participate in the action, whereas, in *Much Ado* and *As You Like It*, they did. We know that children sang and acted in *A Midsummer Night's Dream* and in *The Merry Wives.* We are definitely informed that a boy sang in *Measure for Measure* and *Anthony and Cleopatra,* and our information is no less certain that an adult actor sang in *Twelfth Night* (in the form in which we now have it) and *The Winter's Tale.*

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[1] Capell used to imagine that Shakespeare had practically unlimited resources in the way of singers at his disposal, and accordingly he thought little of apportioning a song between several voices, e. g. in *What shall he have that killed the deer?* In point of fact, as *Cymbeline* illustrates very forcibly, his resources were severely limited and he had to economize. Later on, owing no doubt to some of those who had been Children of Paul's or of the Chapel Royal adopting play-acting as a permanent profession, conditions became rather easier and singing actors may have been forthcoming in fair numbers. Actors did not belong to the class of 'gentlemen' for whom, as asserted by Morley, it was socially compulsory to be able sufficiently to sing and read music so as to hold a part in a madrigal. Far too much capital has been made of Morley's statement—as a teacher of music and as one interested in a treatise on the subject, naturally he desired to make his theme as important as possible.

This is all information as to facts about which there can be no dispute. But there is further information which we are entitled legitimately to infer. Thus, when, as in the case of the Fool in *King Lear,* or that of Feste in *Twelfth Night,* the character frequently breaks out into odd snatches of song, as though it were nature to him to sing, we can deduce that he has a light, quickly moving voice, and such a voice, we know, belongs to a tenor rather than to a bass, whose voice is heavy and slow moving and unsuitable to short snatches. Consequently it would be quite legitimate to assume that both these characters were impersonated by a tenor.[1] Since Amiens could lead the other actors to sing the second stanza of *Under the greenwood tree* in unison, we can argue that he had in all probability a medium voice. There is a strong presumption, amounting almost to a certainty, that he was the singer of *What shall he have that killed the deer?* and, when we find that song set by the younger Hilton as for four basses, the evidence that Amiens had a low or medium voice is almost sufficient to convince a court of law.

In lyrics written to airs, already either in existence or in contemplation, as we have some reason for supposing in regard to these songs,[2] and designed to be sung by particular singers, and where the airs accord very closely with the words, as is usual in tunes constructed on the folk principle, we can almost follow the voice in its run as we peruse the words, and consequently we are enabled to make shrewd conjecture as to its quality. Thus we should be inclined, after a close examination of *Love, love, nothing but love, still*

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[1] By 'tenor' one indicates here quality rather than pitch. The modern classification of voices was not observed by the Elizabethans. See Dr. Fellowes's 'English Madrigal Composers' (Clarendon Press), pp. 68 and 69.

[2] See *Measure for Measure,* pp. 90–91.

more, to conclude that Pandarus's voice was heavy and slow moving, and, in like manner, that the singer of *When that I was and a little tiny boy* had a voice that was light and quickly moving, and therefore one would associate Pandarus with Amiens rather than with Feste. The songs of Autolycus and Ariel are not so decided as is the Epilogue Song in *Twelfth Night*, but they would appear to be those of a light-voiced singer. There are of course several songs whose singer's quality of voice cannot be determined with any degree of probability, but generally one can have a fair idea.[1]

All these clues are of assistance in enabling us to associate one song with another, as to whose approximate date we have some information. But there are other clues. Now and again, Shakespeare falls into little tricks or mannerisms, which possibly have some significance as to the singer's wishes (for instance the lengthening out of the line by 'and-a'),[2] and if we can place one of them as to time, we should not be far wrong in assuming that the others which exhibit the same peculiarity are not separated from it by a long period. Then too the songs are sensitive recorders of his temperamental changes. Thus towards the end of his career sententious phrases disappear from the songs—I cannot recall one from *The Tempest*, and beyond 'A merry heart goes all the way &c.' (evidently a ballad) and 'money's a meddler', I can think of none in *The Winter's Tale*, whereas in the earlier comedies the songs abound in them. Another point is that, as he progressed, he fashioned his songs on different models and invested them with additional qualities, but the most noticeable feature is the greater ease manifested by the later songs in their occurrence and their more marked relevance to the dramatic matter immediately in hand. In the later songs there is none of the obscurity as to purpose which we noticed in the very earliest in *The Two Gentlemen of Verona* and *The Merchant of Venice*—in no department of his stage craft did he make greater progress than in his management of song and in the skill with which finally he made it attain the exact effect required for his situation.

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[1] Mr. Poel carries this idea still farther and he contends that Shakespeare cast all his parts for particular voices. Thus in *Twelfth Night* he concludes that Orsino's voice was tenor, Sebastian's alto, Sir Toby's bass, and Olivia's contralto.

[2] Abbott ('Shakespearian Grammar,' par. 96) asserted that 'and-a' means 'and that too'. I prefer Dr. Furness's explanation, 'It pieced out the line, giving a swing to the rhythm' (*Othello*, 'New Variorum,' p. 132). Possibly its use can be paralleled in ballads of the time, but I have been unable to discover any instances and as far as I can see it is peculiar to Shakespeare, and it occurs in none of the Quartos issued previously to the Folio. Shakespeare uses it three times—*When that I was and a little tiny boy, He that has and a little tiny wit,* and *King Stephen was and-a worthy peer.* 'And a' might have been a little trick that had a passing vogue, but as I do not think it had any special meaning, I imagine the vogue would soon disappear.

These are all little clues, none of them perhaps very substantial, but, when they are accumulated, their aggregate assumes fair proportions, and thus we are provided with not inconsiderable assistance in tracing Shakespeare's development in his use of song.

I believe that the earliest songs extant of Shakespeare's are *Who is Silvia?* and *Tell me where is fancy bred.* Neither is properly speaking a dramatic song, although the latter is slightly the more dramatic of the two. The serenade from *The Two Gentlemen of Verona* is not well handled, more intelligence is expected from the audience than it could be expected to possess, and too much transpires between Proteus's suggestion and the actual performance for the audience to perceive the humour. Likewise in *The Merchant of Venice,* Shakespeare thought that Bassanio's impatiently bursting in on the song was sufficient to indicate how he came to choose the leaden casket, but we know that the point is not as obvious as it ought to be in drama. Hence we may safely conclude that these two were apprentice efforts at song—when he wrote them he was not complete master of his stage.

Although I opened the discussion of the comedies with *Love's Labour's Lost,* because that comedy is usually reputed to be Shakespeare's earliest entire work, yet the placing of the songs therein contained as his earliest ventures in that kind cannot be seriously maintained. Their comic content is simple and the purpose is obvious, and there would be no great difficulty in attaining their object provided they were rendered with some degree of significance. There is every appearance of their having been inserted in 1597. Two singers were required, and Cowley, who may have enacted Silence [1] in *2 King Henry IV*, was probably capable of singing *The Cuckoo Song*, and the boy who took Lady Mortimer's part in *1 King Henry IV* (probably Jaquenetta in this) could take *The Owl Song*.

If Mr. Lawrence is right in his contention that 1598 is the date of *A Midsummer Night's Dream* in its present form, then the historical problem is much simpler than it would be were the usual date of 1595 to be adhered to. *You spotted snakes* is an action song, very much superior in its occurrence to anything previously evolved by Shakespeare; *Now until the break of day* is also an action song, and both are similar in this respect to *Fie on sinful fantasy*. All three are rendered by children actors. Two of these children—1 Fairy and Oberon—were capable of singing solo and of leading the others. The question then arises, Where did Shakespeare obtain children in such numbers capable of acting and singing? Such children were not likely to be at the disposal of any public company. It is possible that *A Midsummer Night's Dream* was not in its present form when Meres wrote out his list, and it might happen therefore that this fairy play, as we have it now, was associated with *As You Like It*, in which there were two boys capable of singing and acting a walking on part.[2] It is more feasible, however to connect both *A Midsummer Night's Dream* and *The Merry Wives* with special occasions for which Shakespeare may have been provided with special facilities. Probably no long period separated the two occasions.

The most difficult problem connected with the sequence of the songs is the place to assign to the songs in *Twelfth Night*. In the discussion of the comedies, it followed both

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[1] Silence evidently sang in a querulous voice and the actor of the part would be suitable for that of the gravedigger in *Hamlet*.

[2] In three plays a leading boy could sing—Viola (in the earlier form of *Twelfth Night*), Ophelia, and Desdemona.

Much Ado and *As You Like It*, but it appears to me that *O mistress mine* is earlier than any song in either of these two other comedies. We know that its title was in existence before the publication of Morley's 'Consort Lessons' in 1599. Its manner is earlier than *Sigh no more ladies*, and I should not be surprised were it to transpire that in its original form it followed very closely on the heels of *Tell me where is fancy bred*. Properly speaking it is not a dramatic song, and its setting has very evidently been changed, and its matter modified, so as to employ it to bring on the scene. Fleay, who used to speak on such matters as though he had been in correspondence with Shakespeare himself, was wont confidently to assert that *Twelfth Night* was 'begun' as early as 1594, and there is a good deal to be said in behalf of his contention. But until we know definitely the character and extent of the revision to which the comedy was indubitably subjected, *O mistress mine* will remain an unsolved mystery. The only thing I should like to add in regard to it is to reassert my confidence in its Shakespearian authorship.

I believe that *Come away, come away death* belongs to a date subsequent to the performance alluded to by Manningham in his diary. The emotional effect which it aims at conveying is something new, it was an effect in which Shakespeare's experience in tragedy made him expert. There is a group of songs which all exhibit a certain amount of emotion—*Take, oh take those lips away*,[1] the adaptation of *The Willow Song* and *Come thou monarch of the vine*—and I should be inclined to associate it with this group. But the play I associate more especially with the revival of *Twelfth Night* in its revised form is *King Lear*. The resemblance between

'He that has and a little tiny wit,
  With heigh-ho, the wind and the rain,
Must make content with his fortunes fit,
  Though the rain it raineth every day.'

and the first stanza of the Epilogue Song in *Twelfth Night* is so striking as to suggest that at the time of the performance of *King Lear*, Feste's song was a popular song of the day, and the vogue of a popular theatre song can hardly be expected to exceed twelve months. But the question turns more on the identity of the actor chosen to impersonate Feste. If we assume that *Twelfth Night* existed in its present form in 1601–2, what proof is there that Shakespeare had at his disposal an actor with a light voice capable of taking such an exacting part as that of Feste ?[1] There is none. But the Fool in *King Lear* evidently possessed a light quickly moving voice, and the actor who took such a part would also have been quite capable of personating Feste. Taking one circumstance in conjunction with another, a very strong presumption is created in favour of associating the comedy, as finally revised, with the tragedy.

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[1] Like *Take, oh take those lips away*, the song in *Twelfth Night* relates to the circumstances of the person to whom it is sung.

It is usual to assume that *Much Ado* preceded *As You Like It*, and there is good support for the assumption. *Sigh no more ladies* was evidently an innovation, never before had Shakespeare ventured to employ an adult actor to sing (*The Cuckoo Song* and Bottom and Silence excepted) ; the word play preceding the song seems to have been intended to serve as an apology for the novelty. The experiment was a success and in *As You Like It* the actor-singer was employed more boldly.

There is another reason for supposing that *As You Like It* followed, not preceded *Much Ado*, and that is the fact that the first two songs sung by Amiens exhibit a decided advance in that they reflect the personality of the character appointed to sing them. In this respect they resemble Pandarus's song in *Troilus and Cressida*. (I am inclined to associate Pandarus with Amiens, and although the importance of Pandarus as a character may be urged in objection, I do not think the objection insuperable.)

The Pages' song in *As You Like It* is not specially distinctive of any period, and it might have been considered to have been a song of the time, which Shakespeare had incorporated in the play, had it not been for the tell-tale 'How that a life was but a flower' (cf. 'A life 's but a span') and

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[1] About 1601–2 Shakespeare had in Ophelia a leading boy capable of singing and playing on a lute. So at that time he had a Viola capable of singing in Act II, Sc. 4.

> 'And therefore take the present time,
> For love is crownéd with the prime,
> In the Spring Time'

too characteristic of the comedies to be mistaken.

After *As You Like It*, there is an interval as to song. Competition, plague, and one thing and another affected the company, and there would be difficulty in retaining the singers. *Hamlet* is the first play thereafter to strike our notice, but, although all the singing is well managed and very effective in attaining its object, such song as it contains can hardly be termed important. Still the singing has some interest for us, for it was in this tragedy that Shakespeare learnt the possibilities possessed by song in achieving emotional effects, and that he was not long in developing the idea *Take, oh take those lips away* and *The Willow Song* clearly demonstrate.

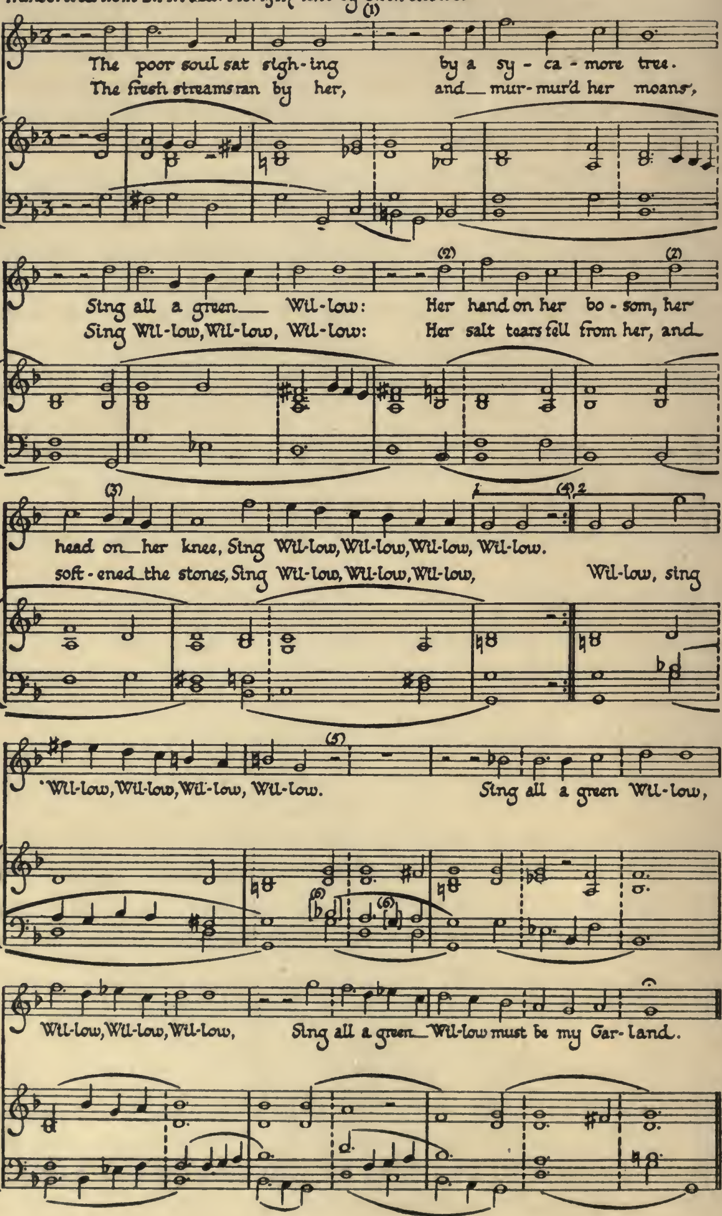
Take, oh take those lips away may be grouped with a song of a little later date—*Come thou monarch of the vine.* Both are definitely marked as being sung by a Boy; they are distinguished from the early songs by the emotion they contain and by their more obvious relation to the immediate situation. They are the only songs which afford evidence of having been based on Latin models.

When we reach *Cymbeline*, we are in another period, although except for its vocabulary, its literary point, and the greater care taken in the context to avoid obscurity of intention, there is nothing distinctive as to period about the aubade. The dirge, whose rendering was interfered with by the want of means, carries on the manner developed in the tragedies but with decided improvement.

As to the last two plays we have no difficulty as to date; we have fairly strong evidence that both *The Winter's Tale* and *The Tempest* were first produced in 1611. The songs therein contained are therefore the final development. Both contain a new kind of action song—set songs so deeply embedded in the text as dialogue that it is unnecessary to stop the action to permit them to be performed, for they are essentially a part of it. Had we possessed no information as to the dates of the two plays, there would even then have been no hesitation in assigning a late date to all the songs of Autolycus and Ariel.

APPENDIX: THE WILLOW SONG

Transcribed from B.M. Add. MS. 15117 fo 18 by E.H. Fellowes


(1)
The poor soul sat sigh-ing by a sy-ca-more tree.
The fresh streams ran by her, and mur-mur'd her moans,
(2)
Sing all a green Wil-low: Her hand on her bo-som, her
Sing Wil-low, Wil-low, Wil-low: Her salt tears fell from her, and
(3)
(4)
head on her knee, Sing Wil-low, Wil-low, Wil-low, Wil-low.
soft-ened the stones, Sing Wil-low, Wil-low, Wil-low, Wil-low, sing
(5)
(6)
Wil-low, Wil-low, Wil-low, Wil-low. Sing all a green Wil-low,
Wil-low, Wil-low, Wil-low, Sing all a green Wil-low must be my Gar-land.

The earliest known text of the music of *The Willow Song* is to be found in the Brit. Mus. Add. MS. 15117, fo. 18. The date of this manuscript is *circa* 1615, and it is possible that the music itself is at least fifteen years older. No composer's name is given in the manuscript, and the authorship of the music remains unknown. The song as it stands in the manuscript is similar in design to the songs of the English lutenists, and it must be regarded as an art-song of that type rather than as a folk-song.

It is reasonable to suppose that this musical setting must have been known to Shakespeare, and it is therefore more than probable that when *Othello* was produced, this setting, or some modification of it, was used. But in order to conform strictly to Shakespeare's text and to carry the words straight through in song as they stand in the Play, it becomes necessary to suggest certain small modifications of the text of the manuscript, with the further tentative suggestion that they may possibly represent an earlier musical version than that of the manuscript. It should be added that these suggestions do not touch any fundamental details, or in any way affect the melody or harmony of the song.

The first problem is to enable the couplet beginning 'Her salt tears' to follow immediately upon the Willow refrain after the words 'her head on her knee'. This may be solved by inserting a repeat after the Willow phrase which ends with the two minim G's. Such a device was very common in the songs of Dowland, Campion, and others of the lutenists. If this repeat is made, the second sequential phrase with the Willow refrain comes in at the conclusion of the repeated section with wonderful effect. So impressive is this effect that it strengthens the suggestion that this may have been the original design of the song.

The second problem relates to the passage in the music which immediately follows the second of these sequential phrases. The words 'shall be my garland' are not found in the position in the *Othello* text, and the writer's suggestion is that this phrase may

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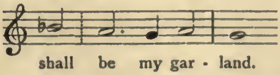
(1) Bar lines not occurring in the manuscript are represented here by dotted lines.

(2) The manuscript reads two crotchets for the minim and adds the words *With* and *and*.

(3) The manuscript reads *upon* for *on*.

(4) There is no repeat in the manuscript.

(5) The manuscript gives the phrase :—



(6) These two notes are not in the tablature but are transferred from the voice-part in the manuscript.

have been played on the lute alone with the voice silent. The lute accompaniment throughout the song plays an important and independent part in its structure; note, for example, the bar that follows the word ‘sighing’, and also the beautiful tenor phrase that immediately precedes the bar in question. The passage transferred from the voice to the lute may be placed either in the tenor, where it requires the addition of only two notes to complete it, or an octave higher. Nothing seems to be lost to the song by adopting some such plan for meeting this very definite obstacle in Shakespeare's text.

Some smaller points are duly noted in the song as fully set out here.

It must be clearly stated that these suggestions are to be regarded as speculative in character. It is not proposed for a moment that singers should in any way modify the text of the song, as given in the manuscript, when performing it in ordinary conditions apart from Shakespeare's Play. But it *is* desirable that some such suggestions should be adopted in actual performances of *Othello*, so that the verbal text may be strictly observed, and, at the same time, the contemporary musical setting be used which would have been known to Shakespeare and was quite possibly sung at the first production of the Play.

E. H. F.

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