



Skenè Studies I • 4

Shakespeare and the Mediterranean • 2

The Tempest

Edited by Fabio Ciambella



Edizioni ETS

S K E N È Theatre and Drama Studies

<i>Executive Editor</i>	Guido Avezzù.
<i>General Editors</i>	Guido Avezzù, Silvia Bigliuzzi.
<i>Editorial Board</i>	Chiara Battisti, Simona Brunetti, Sidia Fiorato, Felice Gambin, Alessandro Grilli, Nicola Pasqualicchio, Susan Payne, Cristiano Ragni, Emanuel Stelzer, Gherardo Ugolini.
<i>Managing Editors</i>	Valentina Adami, Cristiano Ragni.
<i>Assistant Managing Editors</i>	Marco Duranti, Roberta Zanoni.
<i>Editorial Staff</i>	Chiara Battisti, Petra Bjelica, Francesco Dall'Olio, Bianca Del Villano, Serena Demichelis, Carina Fernandes, Sidia Fiorato, Leonardo Mancini, Antonietta Provenza, Carla Suthren.
<i>Typesetting</i>	Lorenza Baglieri, Cristiano Ragni.
<i>Advisory Board</i>	Anna Maria Belardinelli, Anton Bierl, Enoch Brater, Jean-Christophe Cavallin, Richard Allen Cave, Rosy Colombo, Claudia Corti, Marco De Marinis, Tobias Döring, Pavel Drábek, Paul Edmondson, Keir Douglas Elam, Ewan Fernie, Patrick Finglass, Enrico Giaccherini, Mark Griffith, Daniela Guardamagna, Stephen Halliwell, Robert Henke, Pierre Judet de la Combe, Eric Nicholson, Guido Paduano, Franco Perrelli, Didier Plassard, Donna Shalev, Susanne Wofford.

SKENÈ. Texts and Studies (<https://textsandstudies.skeneproject.it/index.php/TS>)

Supplement to *SKENÈ. Journal of Theatre and Drama Studies*

Copyright ©August 2023 S K E N È. Texts and Studies

This work is licensed under a Creative Commons Attribution 4.0 International License.

info@skeneproject.it

Edizioni ETS

Palazzo Roncioni - Lungarno Mediceo, 16, I-56127 Pisa

info@edizioniets.com

www.edizioniets.com

Distribuzione

Messaggerie Libri SPA

Sede legale: via G. Verdi 8 - 20090 Assago (MI)

Promozione

PDE PROMOZIONE SRL

via Zago 2/2 - 40128 Bologna

ISBN (pdf) 978-884676737-0

ISBN 978-884676736-3

ISSN 2421-4353

Shakespeare and the Mediterranean

This series collects selected contributions to the International Summer School annually organised by the Skenè Research Centre, Verona University (<https://skene.dlss.univr.it/en/>), as well as articles related to its activities.

Published volumes:

Silvia Bigliuzzi and Emanuel Stelzer, eds. 2022. *Shakespeare and the Mediterranean • 1: Romeo and Juliet* (pp. 296)

Contents

Contributors	9
FABIO CIAMBELLA	
Introduction	15
Part 1 – <i>The Tempest</i>: Its Genesis and Its Mediterranean World(s)	
1. PAUL EDMONDSON AND STANLEY WELLS	
How Did Shakespeare Write <i>The Tempest</i> ?	29
2. SILVIA BIGLIAZZI	
Navigating Time: Memories of Mediterranean Worlds in <i>The Tempest</i>	49
Part 2 – <i>The Tempest</i> and the Mediterranean Myth: from Resources to Afterlives	
3. CRISTIANO RAGNI	
Prospero, or the Demiurge. Platonic Resonances in Shakespeare’s Mediterranean	75
4. ERIN REYNOLDS	
Auden and the ‘Myth’ of <i>The Tempest</i>	95
Part 3 – From the Mediterranean to the Mediterranean: <i>The Tempest</i>, Italian Music and Cinema	
5. SHIRA F. MELCER	
Ariel’s Music in Italian and English Madrigal Forms	115
6. EMANUEL STELZER	
<i>The Tempest</i> in Italian Dialects	133
Part 4 – Ecocritical and Postcolonial Readings of <i>The Tempest</i>	
7. MAGDALENA GABRYSIK	
Shakespeare’s Nature in Time. Contextualising Ecocritical Readings of <i>The Tempest</i>	157

8. ANMOL DEEP SINGH

Mediterranean Echoes in the *The Tempest*: the Rape
of Miranda between Race and Politics

175

Index

197

Part 3

From the Mediterranean to the Mediterranean: *The Tempest*, Italian Music and Cinema

Ariel's Music in Italian and English Madrigal Forms

SHIRA F. MELCER

Abstract

The relationship between William Shakespeare's plays and music is easily discernible, given the numerous references to music in his stage directions, in characters' line and in the natural musicality reciting words in iambic verse carries. Several of Shakespeare's plays involve music and directly mention it. "*The Tempest*, however, can be considered the most musical of Shakespeare's plays, as "unity of plot and lyric and musical allusion [are] far greater than in any other play" (Welch 1922, 526). Particularly noteworthy is the dominant character of Ariel, who is often staged communicating in song-form. This paper aims to examine the history of different musical compositions of Shakespeare's plays, focusing on those written by Robert Johnson and Thomas Morley, and suggest that Shakespeare's songs within plays, mainly those of Ariel in *The Tempest*, can be considered as madrigals. A thorough examination of the madrigal's history both in Italy and Great Britain dating back to the Fourteenth Century, will facilitate the exploration of different musical forms when reading Shakespeare's *The Tempest*. This paper will conclude with my original composition which exemplifies different key elements of music composition in Shakespeare's time.

KEYWORDS: madrigal; Ariel; "Full Fathom Five"; Robert Johnson; Thomas Morley

William Shakespeare's *The Tempest* is a play in which the lines between reality and fiction, the ordinary and the fantastic are blurred, a play whose ambiguous settings often create the feeling of a dream sequence. True to the play's inherent uncertainty and confusion, Ariel is portrayed as one of Shakespeare's most enigmatic, elusive characters; his gender, visibility and even the extent to which he can be considered a human are constantly brought into question. In this essay, I will explore Ariel, focusing on his connection to music. Additionally, I will compare different Italian and English musical art

forms and discuss their common traits. Using these comparisons, I will propose an original composition of Ariel's song.

From the onset of the play, it is made clear that Ariel is an unusual character, and possesses impressive magical abilities. Ariel is the one who conjures the tempest as demanded by Prospero and seems to take pride in his power. He is the vehicle of Prospero's ambitions, setting the plot into action, seemingly from the background. He goes as far as to say that "Jove's lightnings, the precursors / O' th' dreadful thunderclaps, more momentary / And sight-outrunning were not" (1.2.201-3). Ariel's true power stems from his ability to become invisible whenever he chooses to do so, a power that allows him to exist among all other characters while remaining completely detached from them. One can consider Ariel as a sort of muse, perhaps Prospero's muse, particularly since Prospero cannot execute his ambitions without him, and Ariel can choose whether he wishes to exist on the same plane as the rest of the characters.

Ariel is not only conspicuous for his magical abilities, and indeed he is the sole provider of magic in the play, but also for being a performer of music. Against the other characters' idiosyncratic verbal expression, Ariel stands out as an exalted character, because he is the one who communicates through music, without necessarily being visible while he does so. All lines written in verse have a natural musicality, a rhythm. When Ariel is singing the song "Full Fathom Five" however, there is another emphasis on music, as Shakespeare separates his verse by clearly asserting that it is a song, using rhyme and a repetitive impression of the sound of the bell. This use of the sound of a bell in Ariel's song creates a feeling of bewitchment, as if Ariel's power lies not only in the actual abilities of disappearing or causing natural disasters, but also in a far deeper, mysterious and even incomprehensible plane. The mere reading of Ariel's song proves hypnotising, causing one to reread it several times and detach, for a moment, from the rest of the play.

Robert Johnson II had his own interpretation of what Ariel's song would sound like. Johnson composed his melody for "Full Fathom Five", in 1611. It is therefore possible that his was the version used in the first performance of *The Tempest*. Whether or not that is the case, considering Johnson's composition provides a unique interpretation of Ariel's song, as enigmatic as the play

itself. Johnson did not compose Ariel's song to sound eerie, but rather sweet-sounding, and particularly enchanting. As I listened to this music, I sensed that this song might be a madrigal, as I will endeavour to clarify below.¹

1. What is a Madrigal?

The madrigal, in its prime, was a product of the high humanistic age – the *Cinquecento* era. Aside from any other defining qualities, it was a secular form of music that would never be performed in a church. The madrigal was meant for entertainment and self-expression, at times even used to convey political criticism. The madrigal uses a lofty literary register, when put to music, that changes in each verse (Rubsamen 2013, 58). Very briefly, madrigals became extremely popular in Italian social gatherings, their musical components gradually becoming more complex.

It was *Musica transalpina*, a collection of madrigals edited by Nicholas Yonge, which introduced the madrigal in England in 1588, originating from the Alps, as the name suggests. This single music book essentially caused an earthquake in the English music world. Up until then, music in England was predominantly religious, very far from the secular madrigal in both content and style. Religious music, however, was not the only musical genre in England, and the madrigal was not the first kind borrowed from Italian culture. Researchers point to a significant reciprocal relationship between Sicily and parts of today's England dating back as early as the eighth century (Chaney 1998, 25). This relationship became a prolific breeding ground for centuries of cultural exchanges between these territories – including the Madrigal. Unlike other works of art that were adapted to local customs and language requirements, the madrigal, once embraced, generally kept its shape in its first years in England, as English madrigal composers kept the Italian texts in their new musical compositions. Although the madrigal was revolutionary when it reached England, translations of *Musica*

¹ I am greatly indebted to Professor Bella Brover-Lubowsky, for her guidance and assistance in the writing of this article.

transalpina into English eventually emerged, making the madrigal accessible to a larger crowd (Kerman 1951, 127). The madrigal increased in popularity as the language barrier was broken, and the use of English allowed for further innovation.

2. The Difference Between the Italian and English Madrigal

The Italian madrigal first appeared in Venice in 1501, having reached the city from Flanders, where it originated. The first music to be considered a madrigal written in England was published in 1560, decades after the madrigal's arrival in Italy (Sticks 1910, 90-2). By the time *Musica transalpina* reached England, there were already hints of the madrigal forming there as well (Kerman 1951, 125). Naturally, the journey the madrigal had made from Italy to England meant that this genre would change significantly.

Two centuries after the rather abrupt demise of the *Trecento* artistic style in Italy, in the early sixteenth century, Italians moved on to a more refined artistic form. This form was based on a movement that rediscovered Petrarch's texts and was influenced by the *frottola*, a short, light musical piece (Fenlon and Haar 1988, 5). The Italian madrigal was usually comprised of five or six voices, accompanied by a *basso continuo* instrument echoing the melody without having its own independent melodic line; the emphasis remained on the text and the human voices singing it.

The secular madrigal's text usually revolved around classic Petrarchan themes such as nature and love. Later in its development it often included political criticism. One prominent example of a political English madrigal is found in Thomas Morley's work, an English composer and an activist who had ties to Catholic scholars in England, some of whom were his patrons and were mentioned in his madrigal collections (Ruff and Wilson 1969, 15). This general form of the madrigal and its themes already existed in the works contained in *Musica transalpina*, used as a kind of manual by English madrigal composers.

English composers' work was interesting and unique, although still heavily reliant on Italian origins. As Alfred Einstein describes,

[t]he dependence of the Elizabethan texts appears to be even greater if one considers the indirect influences, the similarities and the resemblances of subjects found in the common literary bases: the poetry of antiquity and the fashionable literary complaint of the time – the pastoral. Neither Tasso’s nor Shakespeare’s compatriots could in the long run manage without Venus and Cupid, Thyrsis and Mopsa or Mirtillo and Amarillis.

Yet . . . the Elizabethan madrigal composers were no mere imitators, even when they set to music naked and unashamed translations. They are national musicians . . . by no means wholly Italianized, in the sense that in the [18th century] Handel and Hasse and Mysliwieček were, for instance. (1944, 76)

Thus, there were significant, distinctly English changes made to the madrigal upon its arrival to the isles. I find this particularly interesting when examining Robert Johnson’s above-mentioned composition of Ariel’s song, “Full Fathom Five” (1611):

Full Fathom Five Robert Johnson
arr. A.S.

Full fa-then five fty fa-ther lies; of his bones one co-ri- made; those are
 pearls that were his eyes; no-thing of him that doth fade; but doth suf-for a
 sea-change in-is some-thing rich and strange. Sea-nymphs hear-ty
 ring his knell: Hark! now I hear them, Hark! now I hear them, ding-dong bell,
 Hark! now I hear them, Hark! now I hear them, ding-dong bell,
 Ding-dong, ding-dong, bell, ding-dong, ding-dong, bell,
 Ding-dong, ding-dong, bell, ding-dong, ding-dong, bell, ding-dong,
 Ding-dong, ding-dong, bell, ding-dong, ding-dong, bell, ding-dong,
 ding-dong, ding-dong, bell,
 bell, ding-dong, bell,
 ding-dong, ding-dong, bell,
 ding-dong, bell.

This arrangement © Andrew Sims 2002

When looking at this music sheet, one thing immediately catches one's attention: the correlation between Shakespeare's iambic meter and the madrigal's musical measure. The Italian madrigal, which largely developed with adherence to Petrarch's texts at first, enjoyed almost limitless freedom when it came to time measurement and rhythm, since the goal was to write music completely bound to the text and its meter (Mace 1969, 75), and the words were its centrepiece. This tendency can be seen in Johnson's composition, as the time measurement of the music is written in accordance with the iambic pentameter of the text. The steady heartbeat-like rhythm that is so prevalent in Shakespeare's texts was translated by Johnson into musical form. As evident already in the first line of the madrigal, there is a constant pattern of long-short, or long-short-short beats. Despite the visible reduction from half notes to dotted quarter notes, the pattern remains, along with the original rhythm that existed in Shakespeare's verses originally, which is perhaps one of the reasons Ariel's song is so captivating.

Nonetheless, one major difference between Italian and English madrigals is the meter, or, musically speaking, the division of music according to the stressed and unstressed syllables in the madrigal's text. In the Italian language, the traditional meter that was used for centuries, including in Dante's famous *terza rima* form and in subsequent centuries, is the *endecasillabo* meter. This meter is intimately tied to English poetry, as the iambic pentameter is derived from it (Duffel 2003, 62). It is, however, inherently different – while there is a similar pattern of a stressed syllable following unstressed syllables, there are a few possibilities, including but not limited to: - - / x - / - x / and so on. Italian is not as symmetric as English, and unlike it, the syllable before the last is the stressed one. The strictest rule of *endecasillabo* is that it must include eleven syllables with a stressed tenth syllable in each line. However, as Stefano Versace points out, unlike English, in Italian

regulation of stress placement is instead more varied, giving rise to a number of different possible stress patterns. There is a very strong tendency for [the fourth or sixth syllable] to be stressed, and there is also a tendency for other stressed syllables to fall on even positions. As in all other known iambic meters of comparable

length, [the tenth syllable] must obligatorily be stressed. (2014, 2)

This difference in the range of possibility and flexibility of meter may seem small, yet it is quite the opposite, especially in music. A change of meter, when translated into music composition, completely changes the tempo, the time measurement and even the style and genre of the piece. The Italian madrigal is not only visually different, but it also sounds different from its English sibling, even when one only considers this change in meter. The Italian madrigal, logically, is mostly written in odd time signature to fit the non-symmetrical form of words and sentences, unlike the English madrigal which is usually written in compound time signature due to the even iambic meter. Such is the case in Robert Johnson's madrigal as well as many others'. A distinct time signature makes music sound completely different, a dissimilarity that can be easily noticed by any listener.

It is particularly interesting and even humorous that the music written for *The Tempest* employs a borrowed genre. In a play written about foreigners, the music itself is foreign as well, which seems quite apt. Not only is a madrigal borrowed, but it is also borrowed from the Mediterranean area, specifically the Italian peninsula. In *The Tempest*, there is a constant tension between locals and invaders. The English noblemen's interference with life in a Mediterranean Island is an issue the play is postulated upon the madrigal is a very subtle, yet poignant incorporation of this idea. It is Ariel, an inhabitant of the island, who sings to the Englishmen the kind of music that can be considered as madrigals.

Another important quality of the madrigal is the register of the human voice it is written for. It was highly fashionable in Italy to write for very high registers when writing madrigals sung by men, such as countertenor or even *castrato* singers. Johnson's madrigal is no different, the voice is indeed a male voice, but it is so high in tone that it can be easily confused with a woman's voice. For a character with such significant gender ambiguity, it is only right that Ariel's song be sung in this intriguing male voice register, accompanied by the soft, quiet notes of a lute or a mandolin, instruments that were used instead of the accompanying *basso continuo* role.

3. Could Ariel's Song Be Written in a Different Musical Form?

While Robert Johnson's idea of composing Ariel's song as a madrigal makes perfect sense, even if it was not this specific madrigal that was originally performed in 1611, any performance of the song, as we shall see, was necessarily some sort of a madrigal and could not belong to any other genre of the time. Since it was a form of art meant to be presented at the Queen's court, Ariel's music would not be performed as a gigue or a nursery rhyme which are other examples of forms of secular music in England at the time, because they were not considered artistic forms. Ariel's song would also definitely not be written in accordance with religious music genres performed in religious functions, as those pieces strictly adhered to religious texts and themes and had to be performed in a chapel. The madrigal represented the perfect middle ground, since it was considered a higher art form than a sailor's gigue, and at the same time it could include both religious and secular themes without being bound to a church. In addition, the choice of a madrigal fit not only Shakespeare's plays in general, but specifically *The Tempest's* plot that abounds in political allusions, alongside the classical themes of love and nature, that were the bread and butter of madrigal writers, similarly to the pastoral drama (Chater 1975, 231).

4. Did Anybody Actually Compose Madrigals Using Shakespeare's Texts?

Shakespeare's texts were not common material for madrigals, perhaps because composers liked using quotes from Italian texts and poems. One example of a composer who did use text written by Shakespeare other than Robert Johnson, is Thomas Morley. Morley was a unique composer not only in his use of Shakespeare's words for his compositions, but also because he tended to write in accordance with the Italian madrigal, rather than the English. As Daniel Christopher Jacobson writes,

[the] anglicization of the Italian madrigal and its related forms ranks among the greatest achievements of the English Renaissance; however, modern scholars have questioned the accuracy of this

musical transliteration. While it is true that some Elizabethan composers and printers were disinterested in preserving the musical and poetic structures that distinguished the continental *madrigale* . . . Thomas Morley . . . was a strong advocate of the Italian style. (1996, 80)

Thomas Morley is an exceedingly interesting composer when it comes to mixing Italian and English conventions of writing. An example of his tendency to combine the two can be seen in his madrigal written using Shakespeare's famous passage from *Twelfth Night's* 2.3, "O Mistress Mine". Here, the opening of the piece (Morley 1599):

The Melody from Morley's Consort Lessons, 1599
Arranged by J. Frederick Bridge, 1890

William Shakespeare
Allegro moderato

5 *mf* *p*
O mis-tress mine, where are you roam-ing? O mis-tress mine, where are you roam-ing?

by Matopia-2017/04/30-2179
Scritto con MuseScore, un software libero e gratuito: <http://musescore.org/it>

Graphically, Morley's creative choice immediately becomes evident when reading the sheet music, as he in fact took Shakespeare's words that were confined so neatly in a beautiful iambic verse and stretched them to fit a distinctly Italian meter pattern – notice the odd time signature, as well as the longer half notes, accenting the fourth and then sixth syllables of the line. Morley created a mixture of the two cultures in this elegant, simple way, providing a new interpretation and context for Shakespeare's words. He maintains an Italian meter using Shakespeare's text throughout this madrigal, as well as two other madrigals he composed with the playwright's texts. Having

examined this alteration of Shakespeare's work, I cannot help but think that this obvious blending which is the product of a fusion of cultures is most fitting for *The Tempest*. As established, the madrigal suits the play as it is a foreign form, however, Robert Johnson's madrigal could be experienced as a generic English piece of music by the unsuspecting listener, because he forced the madrigal to contain an English meter pattern. Thomas Morley mixed the two traditions and created a strange hybrid, and it is therefore likely that Morley's madrigal would have sounded strange to the theatre-goers in Shakespeare's time, and that they would therefore hear the blunt change created by Morley. In a play opposing invaders and inhabitants, portraying a constant blurring of identity and ideals, the use of the madrigal form is thus not only appropriate, but it is Thomas Morley's madrigal that fits it best.

5. Was Shakespeare a Musician?

Using music in plays was a typical, ordinary practice in Elizabethan England. While it is tempting to look at Shakespeare's use of music as another validation of his genius, his knowledge of music was regarded as elementary at the time. Shakespeare was not unique in his musical knowledge, but rather in his vast use of musical allusions, more than any other literary artist of the time (Welch 1922, 512; Duffin 2004). From *Twelfth Night* to *Antony and Cleopatra*, *Love's Labour's Lost*, to *Hamlet* and *Winter's Tale*, Shakespeare's plays are adorned in music, as a rhetorical tool used by characters in dramatic monologues, as entertainment in social events, as well as in many other forms. Uses of common musical terms of the time, such as 'catch' 'key' and 'madrigal,' are abundant in the plays. R. D. Welch points out that we do not know whether Shakespeare believed that the two arts should be combined, such as in the works of Tasso and other Italians, or whether he merely employed yet another popular art form of his time to communicate his dramatic plots. Regarding this question, Welch claims that when considering *The Tempest* specifically,

we find a unity of plot and lyric and musical allusion far greater than in any other play. The *Tempest* almost induces us to believe that its author sensed the possibilities of a play in music – *Opera in musica*, as the Italians called it . . . Rarely, if ever, has music been used incidentally in a play with greater cogency or more apt suggestiveness. The atmosphere of mystery and magic is suffused with music. (1922, 526)

Accordingly, there is ample validation to treat the music of *The Tempest* as equally important to its non-musical dramatic part. Moreover, it is necessary to do so in order to fully understand the play, especially when Ariel is concerned:

Light, whose source we cannot trace, is full of mystery: much more so music, since it not only suggests the supernatural, but speaks to the emotion as well. "Singing," "Soft and solemn music," are often indicated in the stage directions, and Ariel rides continually on the wings of song. Moreover, there is not a lyric in the whole play that is not an integral part of the action and atmosphere. (Ibid.)

Music is the driving force of the play. It is Ariel's tool of expression, intimidation and magic. Ariel's use of music creates a play with an inseparable connection between drama and music, soliloquy and song, particularly since he is the main developer of action in the play.

6. After All is Said and Done: a Proposal for a New Conception of Ariel and His Song

I set to work wishing to create my own version of Ariel's song a "Full Fathom Five" madrigal, wishing to create a combination of elements from many elements discussed thus far, thus resolving to incorporate the Italian meter pattern like Thomas Morley did, using Johnson's version of Ariel's song. Unlike Johnson's madrigal, which is harmonious and sweet, I decided to go according to what I felt when I first read the words sung by Ariel in the play, and I gave the madrigal an eerie tone. For example, using the famous dissonant triton interval, helped turn the words 'ding dong bell' ominous, instead of sweet and light. I also decided to write a slow

tempo, as indicated in the upper left corner, with a quarter note equalling eighty beats per minute, in the manner of a rather slow andante, which adds to the tension of the piece.

In addition, I used some classic madrigal elements such as a *gruppetto* trill, and composed with the feeling of a mode, rather than a scale, imitating composition styles of the Seventeenth Century, when music was still not written in modern scales. I also chose to add repetitions of the bell dinging, as Johnson did, to enhance the feeling achieved by the use of the bell's sound. Attached here is the sheet music of my composition, with markings showing the long, accented notes according to the meter I chose.

Full Fathom Five

Shira Melcer

Lyrics: William Shakespeare

$\text{♩} = 80$

Full fa-thom five thy fa-ther lies of his bo-nesare co - ral made those are pearls th-a-t

were his eyes

no - th-i-i-i-ing of him that doth fade but doth su-u-ffer a sea change in - to some-thing

rich and strange.

Sea ny-y-mphs hour-ly ring his knell. *pp* Dingdong. Dingdong. Hark! *p* *sfz* Now I hear them.

ding dong. bell. Ding dong bell.

I chose a few variations of ways to bring forth the accented syllables through the music, such as using the dynamic of a surprising *sforzando*, or a trill, adding decorative elements to match the meter. I find it extremely interesting to look at “Full Fathom Five” through the lens of an Italian meter. Iambic pentameter naturally accentuates some words that ‘would make sense’ to be accented in this English text, which also means that the more ‘dramatic’ words are often accented, as Shakespeare most probably intended. Using Italian meter allows a new perspective on English, as soon as words like

'sea', 'five' and 'now' are more emphasised. This game of shifting and changing meter patterns opens new venues of interpretations of the same text.

7. *The Tempest's Masque: Another Italian Inspiration*

Another related form of Italian art borrowed and used in English culture is the masque. More than any literary component, the masque was first and foremost a musical dance, and, "spectacular entertainment," as "[only] in the third place was the masque literature, whereby the song-text with its music, easily maintained a certain degree of preponderance over monologue or dialogue . . . the trimmings of the cake were of a literary nature, while the cake itself is dance and dance music" (Gombosi 1948, 3). In other words, Shakespeare's insertion of a masque into *The Tempest* not only adds another layer to the theme of cultural borrowing from Italy, but it also justifies a deep discussion of *The Tempest's* music and further solidifies its importance in the work. The masque was historically treated as "a rather unimportant subdivision of the drama; but it may almost be said to have been less closely related to dramatic literature than to music" (Welsford 1923, 394). Similarly to the English madrigal, many libretti of English masques were directly taken from Italian festivities in the early Seventeenth Century (ibid.). One important Italian festivity which completely changed European culture was right at the beginning of the Seventeenth Century. In 1600, what is now considered a pastoral was performed in Florence. This was not just any musical piece, but the start of a revolution: it was *Euridice*, written by Ottavio Rinuccini and composed by Jacobo Peri, to be performed at the wedding of Enrique IV of France to Maria de' Medici. For many years, it was considered to be the first opera in Europe. This is not exactly the case, as it was a very early manifestation of what would become the opera decades later. 'Opera' is a later development of the genre invented by Peri's *Euridice*, which was called *Dramma per musica*. The cause of a veritable cultural upheaval in northern Italy, the *dramma per musica* was a new form of a play accompanied by music. It was completely new, a product of members of the *Camerata Fiorentina*, Peri and Rinuccini among

them, who wished to revive Greek-inspired theatre. It later reached Venice as well and was developed further as an artistic genre. It gave writers a chance to heavily criticise their political leaders while dancing, singing and taking part in a musical piece that at times resembled a banquet, or a masque., which, similarly to the *Dramma per musica*, involved dancing, music, reciting of text and more. In addition to the music, the masks and the costumes allowed for fresh artistic freedom of expression.

Peri's musical piece comes to mind when one reads the masque scene in *The Tempest*. It is easy to picture Ferdinand and Miranda as actors in a cheerful scene, such as the scene in Peri's piece in which Orpheus is seen celebrating his marriage right before the play takes a dark turn, with people dancing around and singing in clear, cheerful voices.

Many similarities can be drawn between this *stile monodia*² form developed by Peri and Rinuccini and established in the growing *Dramma per musica* genre, and the masque, as the masque was in fact another form of Italian culture adopted by the English. Edward Dowden writes: "The conditions under which the masque existed, the circumstances which determined its character, can be easily comprehended. It was a flower of Italian culture, but grafted on an English stem of the same family" (1899, 102).

Not only is the masque rooted in Italy, but it is also another foreign form of art that made its way into *The Tempest*. Shakespeare was certainly merely one of many writers who incorporated the masque form into their works, but in the case of *The Tempest* this borrowing bears another special meaning, another hidden layer of foreignness in a play all about foreigners.

Not every Italian form that reached England succeeded in taking root there. Such was the case with the composer Georg Friedrich Händel, a German composer who worked both in Italy and in England and tried to bring the already-developed 18th-century

² *Stile monodia* is a musical piece comprised of one singular voice, with no other voices accompanying it, similar to the term 'monophony,' accompanied by an instrumental basso continuo part. *Stile monodia* specifically is a term which, as quoted in Baron's article, refers to "an ancient Greek manner of solo singing that was revived in Florence in the 1580s" (Baron 1968, 463).

Italian opera to London. By then, English music was “at a low ebb,” as “[the] quaint beauty of the madrigalist’s art of the Elizabethan period . . . were all but forgotten” (Crowest 1896, 620). It may seem like this was the perfect time for new music to arrive, yet Händel’s attempt of importing the Italian opera was not successful. He failed where the madrigal and the masque succeeded, since he failed to recognise that the act of importing art forms to other countries must include a level of integration into the local culture. He failed because he refused to include any English ingredient in his Italian art, something that English writers and madrigal composers had wisely intertwined in their works, as in the creation of a harmonious blend of both in the conclusion of *The Tempest*. Händel did later achieve enormous success by better understanding the English audience and incorporating its taste to his compositions, gradually developing an entirely unique English variant of the Italian *oratorio* not yet known in England at the time (Zöllner 2009).

But what about Ariel himself? As I mentioned at the beginning of this paper, Ariel is a very ambiguous character. When I first read *The Tempest*, the image of Ariel constantly shifted in my mind. From a man, to a woman, to a sprite. Ultimately, his image settled as the muse introducing the plot in the above-mentioned musical piece, namely Peri’s *Euridice*, as presented in a specific adaptation. In this adaptation, the muse singing in the *prologo* is completely covered by a semi-sheer black cloth, holding out a generic mask that indicates nothing of her appearance. This performance is especially powerful because while the voice heard singing is clearly a female voice, the combination of the mask, the slight dance movement and the black cloth allow the audience to entertain a modicum of doubt. This confusion fitted Ariel’s character well, and when I first listened to Johnson’s madrigal after I had already read *The Tempest*, Peri’s muse and her enchanting, confusing and even scary appearance immediately came to mind. It is this representation of Ariel that I tried to bring forth through my composition. I hope that the combination of text and music has the ability to further convey intentions and perhaps suggest new interpretations.

This journey experimenting with different musical possibilities in *The Tempest* comes to an end. Travelling through centuries, countries and cultures. Ariel remains a mystery; What did he look

like? How human was he? Why exactly did he cooperate with Prospero to such an extent? Ariel may be invisible at times, but his music, and his enchanting presence, remain ever present, floating in the background of the play, as I attempted to demonstrate.

Works Cited

- Baron, John H. 1968. "Monody: a Study in Terminology". *The Musical Quarterly* 54 (4): 462-74.
- Chater, James. 1975. "'Cruda Amarilli': a Cross-Section of the Italian Madrigal". *The Musical Times* 116 (1585): 231-4.
- Chaney, Edward. 1998. *The Evolution of the Grand Tour*. London: Routledge.
- Crowest, Frederick. 1896. *Handel's English Experience and Influence*. London: Good Words.
- Dowden, Edward. 1899. "The English Masque". *The Nineteenth Century: a Monthly Review* 46 (269): 334-50.
- Duffel, Martin J. 2003. "The Iambic Pentameter and Its Rivals". *Rhythmica* 1 (1): 61-85.
- Duffin, Ross W. 2004. *Shakespeare's Songbook*, 2 vols. New York and London: W.W. Norton.
- Einstein, Alfred. 1944. "The Elizabethan Madrigal and 'Musica Transalpina'". *Music & Letters* 25 (2): 66-77.
- Fenlon, Iain, and Haar, James. 1988. *The Italian Madrigal in the Early Sixteenth Century: Source and Interpretation*. Cambridge: Cambridge University Press.
- Gombosi, Otto. 1948. "Some Musical Aspects of the English Court Masque". *Journal of the American Musicological Society* 1 (3): 3-19.
- Jacobson, Daniel Christopher. 1996. "Thomas Morley and the Italian Madrigal Tradition: a New Perspective". *The Journal of Musicology* 14 (1): 80-91.
- Johnson, Robert. 1611. *Full Fathom Five*, arranged by Andrew Sims (2002): https://www.cpdl.org/wiki/images/a/a3/Johnson_Full_fathomAS.pdf (Accessed 24 December 2022).
- Kerman, Joseph. 1951. "Elizabethan Anthologies of Italian Madrigals". *Journal of the American Musicological Society* 4 (2): 122-38.
- Mace, Dean T. 1969. "Pietro Bembo and the Literary Origins of the Italian Madrigal". *The Musical Quarterly* 55 (1): 122-38.
- Morley, Thomas. 1599. *O Mistress Mine*, arranged by J. Frederick Bridge (1890), https://www.cpdl.org/wiki/images/9/94/Morley_-_O_Mistress_Mine_-_letter.pdf (Accessed 24 December 2022)

- Rubsamen, Walter H. 2013. "From Frottola to Madrigal: the Changing Pattern of Secular Italian Vocal Music". In *Chanson and Madrigal, 1480-1530 Studies in Comparison and Contrast, A Conference at Isham Memorial Library, September 13-14, 1961*, edited by James Haar, 51-87. Cambridge and London: Harvard University Press.
- Ruff, Lillian M., and Arnold D. Wilson. 1969. "The Madrigal, the Lute Song and Elizabethan Politics". *Past & Present* 44: 3-51.
- Shakespeare, William. 1998. *The Tempest*. Edited by Robert Langbaum. New York: Signet Classic.
- Stocks, C.L. 1910. "The English Madrigal". *The Cremona* 4 (44): 58-9.
- Versace, Stefano. 2014. "A Bracketed Grid Account of the Italian *Endecasillabo* Meter". *Lingua* 143: 1-19 .
- Welch, R. D. 1922. "Shakespeare – Musician". *The Musical Quarterly* 8 (4): 510-27.
- Welsford, Enid. 1923. "Italian Influence on the English Court Masque". *The Modern Language Review* 18 (4): 394-409.
- Zöllner, Eva. 2009. "Handel and English Oratorio". In *The Cambridge History of Eighteenth-Century Music*, edited by Simon P. Keefe, 441-55. Cambridge: Cambridge University Press.

