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Preddiplomski sveučilišni studij engleskog jezika i književnosti (dvopredmetni)



Laura Brachová

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Zadar, 2018.



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INTRODUCTION

Shakespeare's plays are considered masterpieces of literature and theatre. However, Shakespeare's artistry does not remain within the confines of literature and theatre. In most of his plays, instrumental and vocal music is widely used, which is not a surprising fact nowadays when music is incorporated in theatrical performances on a daily basis. Nevertheless, when we take into consideration the development of music and its use in theatres in the period in which Shakespeare lived, we find out that the combination of instrumental music with a spoken word, dance and other forms of arts was an innovation of Renaissance. The overall character of Renaissance music and musical forms helps us to understand the music in Shakespeare's plays better. Shakespeare himself was very skilled in music, which made him one of the innovators in the use of vocal music in theatres. It is very surprising that music played a very important and significant role in Renaissance theatres. Since art was one of the ideals of Renaissance humanism and was seen as a source of virtue, the focus of this paper will also be placed on Christian spirituality. Even though Christianity and music in relation to Shakespeare may seem unrelated, Christian humanism and Shakespeare's romance *The Winter's Tale* show us a link between these two aspects. Art and religion became more of a personal matter in Humanism and shared a similar philosophy. The character of Renaissance music, its use in theatres and the perception of music with regard to Christianity and Humanism represents an interesting part of research. The musical and Christian aspects are found in Shakespeare's romance *The Winter's Tale*, which is analysed from a Christian and musical point of view. In this play, we notice Christian symbolism, beliefs and morality. The romance serves us as a great example of the significant presence of music and Christian beliefs in plays since it contains important Christian motifs as well great pieces of vocal music to be analysed. The purpose of this research is to analyse Shakespeare's incorporation of music and Christianity into his plays.

1. Renaissance music in England

The relationship between Shakespeare, his dramas and music represents a very interesting area of research, since Shakespeare is mostly associated with literature and theatre and very rarely with music. Since in this research we try to find a link between Shakespeare and music, the information on music in the Elizabethan times provides us a background to understand Shakespeare's use of music in his plays and helps us to have a clear picture of music played in Renaissance theatres.

1.1. Vocal and instrumental music in the Renaissance

Although Elizabethan times were culturally a very influential period, music functioned just as a background device to the spoken word. More emphasis was placed on instrumental music since English was considered to be unworthy for singing. Nevertheless, the Elizabethan period recorded a pivotal moment in English vocal music; before that, English was not considered suitable for singing because the official languages used in singing were Latin, Italian and French, but later on, new vocal forms and techniques, mostly coming from Italy, gave rise to English vocal music (Bejblík 410). Because of a favourable environment for the musicians, the Elizabethan era was called “the Golden age in music” (Bejblík 409). Arts in general were flourishing; for example, from paintings we learn that music was an essential part of people's life – both in villages and cities. Unfortunately, there is not enough evidence of English folk music from this period since music was either hand-written or not written at all. Nevertheless, relevant evidence can be found in compositions from professional musicians – in their notes and music scores written by hand and later printed. During Renaissance, proper knowledge of music was required not only of professionals but also of common people since music was played on various occasions, such as family gatherings (Bejblík 409).

To get a clear picture of how Renaissance music sounded, let us start with providing a description of some of the well-known Renaissance musical forms. Before defining them, it is important to become familiar with some characteristics of Renaissance music. Music in the Medieval Ages was monophonic, consisting of a single voice singing Latin verses, accompanied by music (such as Gregorian chants) (Bártová et al. 14-15). The period of Renaissance brought freedom into music – it was a period of experiments and innovations. The period was divided into “ars antiqua” (old art) and “ars nova” (new art) (Bártová et al. 21-23). In both stages of the Renaissance, a new type of vocal music was evolving – polyphony, consisting of more voices singing the same melody with changes in interpretation.

There was a leading voice called “vox principalis” or “cantus firmus” and other voices such as “duplum”, “triplum”, “quadruplum”, imitating the leading voice freely (Bártová et.al 21-24). These features of Renaissance music have to be considered in studying Renaissance musical forms.

For the purpose of our research, we should become familiar with specific Renaissance musical forms in England. There was a strong current of religious music in English vocal music. From religious forms there were “psalms”, composed by William Byrd, “full anthems”, composed by Tomkins, and “verse anthems”, composed by Gibbons (Abraham 231-232). For our research, we need to define non-religious musical forms, which were widely used in theatres. The most popular non-religious musical form was “madrigal” (Abraham 243). Madrigal is a polyphonic form of a medium length, composed on the theme of love, usually written for five voices or instruments. English madrigal composers were first strongly influenced by Italians since madrigals came from Italy, but later on “the English madrigal school” appeared, represented by Thomas Morley, whose aim was to synchronize English melodies with the adopted polyphonic technique (Bejblík 410). The lyrics in English madrigals were based preferably on sonnets, for example, written by Edmund Spenser, Philip Sidney and Thomas Watson (Abraham 243). The most famous madrigal composers and members of the English madrigal school were, except for Morley, Weelkes and Wilbye (Abraham 246). Another form widely used in theatres was an originally French form, similar to the French “chansons”, called “ayre” or “air”, which was composed for lutes (Abraham 246). It is a monodic composition (for one voice only), which uses ballads or folk songs. Most of the composers of ayres contributed with their works to theatres. Composers such as Morley, who contributed to Shakespeare's comedy *As You Like It*, were writing for theatres (Abraham 247). The most famous composer of ayres was John Dowland, whose music was based on “masques” (Abraham 247). Masques were early forms of English opera, usually played at courts. The most favourite masques in the Carolinian times were *Triumph of Peace* (1634) by James Shirley and *Triumphs of the Prince d' Amour* (1635) by William Davenant. These early operas contained, apart from symphonies, choirs and dances and early forms of primitive recitatives (Abraham 290). Lastly, there were also smaller forms such as “canzonetta” and “balletta”, composed by Thomas Morley (Abraham 244).

Besides new vocal forms, music experienced another pivotal moment during the reign of Queen Elizabeth – music was evolving symbiotically with poetry and other forms of arts. This symbiotic relationship between music and poetry was important for dramas and

masques. Slowly increasing popularity of vocal music with English lyrics made the poets adapt their poetic language to suit the music. Elizabethan poets had to avoid complex metaphors and had to express themselves clearly in their writings. On the other hand, rhythmic variations made the poets experiment with various verse forms. This was typical of ayres, in which the line with melody was dominant over harmony and counterpoint. In some cases, the ayre composers were also authors of the song texts, for example Thomas Campion, a doctor, composer and a poet, was one of them (Bejblík 410).

Regarding musical instruments, there were several instruments used during Renaissance in England. The most popular instrument was the lute, which was used for instrumental music as well as for vocal music, accompanying singing and dancing (pavanes, galliards). Lutes were further used in variations, madrigals and fantasies (Bejblík 413). In general, vocal music was interpreted in two ways. The first interpretation was a single voice accompanied by lute or virginal and the second is an interpretation by two or more voices in a polyphonic composition. Because the lute was so popular, the Elizabethan period was called the “Golden age of lute” (Bejblík 410). Another very famous instrument in the period was a predecessor of the piano – the virginal. Queen Elizabeth herself played the virginal very well (Bejblík 410). There were stringed instruments such as viols; wind instruments such as flute (used for accompanying dances), trumpet (in the military), horn (for hunting) and oboe; percussions such as drums (often used by clowns along with the flute) and other instruments such as harp, bagpipe and organ (Bejblík 414).

1.2. Music in Renaissance theatres

When it comes to music in Renaissance theatres, first traces of the use of music in theatres can be found in the Medieval church dramas. Music in these plays, such as in “the mystery cycles and morality plays”, was firstly composed by priests and later “by guild musicians, minstrels, and instrumentalists under the patronage of the nobility” (von Ende 48). The use of music in Elizabethan theatre was purposeful – it had an important function – to enrich the performance (von Ende 48). On stage, there was still a prevalence of instrumental music over the vocal. Every instrument found its place in the Elizabethan theatre, except for the virginal and the organ. Music was supposed to enrich the dramatic effect of the plays – to depict the scene more vividly as in the case of melodrama (Bejblík 414).

The first significant use of music in theatres can be found in “interludes”, which are short performances, usually with music, and which come from the late Middle Ages

(Bžochová-Wild 79). They evolved from morality plays, but their function was to assist royal ceremonies and balls and to provide enjoyment. Other popular genres were masques, a genre based on mythologies or fables, supported with music, dance, poetry and fine arts; and “pageants”, made up of live images (Bžochová-Wild 79). Masques were widely used in theatres, and theatre scholars see them as predecessors of contemporary musicals (Bžochová-Wild 163). Masques were a hybrid genre rooted in the Italian carnival culture (Bžochová-Wild 161). They started to be played in the fourteenth century at European courts and were associated with ceremonies and feasts (Bejblík 214). Besides royal masques, there were folk masques used as celebrations of life and freedom and as a rebellion against the church (Bejblík 214-216). The central element in masques was dance in which also the audience was included. They resembled a royal ball, with the purpose to celebrate the monarch. They were played mostly at Christmas or at weddings and some of them were played only once. The finest masques came from the Stuart period, in which they were based on perfection in stage effects and extravagant costumes (Bžochová Wild 162-163). The Stuart masques came to perfection thanks to collaboration with the poet and dramatist Ben Johnson and the architect Inigo Jones. Shakespeare was strongly influenced by masques; the most significant influence can be spotted in *The Winter's Tale* and in *The Tempest* (Bžochová-Wild 163).

Renaissance performances were artistically versatile. They included not only various kind of arts such as acting, poetry, dance, music, fine arts, but also tournaments, jugglery and “mimes” (Bžochová-Wild 79). There were professional actors or “minstrels”, performing at courts, whose performances included poetry and music; besides minstrels, there were amateur actors, so-called “strolling players”, wandering from place to place (Bžochová-Wild 81).

Focusing more on theatres, there were no public theatres in early Renaissance until 1572 when the first theatrical companies evolved. Before that, performances were staged on improvised stages, at squares, in inns or at courts (Bžochová-Wild 88). The evolution of theatres and first theatrical companies was a significant moment in the history of theatre. The theatre building enabled further evolution of theatrical groups and supported the material and spiritual development of the society (Bžochová-Wild 89). First public theatres were amphitheatres or open-air theatres; however, there were also roofed private theatres, which were smaller and served for private performances for aristocracy and the court. In the private theatres, there were plays performed by boy actors. These plays were rich in music, dance and stage effects (Bžochová-Wild 90).

Dramatic arts and theatres had an important function not only in social life, but in education too. Universities and schools staged school plays, since acting was considered a helpful tool in raising students' confidence, improving rhetoric and simplifying studying of classical languages. Later, the groups of children actors (boys actors) diversified into “Chapel Royal (Children of the Chapel)” (Bžochová-Wild 91). Music was prevalent in this theatrical group. Boy performances were staged either in schools or at courts or in the “Blackfriars” theatre (Bžochová-Wild 91). The most popular genre staged by the Chapel Royal was masque, which required strong musical abilities.

Musical instruments were employed from the very beginning of the performance—“when a trumpet blew, everyone knew that the play was ready to begin” (Chute 12). “Strong rhythmical effects”, which were preferred by the audience, were present during the entire performance (Chute 12). Particularly, when the actors' speech was in verses, “the audiences liked it because it was so musical” (Chute 12). But music was also directly involved in plays. To get a clear idea of how the music was performed by the characters, von Ende provides us with a short description. Singers directly performing “as characters in the play” were performing “on the outer stage” (von Ende 49). In other cases, “they sang in the balconies of the theater, in the music room, usually above and off to the side of the stage, and sometimes under the stage” (von Ende 49). Actors, in general, had to be versatile, as the theatrical genres were (Chute 26-27). They had to be skilled in speech, dance and singing to suit the performances, such as masques.

Based on the information on Renaissance music and theatres, we can notice that music played a vital role in the lives of the people as well as in theatres. Various forms of Renaissance music were used by Shakespeare and the music in his plays was written by well-known as well as by not so well-known composers. For example, famous Renaissance composers, William Byrd and Thomas Morley, are considered to have contributed greatly to Shakespeare's plays (von Ende 49).

1.3. Shakespeare's approach to music

Not only theatre, but also music gained a lot because of Shakespeare's influence. Similarly, Shakespeare's plays became successful thanks to music. Von Ende in his article examines the “mutual” relationship of Shakespeare and music – music used in Shakespeare's plays and music inspired by Shakespeare's plays (48).

The use of music in theatres was particularly used “to magnify the text, to advance the action, define character, promote mood, and assign atmosphere” and to enrich dramatic production (von Ende 48). In some plays, however, music acts as “a fill-in”, like in case of *The Merchant of Venice* in a scene when “Bassanio comments to himself on the caskets” (von Ende 48). Elizabethan dramatists preferred to use music as a device “to magnify the text”. In this case, the music was used to accompany the spoken word. The definition of characters with the help of music is, however, an innovation. This technique, used by the Romantic composer Richard Wagner, who was a great admirer of Shakespeare, is called “leitmotif” – the description of characters with the use of music, which reoccurs with the character (Navrátil 185). Von Ende adds that “the assignment of songs to various characters of the play had social and psychological implications” (49). Minor characters were mostly defined by music since the association of the main protagonists with music was banned by the Elizabethan customs - “the custom of the Elizabethan era did not permit a person of gentle birth to sing or play an instrument in public” (von Ende 49). Public performances by those of gentle birth were regarded as “a violation of mores, implying a psychological deterioration in the character” (von Ende 49). Only people of lower social class were allowed to perform publicly.

When it comes to Shakespeare's training in music, we may say that he was naturally talented as well as educated in music. In the area of music, he was as creative as in the theatre. As evidence, he “employed a generally accepted musical symbolism in his use of instruments” (von Ende 49). The strings symbolized “spirituality, release from tension”; the winds symbolized “worldly affairs, masculinity, martial matters”; “the trumpets” represented a higher social class, for instance, “the mounted military”; “the drums” were associated with a lower social class, for instance with “the infantry” (von Ende 49). Furthermore, von Ende comments on Shakespeare's ability to incorporate instruments into his plays by saying that “one wonders what dramatic use Shakespeare would have made of the orchestra if he had had available today's rich instrumentation” (49). From the available instruments, Shakespeare could use “lutes in three sizes, treble, tenor, and the six-foot bass lute” and “citterns, the psaltery (a species of dulcimer), the rebecs, and the viol family” (49). Another Renaissance instrument, which was used in *The Winter's Tale*, was the virginal.

Moreover, Shakespeare was skilled in “musical terminology”, such as “solfeggio”, “counterpoint” and “harmony”, which is used by his characters (von Ende 49). Additionally, musical terminology can be noted “in the stage directions, as *tuckets*, which are military

musical signals by trumpets or drums; *alarums*, which are drum signals; and *sennet*, which calls for an extended procession with music, generally brasses” (49). From these terms, *sennet* may refer to *sonata* and *tucket* to *toccata*. Another proof of Shakespeare's training in music and creativity is his use of scales. Shakespeare created his own terminology for scales, such as “sweet-tuned”, “well-tuned”, “out-of-tune” (49).

When we consider dramatic effect, we can say that Shakespeare was aware of its great importance. Shakespeare used music “as a dramatic device of the highest order” (von Ende 48). Von Ende adds that “in twenty-one of the plays music is used (or, in several cases, mentioned) immediately before, during, or after the terminal exit lines to heighten the dramatic effect of the final scene” (48-49). From all of Shakespeare's plays, music has the most significant role in the comedy *Much Ado About Nothing*. Music acts as a tool to reinforce the atmosphere. Von Ende says that what is “unique” in this play is “a thoroughly planned musical structure paralleling the emotional development within the play” (49). As we have already mentioned, instrumental music was preferred in the Elizabethan theatre. Shakespeare, however, used vocal music in his plays, which “is something of an innovation” (49). To name a few examples, vocal music was used in tragedies such as *The Tempest*, *Macbeth*, *Othello*, *Hamlet*; in comedies such as *As You Like It*, *A Midsummer Night's Dream*, *The Twelfth Night*, *The Merry Wives of Windsor*, *Much Ado about Nothing*; and also, in the romance *The Winter's Tale*.

The incorporation of vocal music led Shakespeare's dramatic abilities to perfection, increasing the overall dramatic effect of the plays. Its hold on the listener is, however, intensified when it has lyrics. The use of vocal music enabled Shakespeare to create a more profound emotional atmosphere in his plays. In *Hamlet*, for example, “Shakespeare is highlighting the tragic and macabre intensity of the scene with the congruity of the singer's cynical disregard for the dignity of death and through the ludicrous lyrics of his song” (von Ende 49).

2. Perception of God in Renaissance

Shakespeare lived in the period of a new worldview and innovations called Renaissance, which goes side by side with Humanism. These movements were a breath of fresh air when we take into consideration the preceding overly strict Medieval period. Even though worldly matters and human beings were of great importance, the belief in God was still a part of people's lives. In this chapter, we focus on the perception of God in Humanism and Renaissance, continuing with Shakespeare's perception of spirituality and Christianity. Finally, we provide information on the link between Renaissance music, Christianity and Humanism.

2.1. Christian spirituality in Renaissance

The term Renaissance comes from an Italian word “rinascenza” or “rinascimento”, which means rebirth (Bžochová-Wild 7). The rebirth was not concerned only with the revival of antic Greek and Latin cultures; it included also a return to the past or to the source. As a historical period, Renaissance was a beginning of modern times; as an artistic style, it was a period between Gothic and Baroque. Renaissance represented a shift in history and beliefs – it included a rejection of the old times, rejection of the Middle Ages, seen as the dark ages. The shift in the worldview and beliefs was clearly reflected in arts, science and religion. The new beliefs included individualism and exploration of the world and human being. People started to focus more on their individual perception of the world and on their own creative abilities. This focus on the human being is called anthropocentrism. People concentrated on their lives and education (Bžochová-Wild 8-9).

The effort to live a perfect life, to cultivate individual talents and skills comes from Humanism, which supported the focus on earthly life and interest in arts, languages and literature (Bžochová-Wild 13). The ideal of Humanism was an educated and cultivated person, able to contemplate and think logically (Bžochová-Wild 14). True portrayal and interpretation of the world were priorities. Since “the Renaissance brought an emphasis upon going back to the original sources”, “Greek manuscripts” were studied (GotQuestions.org). Distorted interpretations from Middle Age scholars and philosophers, including also a version of the Bible called “Biblia vulgata”, were substituted by new interpretations based on historically reliable sources (Bžochová-Wild 13). There was an “increased curiosity about” religious texts during Renaissance, which was supported by studies of classical languages during Humanism (GotQuestions.org).

With regard to religion, strict and dogmatic religious beliefs were substituted by the pleasures of earthly life. “Renaissance humanism generally emphasized human dignity, beauty, and potential, and reacted against the religious authoritarianism of the Catholic Church” (New World Encyclopedia). The period of Renaissance brought about a “rebirth” in faith and religion. Believers became more independent of the church, which further resulted in the Reformation. Apart from the Reformation, the term “Christian humanism” can be used to describe religious beliefs during Humanism and Renaissance (GotQuestions.org). Origins of “Christian humanism” are based on Jesus' teachings, particularly on “the parable of the Good Samaritan” (Luke 10:25-37), which suggests that everyone can be a good person, not only priests (New World Encyclopedia). Based on this parable, not words but actions matter the most; for example, “Jesus emphasized that charitable works such as feeding the hungry and caring for the sick are more important than mere acknowledgement of him as ‘Lord’ (Matthew 25:34-40)” (New World Encyclopedia).

Christian humanism was described as “Christian faith in alliance with God-given reason, which is the most human faculty in man. Humanism is that way of life and thought which keeps man in union with God and above the biological level” (Douglas Bush qtd. in Frye 377). This worldview “gives traditional Christian Humanism much of its ethical strength and intellectual impressiveness” (Frye 377). It combined Christianity with the theory of “classical humanism”, teaching “that liberty, individual conscience, and intellectual freedom are compatible with Christian principles and that the Bible itself promotes human fulfilment – based on God's salvation in Christ and subject to God's sovereign control of the universe” (GotQuestions.org). Furthermore, science, arts and every progress were considered positive since “Christian humanism says that all advances in knowledge, science, and individual freedom should be used to serve humanity for the glory of God” (GotQuestions.org). “Christian humanism says that man reaches his full potential only as he comes into the right relationship with Christ. At salvation, he becomes a new creation and can experience growth in every area of life (2 Corinthians 5:17). Based on Christian Humanism, every action in life needs to be rooted in Christ, and “everything should be done to God’s glory and not in pride or self-promotion (1 Corinthians 10:31)” (GotQuestions.org). True Christian humanists should aim at bringing the best to the world, whether they are scientists or artists, they should highlight the true values.

In Renaissance philosophy, God was no longer the strict merciless judge, as depicted in the Middle Ages. The Renaissance God was a more personal Creator who gives life to the

world. The human being, created in the image of God, became a creator of his own life. Giovanni Pico della Mirandola, an Italian philosopher and humanist, expressed the relationship between God and human and laid out reasons why human beings are the happiest and most unique of the creatures. This was documented in his work on human dignity called “*Oratio de dignitate hominis*” (Bžochová-Wild 9). The idea of human dignity was supported by “Christian humanism [which] maintains that humans have dignity and value due to the fact that mankind was created in the image of God” (GotQuestions.org). Based on Giovanni Pico's words, Renaissance people were aware of the right of free will given by God to human beings. He compares people to architects or poets, who can create or destroy their own lives. Everyone has the right to decide whether to follow God or not. God in his generosity and love gave people free will to decide who they want to become, what they want to have; however, they have to take the responsibility for their choices. Giovanni Pico calls God “the Father”, who planted seeds into people's hearts, which need to be cultivated (qtd.in Bžochová-Wild 9). Based on the work of Giovanni Pico, we can see that God became more personal for people and human beings became extensions of God's creative force. The purpose of the people is to cultivate themselves, their own talents and abilities and do their best to come closer to God, which is the ultimate goal of existence. This idea comes from Neoplatonic philosophy and was reflected in Shakespeare's plays (Bžochová-Wild 9).

Since Renaissance beliefs were based on direct observations of the world, nature was an important element in Renaissance philosophy. It represented an ordered structure, directly connected to God and this belief in order was crucial for Renaissance. Everything was hierarchically ordered and interconnected in a “chain of being” (Bžochová-Wild 43). The order is best reflected in the change of seasons, day and night and in living organisms. Based on these beliefs, the theory of cosmos was proposed. According to this theory, the cosmos was divided into seven spheres, representing a prototype of perfect harmony. The cosmos was composed of four elements, namely fire, air, water and earth, corresponding to four levels of beings, starting with minerals, plants, animals and finishing with human beings (Bžochová-Wild 42). In the centre of the cosmos was the Earth and on the top of the spiritual hierarchy was God. Human beings, having a physical body and a soul, belong to the physical as well as to the spiritual world. God, human beings and nature were central parts of the geocentric model of the universe, which depicts relationships between macro-cosmos and micro-cosmos (Bžochová-Wild 48). In this model, God's right hand is connected to Nature, portrayed as a woman, by a tether. The right hand of Nature is connected to a monkey,

symbolizing a human being. There are also spheres, planets, stars and heavens, symbolizing the ordered structure. This model shows the need for connecting human beings to God, which ensures harmony. Every separation from God disrupts this order and leads to disharmony and emptiness.

2.2. Shakespeare's perception of the world and religion

Shakespeare's beliefs, even though he was a Renaissance dramatist, do not strictly adhere only to well-known Renaissance beliefs – they are more innovative and personal. Based on Peter Ackroyd's book *Albion, The Origins of the English Imagination* (2002) we learn more about Shakespeare's personality. Based on his masterpiece works, Shakespeare was supposed to embody the highest ideals of his times. By using Ackroyd's and Johnson's descriptions, we might say that Shakespeare valued freedom, modesty, dignity of human beings, open-mindedness, kindness, friendliness, individual spirituality, emotional pleasure, an honest portrayal of the world, which are contained in his plays (Ackroyd 222). Despite the artistic limitations of the Elizabethan era, which were often mentioned by Shakespeare himself, for example the low standards in theatres, stemming from for example low hygiene standards, mentioned in the introductory chapters of his comedy *As You Like It*, edited by R. B. Kennedy. As believed by many scholars, Shakespeare aimed at artistic dignity, multi-appeal, deeper meaning and emotional satisfaction for his audience.

In Shakespeare's plays, we see a realistic portrayal of characters who display a great range of contrasting emotions. Nevertheless, Shakespeare's portrayal of the world was different from the official expectations of his times. He included more of the emotional world and contrasting themes in his plays. For example, the spiritual world and the supernatural beings such as elves, fairies, witches, ghosts and nature (Ackroyd 225). Emotionality expressed in his plays is intensified with music and rhythmic patterns. For example, sound repetitions act as sound effects expressing confusion or emptiness (Ackroyd 230).

Shakespeare's plays are blends of tragedies and comedies, which reflect life itself, as a mixture of good and bad (Johnson qtd.in Ackroyd 226). The polarity of good and evil is embodied in his characters, which creates believability. The presence of evil in the world calls for a spiritual support – for God. And this brings us to Shakespeare's perception of spirituality. The religion of the Medieval times, based on obeying strict dogmas and rules, portrayed God as a merciless judge, and supported the idea of salvation by own efforts and

good deeds while condemning non-religious art as being the devil's work (Navrátil 35), fortunately, did not fully penetrate Renaissance philosophy.

Even Ackroyd mentions this shift in the perception of God and gives us more information on Shakespeare's relationship with religion, which remains a mystery (223). Shakespeare is believed to come from a Catholic family, but whether he identified himself with Catholic or Protestant ideology is only a speculation. Even though we do not have enough evidence to determine Shakespeare's religious views, we can find Christian motifs and values in his plays. For example, in *Hamlet*, there is a symbol of “purifying fire”, stemming from the old Christian tradition (Ackroyd 177). Despite the presence of Christian elements in his plays, Shakespeare remained of an open mind. He was not afraid of expressing his disapproval of the church or society. In his plays, we often see influential religious personages making mistakes despite their good intentions. In *Hamlet*, for example, Shakespeare makes fun of the old mistaken religious dogma that a person can be saved only thanks to his or her own virtues (Ackroyd 223). The fact that Shakespeare's religious beliefs are unclear can make us suppose that either he was hiding it because of the threat of persecution or he was in favour of religious equality, which would be a further evidence of his multi-appeal.

Ackroyd says that Shakespeare borrowed motifs from old Christian dramas, such as miracle plays and mysteries (224). The element of miracle, resurrection and underlying moral messages are present, for example, in *The Winter's Tale*. Moreover, he wrote some of his plays based on the examples of the lives of saints (highlighting pure love and suffering of an innocent), who were important for Anglo-Saxon spirituality; for instance, he depicted surrendering to God's will and suffering of an innocent in *Measure for Measure*, *Pericles* and in *The Winter's Tale* (Ackroyd 227). In addition, we find Christian motives, for example, in *Othello*, which is “the tragedy of a destroyed human soul”, and in *The Tempest*, which deals with “the Christian doctrines of the Image of God, of natural depravity and demonic perversity, of the place of sin, of ‘heart's sorrow’ and of forgiveness” (Frye 381).

Christian undertones are in the symbol of the sea, which often reoccurs in his plays. The image of the sea is present, for example, in *The Two Gentlemen of Verona*, *The Tempest*, *The Merry Wives of Windsor*. In the play *The Tempest*, the sea becomes personified and one of the characters (Ackroyd 227). The symbol of the sea can refer to life itself – sea and life are both unpredictable and changeable. Water in general is a powerful religious symbol of renewal and cleansing. Particularly in the Gospels we find several references to water. In the

Gospel of John, water symbolizes a new life (John 3:5), a source of life (John 4: 13-14), the Holy Spirit (John 7:38-39) and purification (Matthew 3:11).

As in the case of the Bible, water is a significant symbol for Shakespeare; however, the Christian symbolism in Shakespeare's plays does not concern only this element. In the analysis of *The Winter's Tale* we will see other central Christian symbols and beliefs incorporated in the plot.

2.3. Humanism, Christianity and philosophy of music

Although Christianity and music may seem unrelated at first sight, in Humanism, religion and art developed symbiotically and shared a lot of central ideas. The philosophy of Renaissance music shares several ideas with Christian humanism. The first is individualism or individual expression. The second is ordered structure, which was important in the world as well as in musical compositions. The third is a search for perfection and cultivation of virtues, which was an ideal of Humanism. A link between science and spirituality, and art and spirituality was established firstly in Humanism. According to Willem Elders, who in his article focuses on Humanistic and Renaissance music philosophy, “classical antiquity” was regarded “as the common standard and the model by which to guide all cultural activities” (69). He continues by saying that “in the majority of humanistic writings, there is a strong moralizing tendency” and “a tendency to express an individual's unique emotions” (Elders 70-71). The fusion of art and spirituality or “the union of *virtus* and *doctrina*” was an ideal of Humanism and Renaissance (Elders 72). This was reflected in music as well as in other forms of art (Elders 74). There was “a moralizing character of texts in vocal music” (Elders 75). “Humanistic poetry and moral philosophy have strongly influenced musical texts.” (Elders 78) The poetry and philosophy were strongly influenced by the highest source of virtues and morals promoting life in harmony – the Bible (Elders 96).

Similar to Humanistic ideology, Renaissance music aimed at the return to Ancient Greece. One of the Greek ideals in the philosophy of music was “Pythagorean Music of the Spheres”, which stemmed from a harmonic sequence of sounds expressing the deepest levels of human soul. Renaissance vocal music was a unique device which enabled the fusion of words which carry meaning (the spiritual part) with melody and harmony (the musical part). Since music and arts were sources of virtues, Christian humanism supported the development of non-religious music and other forms of art, such as dance. Beauty of sound and expression was as important as the text itself. Art became a virtuous activity, which embodied

“correctness, honesty, boldness and modesty” (Elders 70). Similarly, as in Christian humanism, the highest ideal in music was to establish harmony. Plutarch, whose philosophy was revived in Renaissance, considered harmony “an ideal, a model which shows man how he can reach a harmonious equilibrium in life” (Elders 94). Renaissance musical theory was inspired by Plato and his philosophy of music in which “music consists moreover in the mixing of tones, the union of contrasting sounds” (Elders 95). Contrasting sounds and ideas were creating the overall harmony. These contrasts are seen in *The Winter's Tale*.

3. Analysis of *The Winter's Tale*

To put theory into practice, let us first interpret Shakespeare's romance *The Winter's Tale* in the light of Christian beliefs, which are central to the plot. Secondly, we will analyse music in the romance based on the information on Renaissance music and musical forms mentioned in the first chapter. The romance is an evidence of the fusion of religious motives with musical elements which have a significant function in the plot.

3.1. *The Winter's Tale*

One of Shakespeare's not so well-known plays is his later romance *The Winter's Tale*. Despite the fact that the play is not as famous as, for example, *Hamlet* or *Othello*, it has much to offer, from the spiritual or moral point of view as well as from the musical point of view. The term “romance” was not used for naming plays in Shakespeare's times. In the eighteenth century, the term started to be used for plays characterized by a colourful plot and emotional depth (Dunton-Downer, Riding 397). The typical Shakespearean romance is characterised by a high level of emotionality and by a striking plot full of actions and contrasts. The main characters often experience suffering but despite all the problems and obstructions they face, in the end, good triumphs over evil and order and harmony are finally restored. The climax of the play triggers strong emotions, which are not necessarily overly joyous (Dunton-Downer, Riding 398).

Even though there is happiness in romances, the core is often tragic – lives of the main characters are touched by death, loss or catastrophe. The plot is saturated with the suffering that occurred until the very end, creating an overall melancholy and contrasting feelings (Dunton-Downer, Riding 398). The element of tragedy, however, does not result in destruction – it drives the characters to fight their way, which is accompanied by miracles and magic, through to the end. The final mood is not light-hearted and carefree as in comedies, and we can still taste the initial bitterness as well as a relief from it, which leads the audience to appreciation and gratitude. The final happy end is not taken for granted here, the characters have to overcome struggles to deserve it, and it is therefore more precious. The audience do not need to worry about the characters since they are under God's protection, protected by divine providence. Even death is not a tragic event since it serves as a reminder of the temporary nature of the world and as a source of eternal life (Dunton-Downer, Riding 401).

The plot in general is based on Hellenistic motives and reminds us of a typical fairy tale (Dunton-Downer, Riding 399). The genre is neither comedy, nor tragedy – it is a blend of

fantastic, melodramatic and sentimental elements (Dunton-Downer, Riding 401). Regarding the setting in romances, it does not correspond to reality and the unity of time and space is often ignored. The characters experience the world not through their reflections, but through their actions (Dunton-Downer, Riding 398). There are hardly any monologues in romances since the protagonists mostly focus on searching for the answers and not on asking questions (Dunton-Downer, Riding 399). Miracle is a vital element in romances. It offers the audience a blend of melancholic and moving emotions, ranging from sadness to joy and awe (Dunton-Downer, Riding 401). In *The Winter's Tale*, the miracle is present in the scene in which the statue of Hermione comes to life.

The theme used in *The Winter's Tale* was borrowed from Ovid's *Metamorphosis* and mostly based on Robert Greene's *Pandosto: Triumph of Time* (Dunton-Downer, Riding 419). *The Winter's Tale*, which consists of five acts, was written between 1610 and 1611 and premiered in the Globe theatre on May 15, 1611. The story starts with a conflict – Leontes, King of Sicilia, blames his wife Hermione, who is expecting a baby, for having an affair with his friend Polixenes, King of Bohemia. Moved by jealousy and hatred, Leontes orders a friend Camillo to kill Polixenes by poisoning him; however, Camillo is sure that Hermione is not guilty and tells Polixenes about Leontes' plots. Leontes then puts Hermione in prison and asks for a fortune teller's oracle. Hermione gives birth to a baby girl who is born in prison, but Leontes rejects the baby. Antigonus is ordered by Leontes to leave the baby somewhere far away where she would die. Meanwhile, Leontes receives an oracle from a fortune teller about Hermione's innocence. Still sure of his own judgements, Leontes learns about the death of his son Mamillius and later on, Hermione falls dead. Leontes is finally moved by their death and sentences himself to a life filled with grief. At that time, Antigonus, who is killed by a bear on his way back, leaves the baby together with gold and documents as a proof of her royal origins. Sixteen years later in Bohemia, the abandoned Perdita, who was adopted a shepherd, falls in love with Prince Florizel, a son of Polixenes. The young couple then leaves with the aid of a musician and a pickpocket Autolycus to Sicilia. Polixenes and Perdita's adoptive father later follow them to Italy. The family finally reunites and the play ends with forgiveness, love and hopes for a better future when a statue of Hermione comes to life thanks to magic. The final miracle, which is a central element of the romance, leaves the audience in awe.

3.2. Christian interpretation of *The Winter's Tale*

Although the play looks as a simple romance intertwined with some magical and miraculous elements, we find significant symbols, Christian morals and beliefs in the play. Charles Frey with his study “Interpreting The Winter's Tale”, helps us go deeper into the plot and the philosophy present in the play. Frey writes that *The Winter's Tale* is somehow exceptional and that the play “may indeed challenge Shakespeare's more widely respected tragedies for power to be both striking and profound” (307). Frey further comments on the negative criticism the play received, which is, according to him, unfounded because the play “has from the first been one of Shakespeare's most successful in the theater” (307). He quotes one author, G. Wilson Knight, who studied the play not as a play staged in a theatre, but as a literary piece, which includes nuances in poetry, rich symbolism and thematic material: “Eventually the resurrection of Hermione must be considered the most strikingly conceived, and profoundly penetrating, moment in English literature.” (Knight qtd.in Frey 307). Knight stresses the fact that many critics tend to underestimate the symbolism, philosophy and moral messages present in the core of the play because they are overly concentrated on a staged performance with and its realization as a dramatic produce (qtd.in Frey 307). Every adaptation (dramatic or musical) and analysis of the play, however, must be founded on the written text. Knight adds that the vital elements in every interpretation are “vision”, “theme”, “idea” and “atmosphere” present in the text (qtd.in Frey 307). Therefore, all the adaptations and staged performances have to stem from these elements.

The core of this romance is strongly based on Christian beliefs, virtues and symbols. Central Christian beliefs such as the victory of love over sin and suffering, triumph of life over death, temporary nature of the world, resurrection and eternal life are pivotal in the plot. Virtues such as forgiveness, unconditional love, faith, gentleness, humbleness and surrendering to God's providence are mostly embodied in Hermione and Perdita. The key element of the romance – the miracle – is able to drive us into a moving awe. “The resurrection of Hermione” in the end of the play “is a miracle in the full effect of which we participate” (Frey 308). We are witnesses of the miracle which is happening on the stage, strengthened with special effects and music which enforce the deeper hold on the audience.

Hermione herself “is a symbol of *The Winter's Tale*”, portraying innocence, love, suffering, miracle, resurrection and forgiveness. She represents an ideal of a saint, an image of goodness, which contrasts the evil forces or sins such as hatred, jealousy, pride, egoism and unforgiveness embodied in Leontes. Nevertheless, in the end of the play, we see that Leontes

is deeply moved by years he spent regretting his sins and repenting for them. He is deeply touched by the death of his wife and becomes transformed by goodness. This transformation of his heart can be compared to the transformation of hearts of the disciples when they saw Jesus' death on the cross. Firstly, they were ruined by his death, which softened their hearts so that they could be open to a miracle of Jesus' resurrection and forgiveness. Moreover, Hermione's passing is compared to sleeping, suggesting the temporary nature of death and the validity of the idea of eternal life. The element of suffering, present from the beginning until the end of the plot, reminds us that it is inevitable. Nevertheless, the play suggests that only faith and surrendering to God's providence can ensure happiness and eternal life. It stresses the need for repentance, which is an opportunity for change.

The character of Perdita is a representation of pure Christian virtues such as humbleness, simplicity, purity, love, inner beauty and gentleness. When it comes to her name, it derives from an Italian verb “perdere”, which means “to lose something” and the past participle of the verb is “perduto, perduta”, which can be associated with Perdita, who was lost, but in the end of the play, she was found again. The return of Perdita back to her father, is like a Biblical story of the return of the prodigal son (Luke 14:11-32); however, in this case Perdita was not the one lost in spirit – it was Leontes who was lost like the prodigal son. As in the Gospel, all that was lost is found again, the old is forgiven and family is restored again. Furthermore, Leontes shows us that God's salvation is available to those who turn to Him wholeheartedly and that God wants to save everyone, no matter of their religion or their sins.

Christian symbolism can be found in the image of “stone”. Symbolically, the stone stands for power, resistance and firmness or hardness. There is a paradox between Leontes, who “is ‘more stone’ than the statue [of Hermione]” (Frey 325). Even other personages are compared to stones or statues. For instance, “Perdita stands ‘like stone’ watching it [the awakening of the statue]” and “Polixenes would ‘piece up in himself’ Leontes' grief” (Frey 325). This way, Shakespeare wanted to express “that the statue is in some sense more alive than its beholders” (325). The statue finally comes to life because “beyond the stone veil of the statue lies a superior life” (325). When we consider stones in the Biblical context, we find that people were buried in tombs closed by a large stone. Even here, stone acts as a veil, beyond which is a superior life; however, the stone has to be removed like in the story of the raising of Lazarus (John 1-44) or as in the case of Jesus, whose stone was removed before his disciples came to the tomb (John 20:1-10). Stone acts as an obstruction which needs to be removed to give space for the miracle. Another example is Leontes' heart of stone, which was

transformed by repentance. The removal of the stone veil with love and faith in the case of Hermione's rebirth is a miraculous event full of “majesty, conjuring evils to remembrance and taking ‘the spirits’ from onlookers” (Frey 325). In this scene, “we are invited to think not only of the central Shakespearean play metaphor, which interfuses art and life, but also of the promised end, the judgement day when evils will be conjured in remembrance, spirits breathed back into those ‘awakened faith,’ the grave filled up, and ‘numbness,’ through holy action, bequeathed to death by redemptive life” (325).

The central Christian themes such as death of Jesus Christ, resurrection and forgiveness are, in Shakespeare's case perhaps unintentional, taking into consideration that he never spoke openly about his faith. Renaissance people's beliefs were more practical and more personal, treating art as a source of virtues. Christian humanism, as mentioned before, supported nurturing skills, talents and virtues as a practical way of living faith. Furthermore, with reference to the Renaissance Nature philosophy, we notice that the symbol of resurrection refers to renewal and the wheel of life. Frey confirms that “The Winter's Tale, like many other stories, deals with sin and forgiveness, and with the triumph of time also a Christian theme” (310).

The significance of the play lies in its application to our lives, in “its power to realize experience, to show something of life that could only be shown by the intense activity of intellect and imagination in the medium of a theatrical form” (Frey 310). This romance, being one of the latest Shakespeare' plays, is highly personal, spiritual and emotional. In the end, Frey advises to focus our interpretation more on “the play's immediate significance in terms of basic, close-in ruminations upon language, psychology, and meanings as a family romance” (328). The most important aspect of the play is its effect on the reader and audience and the consequent application to life, which is “to grieve as necessary, and then gather at last, as do the Sicilians and Bohemians of the play, in just celebrations of our joys” (Frey 329).

3.3. Music in *The Winter's Tale*

Even though music does not have a prominent place in *The Winter's Tale*, its function and use are not insignificant. Metaphorically speaking, the music in the play has the ability to bring us back to ancient times in Italy. Music acts as a leitmotif – it defines the atmosphere of the play, which is mystical and surprising. It is important in highlighting the contrasts between Sicilia and Bohemia. In the scenes in Sicilia, the music is more magnificent and royal, whereas in the scenes in Bohemia, the music is more free, simple and joyful. Reliable

information on music in *The Winter's Tale* is found in an article by J.H.P. Pafford, "Music, and the Songs in The Winter's Tale" (1959). In the article, she provides us also with the musical score for some of the songs. Pafford comments on the importance of music, even though she mentions that in the play, "there are only two specific references to music (IV. iv. 165 and V. iii. 98)" (161). First of the scenes requiring vocal music is the dance of shepherds and the second is a scene in which a statue of Hermione comes to life. Except for these scenes, instrumental music is used in the background of other scenes as well. Musically the most significant part of the play is, according to Pafford, in "the first part of IV", where "the music of the madrigal" is used (161). As we already know, madrigals were composed on the themes of love, therefore the use of madrigal music for the scenes with shepherds in Bohemia is relevant. Pafford adds that the spirit of madrigals from the Elizabethan times is "sensed" in the play (161).

Vocal music, which is monodic, written in forms of ayres, is associated with minor characters such as Autolycus, who helps the protagonists to travel from Bohemia to Italy, and Dorcas and Mopsa, singing shepherdesses (Pafford 161). Pafford also notes that there are occasional remarks on "musical instruments" and also that "there is much talk of songs and ballads, and there are dances and reference to music for one of them" (161). The music functions as an important historical evidence for the sixteenth century music, as expressed by E. W. Naylor (qtd.in Pafford 161-162).

The overall number of songs in *The Winter's Tale* is six. Five songs are sung by Autolycus (Pafford 162). Pafford lists the following songs (162):

1. "When daffodils begin to peer (IV. iii. 1-12)."
2. "But shall I go mourn for that, my dear (IV. iii. 15-22)."
3. "Jog on, jog on, the foot-path way (IV. iii. 120-123)."
4. "Lawn as white as driven snow (IV. iv. 218)."
5. "Get you hence for I must go (IV. iv. 297-308)."
(to the tune of "Two maids wooing a man".)
6. "Will you buy any tape (IV. iv. 315-323)."

There are other passages, in which music is mentioned:

"IV. iii. 2, 6, 10. A possible reference to the dance 'The Hay' and its tune." (Pafford 162)

"IV. iii. 42. The Clown remarks that the shearers are 'three-man song-men all, and very good ones'." (Pafford 162)

“IV. iv. 58. The Shepherd rebukes Perdita's shyness and says that when his old wife lived she ‘would sing her song and dance her turn’.” (Pafford 162)

“IV. iv. 181-200. Naylor's comment on this passage has already been noted. It refers to ballads with burdens of ‘dildos and fadings’, ‘jump her and thump her’ and gives a line from a ballad ‘Whoop, do me no harm, good man’.” (Pafford 162-163)

“IV. iv. 258-323. is entirely concerned with Autolycus and the ballads he has for sale. Those of ‘a usurer's wife’ and ‘of a fish, that appeared upon the coast’ are obviously burlesques of the contemporary broadside, chapbook ballads and tales of monstrosities and the ultra-sensational. He then produces ‘Get you hence’, which he sings, with Mopsa and Dorcas, and it is in this passage that Autolycus says that he is a singer by profession (295). After the song (or the first part of it) is sung, the Clown says ‘We'll have this song out anon by ourselves’; obviously meaning Mopsa, Dorcas and himself.” (Pafford 163)

“IV. iv. 594-617. Autolycus refers to his success at the sheep-shearing in selling all his ballads and by attracting the crowd by his singing so that he had been able to pick most of their pockets.” (Pafford 163)

The ballads mentioned in the play were very likely composed with music and used as lyrics; however, the scene with Perdita's finding (V. ii. 24) is inexpressible with music (Pafford 163). When it comes to the overall use of music in the play, most of the play is without music or any links to it; however, this does not mean that the music in the play is useless or without a purpose. All the scenes in which music occurs are essential since the character of music is based on the joyful atmosphere and rhythmical patterns of the scene IV. iv, then “from the solemnity and rhythm of such passages as the dream of Antigonus, the description of the oracle and the recovery of Hermione, and from the power and beauty of the language” (Pafford 164). Music and songs act here as Wagner's leitmotifs, contributing to the description of characters, while at the same time softening them and making them more appealing. Pafford says that when Autolycus is singing, the music “softens his vices and makes him a more attractive character” (164). Music combined with poetry, staged action and the overall morality and sentiment in the play becomes an innovation of Renaissance.

To be more specific about the use of musical forms in the play, we find that masques and ayres were used. Based on the character of these forms, the music was cheerful, folk-like and monodic. Some of the music was “associated with the dances” (W.J. Lawrence qtd. in Pafford 164). The music associated with dances was written in the form of masques. Based on Lawrence's research, music “used for the satyr's dance in Jonson's *Oberon*”, with the title

“The Satyres Masque”, was probably incorporated into *The Winter's Tales* “The Sheapheards Masque” used in the scene with “the shepherds' dance” (qtd.in Pafford 164). Regarding vocal music, it was combined with Shakespeare's poetry, which created a symbiosis of these two art forms. Music and poetry have an equal function here, completing each other – music and rhythm serve the rhyme of the words, whereas the rhyme acts as a melodic device, enriching the development of music.

One of the songs called “Whoop do me no harm good man” was incorporated into “Lessons for the Lyra Vial”, which was “published in 1610 by William Corkine” (Pafford 166). It was written in the form of ayre and was to be played by the lute and bass viol (Pafford 173). Even this piece of music was not directly used in the play, Pafford says that “it contains a tune which would certainly have come to the minds of many of the first audiences when the words were spoken” (166). The music for the song “Lawn as white” was composed by John Wilson, who is believed to be a singer of ““Sigh no more, ladies’ in *Much Ado*” (Pafford 166). It is a cheerful ballad in the form of ayre. The song “When daffodils” is quite unusual from S.L. Bethell's point of view (qtd.in Pafford 169). The song is different from other songs and “is not an Elizabethan ‘nature’ lyric but a product of Jacobean wit which incidentally parodies the Elizabethan simplicities” (qtd.in Pafford 169). The song “is neither simple nor pastoral” and “like its singers the song has roguery in it” (169). Other songs, namely “*Jog on, Lawn is white, Get you hence, and Will you buy any tape*”, are believed to be composed using “contemporary songs”, however, this is just a guess (169). The thing we know for sure is the function of the songs, which is to “localize or enrich the scene, or depict a character” (J.R. Moore qtd.in Pafford 169) and to bring “realism to the play” (B. Pattinson qtd.in Pafford 169).

Generally speaking, the music in *The Winter's Tale* is an important element since it functions as a living proof for the time and place in the scenes – it recreates a truthful representation of the historical period. Pafford mentions Noble who comments on the purpose of songs in *The Winter's Tale* by pointing out that “the songs are in the latest manner of Shakespeare's songs and are themselves evidence of the period in which the play was written” (qtd.in Pafford 169). Another expert, George Rylands, says “that the secret of Shakespeare's success in his songs lies in ‘a fusion of the natural with the artificial’” (qtd.in Pafford 169). This fusion of different art forms, particularly in the use of masques, as demonstrated in the play, served as an inspiration for Shakespeare's successors, such as Wagner who called this synthesis of art “Gesamtkunstwerk” (Navrátil 183). This serves us as an evidence that use of music in Renaissance theatres was professional and with a significant role in plays.

CONCLUSION

Shakespeare's work is proof that the Renaissance was an artistically rich period. His incorporation of vocal music in plays serves as an evidence of his artistic mastery and versatile knowledge. Regarding the use of vocal music in theatres, he was an innovator, which makes him a true Renaissance artist. Moreover, we may even say that most of his plays have a lot in common with Christian humanism. Despite the fact that the question of Shakespeare's religion is still unanswered, whether Shakespeare was a Catholic or Protestant is not important; what is really important is the rich Christian symbolism and Christian beliefs present in some of his plays. Particularly *The Winter's Tale* is based on fundamental Christian beliefs and virtues, as we have seen. Even music found its importance in this play, making it a symbiosis of art and spirituality, which is an example of the use of art for the cultivation of virtues. Christianity and music are not unrelated terms; particularly taking into account Christian humanism and Renaissance in general, which were influential for the history of music. Namely, in Renaissance, music started to be treated as a source of goodness and a tool for the cultivation of the soul. Shakespeare's plays serve us as a good example for the fusion of these two aspects. We can conclude our research with saying that Christian motifs and music have an important function in Shakespeare's plays and therefore deserve special attention, just as the dramatic effect and the spoken word.

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CHRISTIANITY, MUSIC AND SHAKESPEARE: Summary and key words

This final paper focuses on Shakespeare in connection with Christianity and music. Firstly, information on Renaissance music in England is given, and then the characteristics of the Renaissance musical forms and their use in English Renaissance theatres are explained. Furthermore, Shakespeare's knowledge of music and its incorporation into his plays is discussed. Secondly, the thesis provides information on Christian beliefs and the perception of God in Humanism and Renaissance, and describes Shakespeare's perception of the world in terms of Christianity. The analysis of Shakespeare's romance *The Winter's Tale* serves as an example of the synthesis of music and Christian beliefs, or art and spirituality, as it was proposed in Humanism and in the philosophy of music.

Key words: Shakespeare, Renaissance music, Christianity, Christian humanism, *The Winter's Tale*

KRŠĆANSTVO, GLAZBA I SHAKESPEARE: Sažetak i ključne riječi

Ovaj završni rad opisuje Shakespeareov odnos prema kršćanstvu i glazbi. Prvo se spominje renesansna glazba u Engleskoj, karakteristični renesansni glazbeni oblici i njihovo korištenje u engleskim renesansnim kazalištima. Kasnije se raspravlja o Shakespeareovom poznavanju glazbe i uključivanju glazbe u njegove drame. Drugo, rad daje informacije o kršćanskim uvjerenjima i percepciji Boga u humanizmu i renesansi i govori o Shakespeareovoj percepciji svijeta u kontekstu kršćanstva. Analiza Shakespeareove romanse *Zimska priča* služi kao primjer sinteze glazbe i kršćanskih uvjerenja, ili umjetnosti i duhovnosti, kako je to predloženo u humanizmu i glazbenoj filozofiji.

Ključne riječi: Shakespeare, renesansna glazba, kršćanstvo, kršćanski humanizam, *Zimska priča*