



## CHAPTER VI

# **The Use of Musical Imagery and the Dramatic Function of Music and Songs in Shakespeare**

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In Shakespeare's poetry and plays, there are various musical references and numerous allusions to music and the influence of music upon man's soul. They seem to reflect all aspects of the musical knowledge of his time as well as musical practice. Shakespeare's knowledge apparently seemed to cover the entire gamut of music, practical as well as theoretical, from the scale itself to the more sophisticated ideas on the subject such as the notion of the Music of the Spheres which comes from Plato and Pythagoras, and the power of music to sway man's psyche, to affect human emotions and to cure by its purifying magical divine effect which comes from the works of Ficino and Pico de la Mirandola in the Renaissance under the influence of the enigmatic texts of Hermes Trismegistus (Yates 1964: 89).

The mystery concerning how Shakespeare knew all this about music whether intuitively or consciously lies unanswered as a dark zone where Shakespearean scholars attempt to pluck out the heart of that musical mystery. The historical accounts of Whitelock reflect that at Westminster and Shrewsbury, Richard Mulcaster showed great care and enthusiasm for teaching music at the Merchant Taylor's School. But what about the Grammar School at Stratford-upon-Avon? How and where did Shakespeare learn so much about music? Was Shakespeare schooled as a choirboy? Or did he study music privately? It has been suggested that Shakespeare might have picked up most of his information about music from musical acquaintances, from hearing music played in the taverns, private

houses, the court, the church and bawdy houses. The academic world remains still largely in silence and darkness about the musical people who could be associated with Shakespeare. High on top of the list was Thomas Morley. What was the relationship between the poet and the musician? Did they collaborate on the songs such as “O Mistress Mine” and “It was a lover and his lass” in *Twelfth Night* or were both tunes most popular before being taken up on stage by Shakespeare? Then there was another creative artist in Shakespeare’s theatre, his Wise Fool, Robert Armin who was both a musician and a poet-philosopher himself. Armin was known for his beautiful voice in his time, might have written some of the songs in *Twelfth Night*. No doubt there were several other musical people around Shakespeare at the time such as John Bull who was a composer and virtuoso performer, Giles Farnaby who was the famous composer of the madrigals, John Daniel who was Samuel’s musical brother and most importantly, John Dowland, the royal lutanist of the time. Another musical mystery among the acquaintances of Shakespeare could be named as the “she” who could be paralleled in a way Beethoven’s “immortal beloved,” a lady who was never identified except given in fragments, but known as “The Dark Lady of the Sonnets.” In “Sonnet 128” Shakespeare describes the figure of the lady playing a musical instrument:

How oft, when thou, my music, music play’st  
Upon that blessed wood whose motion sounds  
With thy sweet fingers, when thou gently sway’st  
The wiry concord that mine ear confounds,  
Do I envy those jacks that nimble leap  
To kiss the tender inward of thy hand,  
[....]  
O’er whom thy fingers walk with gentle gait,  
Making dead wood more blest than living lips.

“Sonnet 128,” lines 1- 5, 11-12.<sup>1</sup>

As Shakespeare depicts the lady cupping her hand over the striking mechanism of her wooden instrument which can be either a lute or a virginal in order to tune it, the sonnet turns into an erotic love poem where music as well as the beloved appearing as a musician are intensively adored. The poet even becomes jealous of the strings of the instrument because of the lady’s tenderness and closeness of them.

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1 All references from Shakespeare are taken from the Peter Alexander’s Folio Edition.

According to A. L. Rowse who wrote Shakespeare's biography, Aemilia Lanier could have been The Dark Lady of the Sonnets (1973: 106). Aemilia was coming from an Italian family of musicians. Her father, Baptista Bassano was a Venice-born musician of Jewish origin at the court of Elizabeth I. Aemilia became the mistress of Henry Carey, Lord Hunsdon who was Elizabeth's half-brother and also Lord Chamberlaine, the patron of the arts and theatre. Aemilia's interest in astrology could be seen in Simon Forman's diaries as she often visited the physician and astrologer of the time (Rowse 1974: 15- 16). When Aemilia became pregnant with Henry Carey's child, she was to marry Alfonso Lanier, a musician at the court of Elizabeth I. Roger Prior in his article entitled "Jewish Musicians at the Tudor Court" mentions the Bassano family who were of Jewish origin and who came to England from Venice and who carried a chest containing forty- five musical instruments which were so beautiful and good' (Prior 1995: 264- 265). David Lasocki and Roger Prior in their work entitled *The Bassanos: Venetian Musicians and Instrument Makers in England between 1531- 1665*, also accept and fortify Rowse's suggestion about the identity of the Dark Lady being Aemilia Lanier (Lasocki and Prior 1995: 129). David Bevington states that "Rowse persuaded himself that she was also Shakespeare's mistress and the subject of that poet's bitter reflections on female infidelity" (1998: 10).

In *Titus Andronicus* Shakespeare describes the injustice and cruelty done to a lute player in the figure of the raped and mutilated Lavinia. As Marcus recognizes the terrible appearance of Lavinia with her hands and tongue cut and with the blood dropping from her mouth and hands, reveals the past, the beauty of Lavinia's musically talented fingers playing the lute in the past:

Marcus: O, had the monster seen those lily hands  
Tremble like aspen leaves upon a lute  
And make the silken strings delight to kiss them,  
He would not then have touch'd them for his life!  
Or had he heard the heavenly harmony  
Which that sweet tongue hath made,  
He would have dropp'd his knife, and fell asleep.  
As Cerberus at the Thracian poet's feet.

(*Titus Andronicus*, II. iv. 44-51)

Shakespeare uses the musical imagery of Orpheus who went to the under world to see Euridice and in order to enter the underworld he bewitched the Guardian dog, Cerberus with his musical instrument.

In *The Two Gentlemen of Verona* the imagery concerning Orpheus and his magical music is also referred:

Proteus: For Orpheus' lute was strung with poets' sinews,  
Whose golden touch could soften steel and stones,  
Make tigers tame,  
(*The Two Gentlemen of Verona*, III. ii. 78- 81)

Orpheus and the tuning of the inner and outer man played many roles for the Neo-Platonists of the Renaissance. Orpheus was a passionate lover who was cruelly separated from the beautiful woman he adored, as Petrarch was separated from Laura. His music and poetry celebrate both the beauty of his beloved and his emotional grief at the loss of such beauty to death. Orpheus laments the shortness of life and love and the ephemeral quality of the sensory pleasure. Orpheus' song consists of eleven verses, each ending with the Virgilian refrain which was so dear to Neo-Platonists, "*Quod Amor Vincit Omnia*" (Love Conquers All). His second role was that of the civilizer who softens the hearts of primitive people. Orpheus could make the wild beasts tame with his lyre, make rocks and woods move and halt streams in their courses. John Warden tells that Orpheus is the teacher of *humanitas* which is defined by Ficino as the capacity for love (1982: 91). Orpheus was also the artist who looked within himself to discover the harmony of the cosmos and by his art and music leads others to a better understanding of the beyond (Warden 1982: 90). Orpheus was the one who taught Plato and Pythagoras the Orphic mysteries. As a poet Orpheus sings the creation of the world, of how love came into being out of chaos, and of the essential unity and singleness of the cosmos (Warden 1982: 92). The Orphic lyre with its seven strings represents the seven known planets and stands for the symbol of cosmic harmony, since mathematically the intervals of the orphic lyre are the structured basis of the entire visible universe and of the human soul. It offers an assurance on the relationship between microcosm and that of the macrocosm. As seen in Leonardo's Vitruvian Man, man by exploring his own interior space, finds the structure in the microcosm identical with that of the macrocosm. As Hollander observes, the notion of the soul as a *harmonia* or proportionate distribution of unlike parts accommodated itself well to the musical metaphor (Hollander 1961: 31). Hollander has shown that many metaphors on music pertaining to human love, body politic and the motion of the planets followed Alciati's treatment of the subject so that the lute or the lyre became a particularly important indicator of psychological and political harmony during the Renaissance.

It was by and large most common to allow the strings to represent abstract ‘*harmony*’ and ‘*order*’ (like that of the Great Chain of Being) by typifying Musical harmoniousness and ordered tuning. Thus the Platonic notion of the World- Soul (as well as the individual psyche) considered as a *tuning*, or *Harmonia*, finds figurative expression in the image of the World- Lyre, or the stringed instrument of the human soul. (1961: 44)

The influence of music could extend the human psyche in either direction, leading the soul either upwards or downwards. In *Othello* Iago warns that he will destroy the harmony of love and marriage between Desdemona and Othello when he utters. “I’ll set down the pegs that make his music” (*Othello*, II. i. 200), meaning that he will untune the soul of Othello and make a beast of him. In contrast to a world filled with love and harmony because of music, the effect of a broken lute string or a viol is devastating for it symbolizes a broken heart, a broken promise of love, or a broken agreement in the realm of politics. In such a system of echoing and reechoing world harmonies, the individual could become discordant by allowing his humours to get out of balance. In *Hamlet* Ophelia seeing that Hamlet is totally out of his mind in Act III scene i, laments and cries about how the future of Denmark is lost in Hamlet’s derangement. She expresses her feelings as follows:

Ophelia: And I, of ladies most deject and wretched,  
That sucked the honey of his music vows,  
Now see that noble and most sovereign reason  
Like sweet bells jangled out of tune and harsh;  
(*Hamlet*, III. i. 155-158)

In *Richard II* Mowbray expresses his disappointment on hearing the heavy sentence Richard II announces as “never to return” to England on “pain of death.” Mowbray compares his exile to “speechless death” where he will never be able to use his mother tongue in exile. He resembles his state to that of “an unstrung viol”:

Mowbray: And now my tongue’s use is to me no more  
Than an unstrung viol or a harp,

Or like a cunning instrument cas'd up-  
Or being open, put into his hands  
That knows no touch to tune the harmony.

(*Richard II*, I. iii. 161-165)

In *Richard II* when Richard is in the prison at Pomfret Castle, he meditates about his life and past deeds. He becomes aware of the bitter truth that without his crown and his title he is nothing. He resents for what he has done to his own life. At that moment he hears music coming from outside. He suddenly becomes excited and remembers what harmony and music meant to him.

Richard II: Music do I hear?

Ha, ha! keep time – how sour sweet music is  
When time is broke and no proportion kept!  
So is it in the music of men's lives.  
And here have I the daintiness of ear  
To check time broke in a disordered string;  
But for the concord of my state and time,  
Had not an ear to hear my true time broke:  
I wasted time, and now time waste me;

(*Richard II*, V. v. 41-49)

In *Hamlet* Shakespeare uses the image of the mind as a musical instrument which may be played upon. When Guildenstern and Rosencrantz ask Hamlet to go to Gertrude's room after the play, Hamlet takes the recorder in his hands and asks his 'seeming' friend Guildenstern to play the instrument. When Guildenstern expresses his refusal saying that he does not know how to play the instrument and because of that he will not be able to utter Harmony. Hamlet compares himself with the instrument telling his friend that he treats Hamlet in an unworthy way even giving him less worth than the recorder.

Hamlet: Why, look you now, how unworthy a thing you make  
of me. You would play upon me, you would seem to  
know my stops, you would pluck out the heart of my  
mystery, you would sound me from my lowest note  
to the top of my compass; and there is much music,  
excellent voice, in this little organ, yet cannot make

it speak. 'Sblood, do you think that I am easier to be played on than a pipe?

(*Hamlet*, III. ii. 353- 360)

In his comedies Shakespeare uses music as a device to create laughter or to show the incongruity between appearance and reality. In *Much Ado About Nothing* Benedick who tries to lie down in the shadows of the trees to read a book, is disturbed by the speeches of the other courtiers like Don Pedro, Claudio and Leonato who first listen to Baltasar's music. Balthasar first plays a musical instrument and then he sings but with a terrible voice. Benedick first hearing the music of his instrument thinks about the divine music created by the instrument and the musician and utters, expressing the reality of the strings which are made of the sheep's guts and the divinely harmonious tones coming from the instrument:

Benedict: Now, divine air! Now is his soul ravish'd. Is it not strange that sheeps' guts should hale souls out of men's bodies?

(*Much Ado About Nothing*, II. ii. 54-55)

A few minutes later Balthasar starts singing the song "Sigh no More Ladies" with a voice out of tune. Benedict utters:

Benedict: And he had been a dog that should have howl'd thus, they would have hang'd him; and I pray God his bad voice bode no mischief. I had as lief have heard the night- raven, come what plague could have come after it.

(*Much Ado About Nothing*, II. ii. 74-77)

In *A Midsummer Night's Dream* a similar situation comes as a source of laughter. When Bottom is transformed into an ass with huge ears by Puck's trick, his friends are frightened so they disperse in different directions and go away. Poor Bottom is left alone in the darkness of the forest. In order to feel secure and to avoid the feeling of fear, Bottom starts to sing a song just like anybody who is frightened in a place of darkness does and hearing his own voice will calm down his sense of fear. But Bottom sings a song which is out of tune and rather comic with its incongruous consonants. The Queen of Fairies, Titania wakes up from

her dream with the juice upon her eyes which will cause her to fall in love with whatever she sees:

Titania: What angel wakes me from my flow'ry bed?

(*A Midsummer Night's Dream*, III. i. 118)

What the audience hears is a song out of tune and what Titania seems to hear is a song of an angel. The incongruity between the appearance and reality becomes the source of comic and laughter in Shakespeare. Music is also used to increase the comic effect by Shakespeare in *The Tempest* where Stephano, the drunkard sailor enters the stage singing a sailor's song and drinking at the same time. On recognizing the two heads and the two pairs of legs of Caliban and Trinculo under the gabardine, Stephano thinks what he sees is a monster on the island. Stephano sings:

Stephano: (singing) 'I shall no more to sea, to sea,

Here shall I die ashore.'

This is a very scurvy tune to sing at a man's funeral.

Well, here's my comfort. (Drinks and sings)

'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.'

(*The Tempest*, II. ii. 41-42)

This sea shanty doubles as "a drinking song" and causes in the audience a laughter because what Stephano sees as a monster is true but he thinks that he sees illusions and his eyesight is disturbed because of the alcohol he has taken. Shakespeare this time what reality is and how reality is taken to be a deceiving illusion or hallucination in comical terms. Fulfilling a practical purpose, the music adds colour and comedy to Stephano's entrance. The words of the sea song reveal his gross nature as well as suggest a rowdy "dis-tempered type of tune."

In *The Merchant of Venice* Lorenzo's words reflect the premise that the heavens were composed of crystal spheres, which made a harmonious music as they moved round by angels. In the Elizabethan era, the belief in *musica humana*, no less than in *musica mundana* was universally accepted and came to be codified

in The Great Chain of Being which derived from the concept of cosmic order that underlay the elaborate structure of Pythagorean-Platonic thought.

Lorenzo: How sweet the moonlight sleeps upon this bank!  
Here will we sit, and let the sounds of music  
Creep in our ears – soft stillness nad the night  
Become the touches of sweet harmony:  
Sit Jessica, - look how the floor of heaven  
Is thick inlaid with patens of bright gold,  
There's not the smallest orb which thou behold'st  
But in his motion like an angel sings,  
Still quiring to the young- ey'd cherubins;  
Such harmony is in immortal souls,  
But whilst this muddy vesture of decay  
Doth grossly close it in, we can not hear it:

(*The Merchant of Venice*, V. i. 54-65)

The Pythagorean philosophy was based upon the concept of dualism (James 1995: 28). Unity in the details harmonizes all the parts of a whole by the participation of the First Cause. Two was one plus one, creating the principle of dichotomy, the mutability of everything. The tetractys was the mystery of how infinite form – the pyramid, which is suggested in the figure of tetractys, emerges from the infinitude of one, the single, perfect point. What was innovative about the Pythagorean system was that it expressed these basic concepts with numbers. Pythagoras' most enduring contribution was his discovery of the arithmetical relationships between musical intervals in music. The Pythagoreans did not simply discern congruities among number and music and the cosmos, but they identified them. Music was number, and the cosmos was music. Pythagoras distinguished three sorts of music in his philosophy; to use the nomenclature of the era, the first: *musica instrumentalis*, the ordinary music made by plucking the lyre or blowing the pipe and the second: *musica humana*, the continuous but unheard music made by each human organism, in other words, the harmonious or inharmonious resonance between the soul and the body, and the third: *musica mundana*, the music made by the cosmos itself, known to be the Music of Spheres (qtd. in James 1995: 31). Pythagoras was also known to be a healer, he was soothing the passions of the soul and body by using rhythms, songs and incantations in order to heal his patients (qtd. in James 1995: 31). The Pythagoreans conceived of the cosmos

as a vast lyre, with crystal spheres in the place of strings, uttering sounds which would be musical and harmonious in their circular movement (qtd. in James 1995: 38). In the VIII<sup>th</sup> Book of *The Republic* and *Timaeus*, Plato also talks about the numerical division of the World Soul which was created by the Demiurge, meaning “the craftsman” in ancient Greek (qtd. in James 1995: 42). Plato states that the number of cosmic rings which are synonymous with the Pythagorean spheres, is equivalent to the number of notes in the musical octave and that the intervals between the notes correspond to the mathematical proportions, concerning the movement of the planets which create a celestial harmony (qtd. in 1995: James 51).

Lorenzo: The man that hath no music in himself,  
Nor is not moved with concord of sweet sounds,  
Is fit for treasons, stratagems, and spoils,  
The motions of his spirit are dull as night,  
And his affections dark as Erebus:  
Let no such man be trusted: - mark the music.

(*The Merchant of Venice*, V. i. 83-88)

Robert Fludd was a contemporary of Shakespeare, a doctor and an occult philosopher, who came to be known as the “Renaissance Man.” Fludd championed the Hermetical philosophers of the Renaissance, like Ficino and Pico della Mirandola who followed the teachings of Hermes Trismegistus. In a series of vast treatises, Fludd rationalized every aspect of the universe as visible and invisible in a system which was essentially an expansion of the concepts of *musica mundana* and *musica humana*. Liberally drawing upon the authority of Hermes Trismegistus, Fludd asserted the existence of an underlying harmony and congruity between the universe, the macrocosm, and the man, the microcosm. In an illustration in *The History of the Macrocosm* Fludd mentioned “the Divine Monochord” which was a Pythagorean monochord comprising two octaves divided into all the basic harmonic intervals (qtd. in James 1995: 130- 131). The scheme began with low G, which is the earth, ascending to middle C, at which point God made his appearance and thence upward to high G, which is the most exalted division of the empyrean. The double octave of the whole chord represented the harmony of the universe, *musica mundana*.



harmonious tuning of the bodily elements and humours, the other is concerned with the power of music in psychological and physical cures. After having solved the riddle of Antiochus, Pericles says an aside which mentions the incestuous relation between Antiochus and his daughter by using sexual puns and relates to the fact that the daughter is out of tune because of the unruly passions and she is lacking in proper concord. He compares her to a discordant viol:

Pericles: You are a fair viol and your sense the strings,  
Who, fingered to make man his lawful music,  
Would draw Heaven down and all the gods to  
hearken,  
But being played upon before your time,  
Hell only danceth at so harsh a chime.

(*Pericles*, I. i. 81-85)

In *Pericles* Cerimon of Ephesus, the enlightened physician was endowed with the practise of the new magical medicine by incorporating with the magic of music. When the body of Thaisa, the wife of Pericles, washes up the shore of Ephesus in the trunk in which Thaisa had been cast into the sea after having given birth to her daughter, Marina, Cerimon prepares to raise her from the dead. Cerimon, encouraged by a passage he had read of Egyptian art of medicine which shows that Cerimon was familiar with the aspects of Corpus Hermeticum, uses the magical music to awaken Thaisa from death. The music which Cerimon invokes to accomplish the resuscitation of Thaisa is of primary importance. The onlookers consider Cerimon has worked a miracle by divine intervention. But it is the magic of music which accounts for his intervention and which alters the nature of medicine. The music which helped rescue her mother from death also contributes to Marina's treatment of Pericles who has been distressed. Shakespeare uses the dramatic device of music's cure of man's soul. Most important and striking element is the revelation of how the magic of music creates its therapeutic effect. At the end of the play, Pericles' madness is also spoken in musical terms. As his madness results from a psychological imbalance, he may be said to be dis-tempered or out of tune. Marina whose ability as a performer is just the proof that she is "in perfect tune" with the *musica mundana*, is able to cure the old man's madness. Marina's song is able to penetrate Pericles' trance- like state and to initiate his recovery by the magical power of music. Pericles, astonished can only say, "The music of Spheres' List, my Marina [...] rarest sounds! Do ye not hear? [...] I hear / Most heavenly music!" (*Pericles*, V. i. 229-233). The music of

spheres is Plato's idea, which claims that the motion of the planets whose orbital resonance vibrates in harmonious proportions, makes heavenly music that can only be audible to humans in moments of ecstasy. The music reflects the order of the cosmos and of divine creation- eternally perfect and immensely beautiful. The principles of *fibonacci* and the notion of the golden proportion point to the secret truth of the universe in relation to the intervals in music. In *A Winter's Tale* Paulina invokes the restoration of Hermione's statue back to life by the aid of music. Paulina awakens the living statue of Hermione by the magic of music:

Paulina: Music! Awake her! Strike!  
'Tis time; descend; be stone no more; approach;  
Strike all that look upon marvel. Come...  
(*A Winter's Tale*, V. iii. 98-100)

There is a contrast between spiritual (*magia*) and demonic (*goetia*) magic. Shakespeare seems not to be interested in labelling the kind of magic needed to perform the miracle but he insists upon the musical incantation concerning the awakening of Hermione to life.

In *The Tempest* Shakespeare makes use of music as a magical incantation. Prospero symbolizes the magician, the master of spell-binding words and of magic. Yates states that "Prospero's magic reflects the influence of Agrippa's *The Occulta Philosophia*" as he uses white magic in order to call on good spirits (1979: 187). She also mentions that "Shakespeare's language in *The Tempest* is infused through with spiritual alchemy" (1979: 190). Ariel sings his famous song "Come unto these yellow sands" and "Full fathom five thy father lies" in order to take Ferdinand who has survived from the shipwreck towards the place where Miranda is so that the encounter of the youngsters will be realized. Ferdinand follows the magical song as if he were in a dreamy atmosphere.

Ferdinand: Where should this music be? – i'th' air or th'  
earth?  
It sounds no more; sure it waits upon  
Some god o'the'island....  
This music crept by me upon the waters,  
Allaying both their fury and my passion  
With its sweet air.  
(*The Tempest*, I. ii. 387-392)

The music Caliban hears on the island shows that his soul is influenced by mysterious music.

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

(*The Tempest*, III. ii. 130-138)

Shakespeare makes use of songs as dramatic device to reveal what is hidden in the subconscious mind of his characters. In *Twelfth Night* Orsino asks Feste to sing the song which influenced him so much the night before. Feste sings “Come away death” which happens to be a melancholic song of unrequited love and death. Shakespeare shows the audience how Orsino’s mind becomes disturbed by the song of death and how he needs to reach love before death comes. Also in *Hamlet* Ophelia’s songs of madness reveal what is hidden in her consciousness and give in fragments her secret fears, desires and loss of everything in her life. Some critics evaluate Ophelia’s madness as her last resort and her unconscious revolt. Madness has released Ophelia from the enforced repressions of obedience, chastity, patience and has liberated her from the prescribed roles of sister, daughter and lover. The heretofore silenced Ophelia now demands to be heard with her own voice: ‘Pray you mark!’, she says. Madness provides her with the ability to speak out and sing in fragments her anger and desires. According to Carol Neely, Ophelia becomes “a mad prophet” (qtd. in Kinney and Copeland 2002: 41). Neely states that “Ophelia’s madness is represented entirely through fragmentary, communal, and thematically coherent quoted discourse” (Neely 1991: 324). Neely later mentions that Ophelia “recites proverbs, formulas, tales and songs that ritualize passages of transformation and loss – lost love, lost chastity and death” (2004: 51).

Through this emancipation from the confines of reason, the fragmented songs of Ophelia reflect ambiguity through puns, allusions to her deep sorrow,

riddles unsolved as well as veiled threats. Ophelia's mad ramblings reflect the incongruity between appearance and reality, between what "seems" versus what "is." Seng in his work on *The Vocal Songs in the Plays of Shakespeare*, states that "Ophelia's poor mind travels to a perverted mirroring of the tragedy of her love" Ophelia's songs of madness mostly "reflect, if only darkly, all the major issues of the play" (1967: 144). Each fragment of her speech or of her disrupted song contains numerous levels of accusations, deep mourning and lamentation, protest and longing, desire and loss of love. These songs of madness indeed reflect the corruption in the state and society of Denmark. Between the fragments of her melancholic speeches, there are funeral rituals lamenting the burial of Polonius as well as sexual innuendoes reflecting promiscuity. By the use of those songs of madness Shakespeare displays what exists within the subconscious of Ophelia.

Ophelia: (sings)

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,

(*Hamlet*, IV. v. 23-26; 29-30)

The songs of the gravedigger in the last act is also very meaningful in the sense that Hamlet catches the contrast between appearance and reality. The song of the gravedigger is sung joyfully and has energy of life in it. Hamlet is surprised to hear it and desires to talk to the man who does the job of digging the graves for those who are dead and sings such a song of joy.

As a conclusion Shakespeare makes use of music which serves multiple purposes in his poetry and dramatic texts. He not only employs certain musical imagery to enforce the idea but he also uses dramatic songs in moments of tension in order to highlight the tension of the dramatic moment and to increase the depth of the feeling of pathos and loss and also to foreshadow certain themes. Shakespeare uses music imagery and songs by differentiating them as revelatory songs, ritualistic songs, epiphanic songs, magical songs, pathetic songs and atmospheric songs which seem to serve various dramatic functions in the play.

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