

# SHAKESPEARE SURVEY

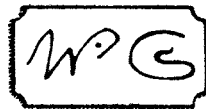
AN ANNUAL SURVEY OF  
SHAKESPEARIAN STUDY & PRODUCTION

15

EDITED BY  
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# TWENTIETH-CENTURY STUDIES IN SHAKESPEARE'S SONGS, SONNETS, AND POEMS

## 1. SONGS AND MUSIC

BY

F. W. STERNFELD

A consideration of the role that music plays in the dramas of Shakespeare is to be found in reference works of all kinds from the comprehensive encyclopaedia to the brief article in a periodical. General, and specifically English, histories of music include material on Shakespeare, and the forthcoming volume IV of the *New Oxford History of Music* will deal with music for the theatre in Shakespeare's time.

The researches of eighteenth-century scholars provided the basis for subsequent research. It is, perhaps, not generally realized how many musical problems are touched upon in Bishop Percy's *Reliques of Ancient English Poetry* of 1765. His second book 'containing ballads that illustrate Shakespeare' was a pilot study that tried to illuminate the Shakespeare lyrics by reference to sources of the sixteenth and seventeenth centuries. This enthusiasm for the old ballads also distinguishes Thomas Warton's *History of English Poetry* (1774-81). The sympathies of Percy and Warton, harbingers of the coming Romanticism, differed widely from the antiquarian bent of a Joseph Ritson, yet the latter's *Ancient Songs* (1790; rev. W. C. Hazlitt, 1877) is also a standard source for glosses of later commentators. The general histories of music by John Hawkins (1776) and Charles Burney (1776-89) paid particular attention to manuscript and printed collections. The authors also took advantage of their professional musicianship to reprint some of the music that had hitherto been merely mentioned. In this way Hawkins could add to Percy's discoveries the catch, 'Hold thy peace' from T. Ravenscroft's *Deuteromelia* (1609) mentioned in *Twelfth Night*, II, iii, 67. These collective discoveries were to bear fruit in various annotated editions of Shakespeare's plays, of which Malone's edition of 1790, in ten volumes, is particularly felicitous in its musical glosses. It was Malone's brilliant emendation that connected Pistol's 'calmie custure me' in *Henry V*, IV, iv, 4 with a famous Irish song, recorded in many Elizabethan and Jacobean anthologies. His observant eye also caught in the first line of Desdemona's Willow Song the erroneous 'singing' as a misprint for 'sighing'<sup>1</sup>. (Boswell's revision of Malone in 1821 contains further emendations and discoveries.)

The roll-call of significant contributions in the nineteenth century begins with Douce's *Illustrations of Shakespeare* (1st edn. 1807) and takes us to Edward Woodall Naylor's *Shakespeare and Music* (1st edn. 1896). The former perpetuates the antiquarian tendencies of his predecessors, but Naylor, the modern scholar, happily puts to good use his competence to transcribe lute and cittern tablatures. Many basic sources were reprinted during the first half of the century, notably in the *Progresses of Queen Elizabeth and King James*, edited by John Nichols (1823, 1828); and

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the tracts and ballads made available in the *Publications* of the Shakespeare Society (1840–53) as, for instance, J. P. Collier's edition of Robert Armin's *Nest of Ninnies*. Granted that the work of a Nichols or a Collier should in time be revised, with attention paid to modern notions of accuracy, yet the impetus which these publications gave to further studies in the field can hardly be overestimated. When Edward Francis Rimbault published *Who was Jack Wilson?* in 1846, the first sentence significantly read: 'In the second volume of the "Shakespeare Society's Papers", Mr Collier has communicated an article (p. 33) upon "Jack Wilson", the performer of Balthazar in *Much Ado About Nothing*.' Rimbault, along with W. Chappell, was one of the founders of the Musical Antiquarian Society. His publications are too numerous to mention, but the *Musical Illustrations of . . . Percy's Reliques* (1850) deserves particular notice, with the reservation here, as elsewhere, that modern accuracy is not to be expected. Charles Knight's *Pictorial Edition of Shakespeare* (8 vols. 1839–42) was even richer in its musical illustrations than had been Boswell's revision of Malone. Knight frequently relied on stage tradition at the Drury Lane Theatre, with the result that he provides tunes from the age of Garrick and Sheridan, instead of Marlowe and Shakespeare. Still, his illustrations are sometimes the oldest versions extant, and therefore valuable.

The second half of the century produced a spate of indispensable monographs as well as the bulky editions of Shakespeare, by Halliwell-Phillipps and Furness. Halliwell-Phillipps drew attention to and reproduced in facsimile a musical version of 'Come over the bourn Bessy' from *King Lear*, III, vi, 28 and Furness reprinted the findings of Chappell and others. Chappell opened new fields for the exploration of English balladry. His *Popular Music of the Olden Time* (2 vols. 1855–9), succeeding as it did his earlier collections and editions, was a masterly summary of extant knowledge to which were added many contributions of his own. Here was patient scrutiny of manuscripts at London, Cambridge and Dublin, as well as of early printed editions. When no early source could be found, Chappell searched for oral tradition in collections of the eighteenth and nineteenth centuries, never obscuring or falsifying the pedigree of a tune. His work was revised by H. E. Wooldridge in 1893 (under the title *Old English Popular Music*). Both Chappell and Wooldridge give the original melodies, though with nineteenth-century accompaniments. The main value of their work lies in their lists of extant versions and their ability to detect a Shakespearian tune even when it was veiled below a variety of titles, first lines and other disguises. Chappell (jointly with J. W. Ebsworth) was also the editor of the *Roxburghe Ballads* (9 vols. 1871–99) which, though limited to the texts without music, throw a good deal of light on some of Shakespeare's songs. By contrast John Caulfield's *Collection of the Vocal Music in Shakespeare's Plays* (2 vols. 1864) is almost pointless since the author does not indicate his sources; yet this voluminous collection is very nearly a favourite with theatrical producers. F. J. Furnivall followed in the footsteps of Chappell and Ebsworth with his unbounded enthusiasm for the old ballads. Of his many publications we may single out the edition (jointly with J. W. Hales) of *Bishop Percy's Folio Manuscript*, which contains the earliest known version of 'King Stephen was a worthy peer' from *Othello*, II, iii, 92. Furnivall was also one of the many contributors to the *Publications* of the New Shakespeare Society (1874–92). No student of Shakespeare's songs can afford to ignore the many detailed glosses in the Society's *Transactions* or the various musical programmes detailed in the Society's *Miscellanies*. No. 3 of the latter (rev. edn. 1884, ed. by F. J. Furnivall and W. G. Stone) is both the most voluminous (xxxv+113 pp.) and the most helpful to the modern student, with its copious index and details of the contents of such earlier

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collections as J. Playford's *Select Ayres* (1659); J. Vernon's *New Songs* (1762); W. Linley's *Dramatic Songs* (1816); and J. Caulfield's *Collection* of 1864, referred to earlier.

Before the end of the century there were further important contributions in the works of J. F. Bridge, W. Barclay Squire and E. W. Naylor. Bridge's *Songs from Shakespeare: The Earliest Known Settings* (London: Novello, ?1894) together with his later *Shakespearean Music in the Plays* (1923) offers early settings as well as some facsimiles not readily available elsewhere. Barclay Squire (with J. A. Fuller-Maitland) provided a modern edition of the *Fitzwilliam Virginal Book*, one of the most voluminous manuscript collections of the early seventeenth century, and of particular relevance for Shakespearian studies (2 vols. 1894-9). The first edition of Naylor's *Shakespeare and Music* (1896) made full use of the contributions of Chappell, Wooldridge and others, and, moreover, described the background of Elizabethan vocal and instrumental music to a general public.

The twentieth century has witnessed both the blessing and the curse of modern scholarship. One encounters research on the one hand that takes full advantage of bibliographical and photographic facilities, with a resultant degree of accuracy and detail that is novel in modern European history. On the other hand, the exigencies of commercial publishing and marketing have produced a kind of popular book, based on second-hand knowledge and marred by serious inaccuracies. Since both kinds of publications appear in a variety of comprehensive bibliographies, a separation of the sheep from the goats is clearly obligatory. Sir Walter Greg's *List of English Plays . . . before 1643* (1900), based on authoritative knowledge, is exemplary of its kind. That it should now be superseded by the same author's *Bibliography of Printed English Drama* (4 vols. 1939-59) in no way detracts from its historical importance. Greg's numerous publications are an indispensable tool for musical research on Shakespeare: the chronological and bibliographical judgments are supplemented by many detailed comments on stage directions concerning music and on the different versions of lyrics in quartos and folios. Concerning these matters, the *Editorial Problem in Shakespeare* (3rd edn. 1954) and the *Shakespeare First Folio* (1955) are particularly helpful. But, in contrast to these trustworthy volumes, it must be said that Louis C. Elson's *Shakespeare in Music* (1901) and Charles Vincent's *Fifty Shakespeare Songs* (1906) are typical of glibly popular works, full of inaccuracies. They are neither as learned nor as helpful as Chappell was in 1859, let alone Wooldridge in 1893 or Naylor in 1896. Vincent's volume is a forerunner of several anthologies intended for the singer in quest of material for a recital to be entitled 'Shakespeare in Music'. Vincent's successors have improved somewhat upon his method, notably Vincent Jackson, *English Melodies from the 13th to the 18th Century* (1910) and Frank H. Potter, *Reliquary of English Song* (2 vols. 1915-16, accompaniments by C. Vincent). But none of these publications commands the authority of the best books of the nineteenth century, though Potter's reliquary includes useful facsimiles of the 'Willow Song' and of Jonson's 'Have you seen but a white lily grow'.

The need for authoritative reprints of old music, so forcefully stimulated by Squire's edition of the Fitzwilliam Book, was recognized by Naylor whose researches persevered into the twentieth century and resulted in several standard works. His study of the Fitzwilliam Book (*An Elizabethan Virginal Book*, 1905) was followed by an anthology of Elizabethan music, entitled *Shakespeare Music* (1st edn. 1913, 2nd edn. 1928). Unlike his predecessors, Chappell and Wooldridge, Naylor did not feel impelled to provide modern accompaniments, but reprinted



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melody and accompaniment as he found them in the original scores. His transcriptions of 'A robyn, gentyll robyn' from British Museum, Add. MS. 31922 and of 'Come over the bourn Bessy' from Cambridge, MS. Dd. 2. 11 are significant steps forward. Of Naylor's later work we may mention here his *Poets and Music* (1928). The chapter on Shakespeare (pp. 89-130) contains a valuable discussion of passages in Shakespeare dealing with concrete musical instruments as well as with the music of the spheres. A revision of *Shakespeare and Music* appeared in 1931 and its excellence is a challenge to later scholars. G. H. Cowling's *Music on the Shakespearean Stage* (1913) is frequently referred to as a supplement to Naylor's standard work. Cowling discriminates nicely between the 'brazen din' of Marlowe and Shakespeare's more economical use of battle signals, but, unlike Naylor, he does not refer to sources where old music may be found. His discussion of the songs, moreover, is marred by his lack of appreciation of their dramatic function. It is fair to say that Naylor's volume remains the most serviceable treatment of the subject, though this is partly due to the fact that some of the most original contributions between the years 1900 and 1960 have appeared in the form of short articles. From a variety of periodical and composite publications which were produced before 1918 we may single out the following nine: The Malone Society was founded in 1906, and its earliest publications appeared in 1907, stimulated by the bibliographical researches of Greg and others. Both its typographical facsimile reprints and the documents contained in its *Collections* make possible a study of lyrics sung and of musical stage directions under conditions which, even in this age of microfilms, are a blessing and a necessity. The fourth volume (1909) of the *Cambridge History of English Literature* contains H. H. Child's chapter on 'Song-Books and Miscellanies' which, though now out of date, should still be consulted.

The first volume of the *Musical Antiquary* appeared in 1909-10, the fourth and last in 1912-13. But its early demise must not obscure its importance for Elizabethan studies: 'Music and Shakespeare', by E. W. Naylor, I, 129-48; 'Early Elizabethan Stage Music', anonymous, I, 30-40 and IV, 112-17; 'Lists of the King's Musicians from the Audit Office Declared Accounts', by E. Stokes, I, 56 *et passim* and IV, 55 *et passim*. Another casualty of the First World War were the polyglot *Sammelbände* of the International Musicological Society containing, among others, a useful article on 'Dances in Shakespeare's England' (vol. xv, 1913-14, pp. 99-102) by Jeffrey Pulver, the author of the valuable *Biographical Dictionary of Old English Music* (1927). Pulver was also one of the contributors to *Proceedings* of the Royal Musical Association which published several articles of interest before 1918 (and continues to do so). G. E. P. Arkwright's 'Elizabethan Choirboy Plays and their Music' (xl, 1913-14, pp. 117-38) is valuable not only for the light it throws on Pistol's 'O death, rock me asleep' but also for his elucidation of the entire tradition as typified by Edwards's *Damon and Pithias* and parodied in Shakespeare's playlet 'Pyramus and Thisbe'. Arkwright belonged to a species, now almost extinct, the gentleman-scholar; his essay of twenty pages, if written today might well have developed into a book of several hundred pages, with caustic footnotes. As it was, his article was supplemented by his labours as editor of the *Musical Antiquary* and of the *Old English Edition* (25 vols. 1889-1902) which reproduced Thomas Campion's *Lord Hay's Masque*. The *Proceedings* of the Royal Musical Association also counted among its contributors Percy Scholes, the well-known author of the *Oxford Companion to Music* and *The Puritans and Music*. His paper 'The Purpose behind Shakespeare's Use of Music' (xliii, 1916-17, pp. 1-15) illuminates the consistent way in which the poet

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employed music to make manifest and effective the supernatural element in the plays. The divine interventions in *Pericles*, *Cymbeline*, *Winter's Tale*, and *The Tempest* would be wooden without the support of musical accompaniment, and Scholes was the first among musical scholars to explain Shakespeare's method of employing music. If his understanding of the subject was not omniscient, Scholes nevertheless blazed a trail for later writers. The dissolution of the *Musical Antiquary* and the *Journal* of the International Musicological Society in 1914 was, perhaps, the final inducement for the founding in 1915 of the American periodical, *The Musical Quarterly*. It emphasized, as had the earlier *New Variorum Edition* of Furness, the importance of transatlantic publications. Edward Dent's article on the 'Musical Interpretation of Shakespeare on the Modern Stage' (II, 1916, pp. 523-37) is only one of the many contributions on the subject which this doyen of English music historians was to offer. In this article Dent, a man of letters whose interests were by no means restricted to sharps and flats, distinguishes clearly between the roles played by music in spoken drama and in opera, and assesses the differences in kind between Shakespeare's plays and the later adaptations of Dryden and Purcell. Dent deals with the new methods of reviving Shakespeare which William Poel and Granville-Barker initiated, and himself provided Elizabethan music for the Marlowe Society when it produced *Doctor Faustus* in 1910 and the *Knight of the Burning Pestle* in 1911. This passionate enthusiasm of the scholar who helped to shape the policies of Sadler's Wells and Glyndebourne was bound to leave its mark also on musical scholarship in regard to Shakespeare. Of his later works we mention here only his *Foundations of English Opera* (1928) and his chapter on 'Shakespeare and Music' in the *Companion to Shakespeare Studies* (ed. by H. Granville-Barker and G. B. Harrison, 1934). It is an incontrovertible fact that, between them, Naylor and Dent, in the twentieth century, have done more than any other two authors to present a clear and accurate picture of the role of music in the plays. This does not preclude mentioning that subsequent research has modified and revised several details in their accounts. Finally, there remain the shorter articles which appeared in several composite volumes before 1918. These, and a variety of *Festschriften* and *Kongressberichte* which continue to appear with increasing frequency, are not easily located except in large national libraries and may, therefore, be easily overlooked. J. R. Moore's 'The Function of the Songs in Shakespeare's Plays' appeared in *Shakespeare Studies . . . University of Wisconsin* (1916, pp. 78-102), and A. C. Bradley's 'Feste, the Jester' in *A Book of Homage to Shakespeare* (ed. I. Gollancz, 1916; republished in Bradley's *A Miscellany*, 1931, pp. 207-17). The author of *Shakespearean Tragedy* scarcely needs an introduction, yet the many fleeting observations on the art of music in Bradley's classic book barely suggest the detail and shrewdness with which the author examines the role of Robert Armin and his songs in *Twelfth Night*. By assigning full credit to Shakespeare (rather than to Armin) for the concluding song of the comedy Bradley joins the minority company of Charles Knight in the nineteenth century, and Richmond Noble and George L. Kittredge in the twentieth, a group which musical scholars of recent vintage are inclined to support. Moore's article is one of several growing out of his doctoral dissertation, which also yielded 'The Songs of the Public Theatres in the Time of Shakespeare' (*Journal of English and Germanic Philology*, xxviii, 1929, pp. 166-202) and 'The Songs in Lyly's Plays' (*P.M.L.A.* XLII, 1927, pp. 623-40). It is not possible to recount here the well-known controversy in regard to the authenticity of Lyly's lyrics; suffice it to say that no study of *Midsummer Night's Dream* or *Merry Wives of Windsor* can dispense with an examination of the earlier playwright's

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methods. Another composite publication, *Shakespeare's England* (ed. by S. Lee, C. T. Onions and W. Raleigh, 2 vols. 1917), produced valuable articles by W. Barclay Squire on 'Music', C. H. Firth on 'Ballads and Broad-sides' and a 'Glossary of Musical Terms' by C. T. Onions, whose labours on the *Oxford English Dictionary* and the *Shakespeare Glossary* are well known.

The majority of the publications mentioned so far deal, quite properly, with songs and ballads. Serious consideration of instrumental problems begins with the publication of Francis W. Galpin's *Old English Instruments of Music* (1910, 3rd edn. 1932) and Christopher Welch's *Six Lectures on the Recorder* (1911; the first three chapters, including 'Hamlet and the Recorder', reprinted 1961).

In the period between the two World Wars scholarly publications increased with such rapidity that it becomes necessary to exercise an even greater selectivity, in a compilation of this kind. Therefore articles in periodicals, except *in extremis*, must give way to major books and reprints.<sup>2</sup>

No account of the 1920's, however brief, can omit the works of E. H. Fellowes, R. Noble, H. E. Rollins and P. Warlock. Fellowes wrote many books on music, among them monographs on *Byrd* and *Gibbons*, yet his lasting merit consists in his having reprinted the old music in modern editions, thus making it accessible to the ears and the minds of the general public. Recitals of Elizabethan music, whether in the concert hall or over the wireless or gramophone, would be unthinkable today without the industry and daring of Fellowes. There are some minor errors, certain sharps or flats incorrectly placed, some unacknowledged transpositions, some silent emendations. Yet, the details are insignificant compared with the total achievement. The *English Madrigal School* (36 vols. 1913-24) and *Songs . . . from Beaumont and Fletcher* (1928) were supplemented by the *English School of Lutenist Song Writers* (32 vols. 1920-32), a work that is indispensable to the student of spoken drama. There are two series to this *corpus*, a First Series giving both tablatures and modern transcriptions, and a Second Series giving transcriptions only. The first series includes Dowland, Rosseter and Morley; Campion, Ferrabosco and Jones appear in the second series. To these must be added the *Complete Works of W. Byrd* (20 vols. 1937-50), containing Byrd's keyboard arrangements of popular tunes occurring in Shakespeare. On Fellowes's death in 1951 R. Thurston Dart succeeded him as editor of the *School of Lutenist Song Writers*. Volume 17 of the First Series reprints Giovanni Coperario (alias John Cooper) whose *Songs of Mourning* for Prince Henry and lyrics for Campion's *Somerset Masque* are of great interest. Volume 17 of the Second Series will contain the songs of Robert Johnson whose cardinal importance for *The Tempest* and other plays is well known. A rival and critic of Fellowes, Peter Warlock, nevertheless made an equally important contribution to Shakespeare studies. His taste and emendations were impeccable, his assessment of attributed and anonymous compositions very good indeed. His tantalizingly short book, *The English Ayre* (1926), is the best of its kind to appear so far, and his *English Ayres* (edited jointly with Philip Wilson, 4 vols. 1922-5; 2nd edn., 6 vols. 1927-31) is an indispensable anthology since it includes several important anonymous songs not transcribed by Fellowes. Among these 'I loathe that I did love' is relevant to the gravedigger's song in *Hamlet*. Warlock also edited *Elizabethan Songs . . . for . . . voice . . . and . . . stringed instruments* (3 vols. 1926) and Ravenscroft's *Pammelia* (1928). That all of these works are now out of print is an indication of the vicissitudes of modern publishing.

Another great editor of the twenties, Hyder E. Rollins, provided a detailed census of relevant musical manuscripts. Rollins's edition of *Tottel's Songes and Sonnettes* (1928-9) brought to

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completion one of the tasks left unfinished by Bishop Percy in the eighteenth century. The *Analytical Index to Ballad Entries* . . . (Chapel Hill, N.C., 1924) is an indispensable aid to study of the Stationers' Registers. Of the important contributions in this period there remains *Shakespeare's Use of Song* (1923) by Richmond Noble, whose researches have contributed many a valuable footnote to John Dover Wilson's *New Shakespeare* edition. Noble, after Naylor, wrote the best monograph on Shakespeare and music to date.

The periodical *Music & Letters* was founded in 1920 and from its inception paid heed to Shakespeare research. Before the Second World War it published articles by W. J. Lawrence (1922),<sup>3</sup> H. M. Fitzgibbon (1930), and S. A. Bayliss (1934). Important essays of the period appearing in other periodicals and series were written by E. Law (*Shakespeare Association Papers*, 1920), E. S. Lindsey (*Studies in Philology*, 1924), L. B. Wright (*Studies in Philology*, 1927), E. S. Lindsey (*Modern Language Notes*, 1929) and Ernest Brennecke (*P.M.L.A.*, 1939). Books of the thirties, specifically dealing with musical problems, include J. M. Gibbon, *Melody and the Lyric* (1930), Scholes's *Puritans and Music* (already mentioned) and G. Bontoux's *Chanson d'Angleterre* (1936). Gibbon's book is a useful digest of Chappell, Wooldridge, Naylor and others but, as such, it suffers from its neglect of original sources. Mlle Bontoux's sumptuous volume is to be commended for its facsimiles and other illustrations as well as for its unusually liberal transliterations of lute tablatures. Among general books that throw light on musical topics there are the standard reference works of E. K. Chambers and A. Nicoll, as well as the monographs of G. Wilson Knight.

The harvest of the forties proved more significant for specifically musical studies. Among the important periodical articles R. T. Dart's piece on 'Morley's Consort Lessons of 1599' (*Proceedings of the Royal Musical Association*, 1947-8) brought to the fore one of the most prominent authors, editors and performers of our age. Numerous articles, largely concerned with instrumental music, have appeared over Dart's name in *Music & Letters* and the *Galpin Society Journal*. His *Jacobean Consort Music* (edited jointly with W. Coates, 1955) is an indispensable reprint and equally valuable for the Shakespearian producer are two recent slim editions, the *Suite* . . . *Brass Music* . . . *James I* and the *Holborne* . . . *Suite for an Ensemble* (both 1959).

Otto Gombosi's 'Some Musical Aspects of the English Court Masque' appeared in the *Journal of the American Musicological Society*, 1 (1948). Gombosi's knowledge of 'passamezzo antico' and 'passamezzo moderno', of Sir Toby Belch's 'passy-measures pavin' in *Twelfth Night*, v, i, 206 remains unchallenged, and his knowledge of early lute books, such as the Giles Lodge Book at the Folger Library in Washington (containing the earliest known musical version of the Willow Song) was equally profound. His untimely death in 1955 deprived music and letters of a first-rate scholar. Other relevant periodical articles are duly recorded in the *New Shakespeare* and the *New Arden* editions of the plays.

The major books of the forties include M. C. Boyd, *Elizabethan Music* (1940), C. L. Day's and E. B. Murrie's bibliography of *English Song Books* (1940), B. Pattison, *Music and Poetry of the English Renaissance* (1948), M. Dolmetsch, *Dances of England and France, 1450-1600* (1949). Of these Pattison's is the most important and should be read in conjunction with his chapters on 'Literature and Music' in V. de Sola Pinto's *English Renaissance* (2nd edn. 1951, pp. 120-138) and 'Music and Masque' in C. J. Sisson's one-volume edition of Shakespeare's *Works* (1954, pp. xlvii-lii). Pattison is one of the few major scholars in the field who followed E. J. Dent in

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focusing attention on the hybrid and difficult field of words-and-music. Critical evaluations will be found in John Stevens's *Music and Poetry in the Early Tudor Court* and in the review of Pattison's work in the *Journal of the American Musicological Society*, II (1949). The author emphasizes unduly the happy union of poetry and music and minimizes the inevitable conflicts which arise from time to time between these two arts. Nevertheless, his discussion of musical and poetical forms is a *sine qua non* for later research. Of general works bearing on music one may single out G. E. Bentley's *Jacobean Stage*, T. W. Baldwin's *Shakespeare's Small Latin . . .* and W. A. Ringler's two monographs on *Rainolds* and *Gosson* respectively. The importance of music at the Blackfriars is considered in Bentley's article, 'Shakespeare and the Blackfriars' Theatre' in *Shakespeare Survey* I, which is supplemented by the studies of Isaacs and Armstrong (*Shakespeare Association Papers*, 1933; *Society for Theatre Research Pamphlets*, 1958). Baldwin's work on the importance of classical sources for Shakespeare's musical passages follows his earlier monograph on the *Organization and Personnel of Shakespeare's Company* (1927) which embarks on, though it does not settle, the all-important question of Robert Armin.

The decade of the 1950's produced the largest number of books either dealing with or reprinting music. W. R. Bowden's *English Dramatic Lyric, 1603-42* (1951) is a carefully documented study of the occasions when Stuart playwrights employed music. Utilizing the material that had been gathered in earlier collections (such as E. B. Reed, *Songs from the British Drama*, 1925; T. Brooke, ed. *Shakespeare Songs*, 1929), Bowden analyses the functions of the lyric and the dramatic purpose underlying the categories most frequently used. His volume contains appendices to all of the songs in the plays of Armin, Beaumont and Fletcher, Chapman, Dekker, Heywood, Jonson, Marston, among others. Catherine Ing's *Elizabethan Lyrics* (1951) gives more consideration to Campion than to Shakespeare, though the section on Shakespeare (pp. 219-30) is valuable, and the general discussion of metrics and music the best to date. Denis Stevens's edition of the *Mulliner Book* (1951, rev. edn. 1954) makes available a collection of keyboard music of great worth for Elizabethan drama. Of an earlier date than the *Fitzwilliam Book* this anthology throws light on the lyrics of Richard Edwards and, in consequence, on 'Where griping grief the heart doth wound', which the clown sings in *Romeo and Juliet*. The *Mulliner Book*, in company with Thurston Dart's *Jacobean Consort Music* (mentioned earlier), is part of a monumental series of reprints of English music which also includes John Stevens's edition of *Mediaeval Carols* (1952, rev. 1958). Both Denis Stevens and John Stevens persevere in their contributions to our knowledge of Tudor music. Walter Woodfill's *Musicians in English Society from Elizabeth to Charles I* (1953) is an indispensable source-book dealing with musicians of the city and of the court; it also offers an excellent bibliography (pp. 315-61). Two valuable reprints of music appeared in 1954, David Lumsden's *Anthology of English Lute Music* and John Ward's *Dublin Virginal Manuscript*, the latter an anthology of keyboard music. Lumsden and Ward are both authorities on lute music and have contributed important articles on that subject to learned journals. Their editions have been supplemented by three further reprints, enumerated below, and altogether the student of today has more music of the sixteenth and seventeenth centuries readily available than his forbears had. Margaret Dean-Smith's edition of *Playford's English Dancing Master 1651* (1957) is a facsimile reprint of one of the main sources of Chappell and Naylor. The author's annotations and cross-references to other English and Dutch collections, as well as to standard reference works (such as Child's *English and Scottish Popular Ballads*) add value to the volume. Andrew Sabol's