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HEALING MUSIC IN *PERICLES*, *THE WINTER'S TALE* AND *THE TEMPEST*

CLAUDIA GRIGORE

“Ovidius” University of Constanta

Abstract: *This essay examines the scenes in Shakespeare's romances in which music has a healing and revitalizing power, but it also contains its own subversion. In Pericles, in the palace at Pentapolis, Pericles asks for a musical instrument, which he plays while he sings to himself. The wise doctor Cerimon revives Thaisa's apparently dead body with the help of music in Pericles. In the final reunion scene with his daughter, Marina, the music of her voice has healing power for her father. In The Winter's Tale, Hermione's apparently lifeless statue is brought to life while music is playing. Finally, The Tempest is one of Shakespeare's most musical plays, with songs and music and a masque reviving the action. Shakespeare used songs to establish the character or the mental state of the singer. Music and allusions to music in these plays' scripts can be interpreted as forms of indirect and covert propaganda, attuned to the politics of the time, but also as individual musical parts, in which music has healing power over the mind. They are like the music of the soul, suggesting interiority. Music is used, therefore, to achieve theatrical effect.*

Key words: *healing music, meta-theatricality, Pericles, Shakespeare, The Tempest, The Winter's Tale*

Music in Shakespeare's plays was (and is) conditioned by the specific elements of theatrical entertainment and even location of performance. The essays in the volume *Shakespeare, Music and Performance* (2017), edited by David Lindley and Bill Barclay, explore the nature and implications of the developments of music from the time of the plays' composition through to contemporary performance both on film and in the theatre. Simon Smith, for instance, in “The Many Performance Spaces for Music at Jacobean Indoor Playhouses,” discusses the early-seventeenth-century competition and rivalry between the outdoor, amphitheatre playhouses and their mostly adult actors, and the more select and expensive indoor theatres, where companies of boy actors performed, as well as the location of the “music room” in these theatres (Smith 29). In “Ophelia's Songspace: Élite Female Musical Performance and Propriety on the Elizabethan and Jacobean Stage,” Paul L. Faber incorporates evidence from Shakespeare's time into a revised model of contemporary musical decorum to boldly suggest that “parents and peers proactively encouraged young ladies to perform regularly before mixed company within social spaces” (Faber 59). Finally, Katherine Hunt, in “Jangling Bells Inside and Outside the Playhouse,” discusses the “sonic interlopers” (71) that intruded into the aural territory of the outdoor playhouses in Shakespeare's time, such as church bells and other sounds of the street. As the editors of *Shakespeare, Music and Performance* accurately observe,

Music has played a vital part in theatrical entertainment since the very beginnings of drama. The theatre of Shakespeare's own time was no exception, and music has continued to make a highly significant contribution to the performance of his plays up to the present day. Exactly what sort of contribution, however, has been dictated by a variety of factors: by the number and range of musicians available; by the changing architecture of theatres themselves; by the historical evolution of musical styles; by the changing expectations of audiences; and latterly through the influences of film and television, and of sophisticated technology. (Lindley and Barclay 1)

My exploration of Shakespeare's use of music in the corpus of plays discussed in this essay involves the idea of space as activator of musical meanings. While I see the music produced in the plays discussed as a significant trigger of emotions, I consider the musical themes as important constituents of each play's aural environment, as revealed through the playscripts and in various productions of the plays.

In *Pericles* (1609), by Shakespeare and Wilkins, the poet John Gower introduces each act with a prologue, as if to make the transition from the narrative source of the play (the story of Apollonius of Tyre) to the dramatic version, *Pericles*. In act two, the prologue is accompanied by music and Gower/Prologue is stage-managing the narrative. Gower promises a contrast between the wickedness of Antiochus and the virtue of Pericles; "the better prince and benign lord" (2 Chorus 3)¹ are Pericles and Helicanus, while the incestuous king is Antiochus. Music is used as a way of announcing something important and helps characters to send messages in a more powerful way. The Chorus/ Gower continues, in a nutshell, with the description of how he will show "The good in conversation / To whom I give my benison" (2 Chorus 9). As the implication goes, Pericles, the virtuous prince, has a manner of conversation that reflects his good character, and his voice is perceived as a kind of music. Pericles conducts himself with dignity and thus receives poetic blessing. Music plays a part in showing the moral education of the character since he is a prince and a virtuous person. While the popular belief is that Pericles' education has helped him gain the virtue of knowledge and rhetoric, being able to express in language the higher ideas of philosophy written in the past, the population of Tarsus thought of honouring the virtuous Tyrian prince by erecting a statue "to make him glorious" (2 Chorus 14). This suggests the idea derived from Horace according to which the power of art can create immortal monuments.

Music and art are important features capable to mould a personality in *Pericles*, as is stated by King Simonides in Pentapolis:

In framing artists art hath thus decreed,
To make some good but others to exceed,
And you are her laboured scholar
(2.3.14-16)

Some people are good and others are excellent under the influence of art, which has the power "[t]o make some good" (2.3.14) and "others to exceed" (2.3.15), which means the excellence of knowledge. According to the good King Simonides, Pericles is a "laboured scholar" (2.3.16); he is a refined artist from many points of view. However, Pericles sees all his merits gained by education with modesty, as he acknowledges to Thaisa: "'Tis more by fortune, lady, than my merit" (2.3.11). Pericles implies in all modesty that his skills in music and the arts came to him rather by fortune than by his own merits. This kind of modest attitude towards his own accomplishments makes Pericles the image of the enlightened prince, who is talented but humble. It seems that Thaisa's and King Simonides' Pentapolis is an ideal place in which envy and hatred have no place, only the harmony of music reigns supreme.

Pericles introduces himself in Pentapolis as "A gentleman of Tyre, my name Pericles, / My education's been in arts and arms" (2.3.78-79). These lines emphasize the idea that music, among other arts, was considered to be an important part of a person's education. Even if Pericles cannot disclose his princely status, his education in the liberal arts recommends him as a person of great merit. In his turn, Simonides is impressed by Pericles' music: "For your sweet music this last night, I do / Protest, my ears were never better fed / With such delightful pleasing harmony" (2.5.24). According to Simonides, Pericles' music is delightful and harmonious. While

¹ All references to Shakespeare's and Wilkins' *Pericles* are to the *Arden Shakespeare* edition, third series, 5th edition, edited by Suzanne Gossett (2018). References to acts, scenes, and line numbers are to this edition and will be given parenthetically in the text.

Simonides continues to praise the stranger's musical aptitudes by declaring, "Sir, you are a music's master" (2.5.29), Pericles continues in his modesty, saying he is "the worst of all her scholars" (2.5.30). Even when he is highly praised by King Simonides, Pericles' modesty shines as a special virtue, according to the principles of humanistic education.

The promotion of music was not purely cultural but also political in Shakespeare's time. It was a subtle form of propaganda being used in court circles as a form of entertainment in the Jacobean period, when *Pericles* was first performed. Music was introduced in the school curriculum early in the Elizabethan period. For example, at Queen Elizabeth's academy in 1572 there was one teacher of music to play the lute, the bandora and the cittern. As noted by John Howard Brown, in *Elizabethan Schooldays*, in 1587 a music lover named John Howes recommended that the children of this school should:

[...] learne to singe, to play uppon all sorts of instruments, as to sounde the trumpett, the cornet, the recorder or flute; [...] to play upon an instrument, as upon the Virginalls or Violl, but especially upon the Virginalls, thereby to adorne their voice and make them worthy members both for the Church and the Commonweale ... For the better furtherance thereof the said Robert Dow hath provided and bought two pair of Virginalls and a Bass Violl and hath set them up within the School-house. (22)

The variety of musical instruments in the Elizabethan school documented in this text is impressive and it shows the preoccupation with music in both the Elizabethan and Jacobean periods. Pericles also plays on this idea of music as a virtue and an element of upbringing of gentlemen. Important leaders that take political decisions are expected to have been educated in the liberal arts, including music. Pericles was a music master with ennobling preoccupations and his upbringing recommended him for important roles in society.

Later in the seventeenth century, as in Elizabethan times, music continues to be a focus for a gentleman's education and is used to signal the values of virtue and higher understanding of social rules. Henry Peacham (1634) gives his opinions on music in *The Compleat Gentleman*. Peacham considers music to be a great lengthener of life; it cures disease and it is an enemy to melancholy. Peacham agrees with the ideas of the ancients: Plato calls music "A divine or heavenly practice" and "Aristotle averreth Musicke to bee the only disposer of the mind to Vertue and Goodnesse" (98). Starting from the classical philosophers Plato and Aristotle, Peacham highlights the idea of music as a virtue and as a way of revitalizing the spirit, curing diseases. As Peacham observes, "Musicke, a sister of Poetry, next craveth your acquaintance (if your Genius be so disposed)" (96). The association of the harmony of sounds (music) and the harmony of words (poetry) is an important aspect recommending an educated person. The Aristotelian view of virtue as a means of achieving spiritual accomplishment might be considered a commonplace idea in the intellectual constellation of Shakespeare's time. However, in *Pericles* there are no overt pedagogical tenets that would have the clear role of promoting music as a condition for a virtuous life. There is no direct allusion to the fact that music should be part of a gentleman's education, as in Peacham or Elyot, which might suggest overt pedagogical meanings in the play.

Different opinions about music are represented in various character embodiments in *Pericles*. While the hero is educated as an enlightened Tyrian prince, in philosophy, rhetoric, poetry, and music, the wise doctor Cerimon, in Ephesus, uses music pragmatically, during the healing process. Cerimon revives Thaisa's apparently dead body with the help of music. As he instructs his apprentices, "The music there! / I pray you give her air" (3.2.90). The sound of the "viol" (3.2.89) helps revive the nearly drowned Thaisa, but still Cerimon classifies this type of music as "The rough and woeful music that we have" (3.2.86). The kind of music applied to Cerimon's patients may not rise to the level of the music played at princely courts—maybe not even to the intellectual height of the music studied in schools—but its beneficial effects are the same. Whether or not Cerimon administers medicine to Thaisa, it is apparently the music which

finally revives her. As Cerimon observes, “Gentlemen, this queen will live. Nature awakes” (3.2.91). This line refers to the fact that, in all possibility, the music and medicine would have worked their effect on Thaisa’s spirit. Cerimon’s “She is alive! Behold” (3.2.97) marks the moment of Thaisa’s resurrection. Music plays the role of a spiritual, supernatural force that awakens the warm breath. Yet music cannot perform miracles—such as awakening the dead—because Thaisa is not really dead.

Besides the pedagogical texts extolling the value of music for the education of a young gentleman, Jacobean psychological treatises implied that women should receive good education in the Liberal Arts, including music. Robert Burton, in *The Anatomy of Melancholy* (1621), tells how a lady was supposed to be brought up: “Our young women and wives, they that being maids took so much pains to sing, play and dance, with such cost and charge to their parents to get these graceful qualities” (Burton 519). Marina, Pericles’ daughter, was brought up in the spirit of those times. She was brought up like royalty in Tarsus, even if Dionyza, the wife of Cleon, the Governor of Tarsus, was jealous of her accomplishment and eventually caused her to be seized by the pirates and taken to Mytilene on the island of Lesbos. Music was a part of Marina’s education, among other arts, such as embroidery and languages. In act four scene five, Lysimachus admires Marina’s virtuosity, education and her talents in the liberal arts, implicitly music: “Thou art a piece of virtue, and I doubt not / But thy training hath been noble” (4.5.116-117). Despite his admiration for her, Lysimachus tries to give gold to Marina (“here’s more gold for thee” 4.5.118), thus demonstrating that he thought that everything could be bought—virtue, as well as culture. Yet Marina determines Lysimachus to change his ways and this shows the transformative role of art.

In the Ptolemaic astronomic system—derived from the Pythagorean music of the spheres—music is caused by the rotation of the concentric spheres on which the heavenly bodies were arranged. Objects in motion vibrate and produce sound and planets are very large bodies in motion, therefore they must also produce a sound. Given that their relative distances were concordant with musical intervals, Pythagoras surmised that the resulting sound must be a harmony, the music of the spheres. Pericles mentions the music of the spheres in act five, scene one, after he recovers his daughter Marina, as if by miraculous intervention. When Lysimachus visits Pericles in Mytilene, having heard of his “melancholy state” (5.1.208), Pericles is already on his way to mental healing. He asks for his robes (5.1.211), which suggests that he is ready to resume his royal status, so long neglected. Then Pericles hears music: “But hark, what music?” (5.1.212); “But what music?” (5.1.215). Helicanus cannot hear this heavenly music (5.1.216), which means that the music is in Pericles’ mind. It is the result of his elated state of mind, which says that he has been healed of his suffering and can now resume his life. Then Pericles explains what he hears, inviting Marina to listen: “The music of the spheres. List, my Marina” (5.1.209). It is not clear if Marina does hear the heavenly music but it is certain that Lysimachus, just as Helicanus, is unable to hear it (5.1.220). Pericles insists that he can hear the “Most heavenly music” (5.1.220) and then he falls asleep (5.1.222). This heavenly music is the music of the mind, which signals that Pericles is healed, and which he wants to share with his daughter. Even if the passage suggests high philosophical connotations about the music of the spheres, in this dramatic context music appears to be a universal panacea.

Music in *The Winter’s Tale* is represented in two symbolic places and hypostases: one instance in Bohemia and another one in Sicilia. During the sheep-shearing feast in April, Perdita, the shepherd’s daughter, who is actually King Leontes’s child, enjoys the popular feast with Florizel, the Shepherd, his son, Polixenes, and Camillo (in disguise), as well as other shepherds and shepherdesses. Although the atmosphere seems to be one of merriment and social tolerance, each character enjoys the feast and music in his/her specific way. To prince Florizel, who is in love with Perdita and hopes to spend time with her, the feast means “nothing but jollity”

(4.4.25).² Perdita is apprehensive and afraid that Florizel's father, the King of Bohemia, might come unexpectedly and see the prince with a poor shepherdess. King Polixenes himself, who is at the feast in disguise, is having a conversation with Perdita on the effects of "nature" (4.4.92), or the orderliness of the natural world, and "art" (4.4.91), or the equally harmonious artificial human intervention. While Polixenes admits that "the art itself is nature" (4.4.97), in the sense that human interactions are marked by equality, the dramatic irony is evident because he is there just to prevent the "gentler scion" (4.4.93), his son, from marrying "the wildest stock" (4.4.93), the product of nature—as he believes Perdita to be as a shepherd's daughter. This discussion takes place with the background of music, at the spring festival, but music is not a symbol of social harmony because this higher order cannot exist as long as there are class distinctions. While Florizel (disguised as the shepherd Doricles) dances with Perdita, Polixenes makes inquiries about Perdita and learns that his son is in love with her. Class hierarchy cannot be annulled by just joining in a merry country dance accompanied by music.

The singing voice at the sheep-shearing feast in *The Winter's Tale* is not, however, Perdita or Florizel, but Autolycus, the pedlar. Autolycus' excellent musical qualities are introduced by the Clown's Servant, who tells his master that he could "never dance again after a tabor and pipe" (4.4.184), nor could the "bagpipe" (4.4.185) move him. This implies that the Clown had been dancing to the music of these popular instruments at the festival. The Servant's narrative about Autolycus' musical qualities continues with the following list: "he sings several tunes, faster than you'll tell money; he utters them as he had eaten ballads, and all men's ears grew to his tunes" (4.4.185-188). Songs and music, in the Servant's pragmatic interpretation, are material objects and they are also productive of money. However, this is a paradox because nobody could sing a song as fast as telling "money" (1.1.185). Neither could someone sing ballads as if they could be eaten. It is only in the theatre that these metaphors of music, eating, and drinking can converge to suggest the materiality of music and the pecuniary interests of those who play songs.

The Clown answers his servant with another paradox about music, which shows that a tune can be listened to in different modes: "I love a ballad but even too well, if it be doleful matter merrily set down; or a very pleasant thing indeed, and sung lamentably" (4.4.189-192). This paradox refers to the oppositional construal of music: when music is interpreted in opposition to what it is intended to be (a sad ballad in a merry fashion and a merry song interpreted lamentably), then it would have an emotional effect on the Clown. The Shepherd's buffoonish son and Perdita's adopted brother is hardly an authority in matters of music and he is not expected to have received a humanistic education. Yet he speaks in paradoxes when referring to popular tunes, which can be interpreted differently according to the listener's psychological frame. These paradoxes lead to the idea that music has several effects on people, depending on their level of education and their state of mind. In this scene, several characters are listening to music yet their level of education and emotional state are different.

The Servant continues his disquisition on Autolycus' music-making in act four of *The Winter's Tale* by saying that "He hath songs for man or woman, of all sizes: no milliner can so fit his customers with gloves" (4.4.193-194). This is to say that music can be suited to all tastes, all social classes, and to both genders. Yet this is a paradox because milliners make hats not gloves, so musical experience is ambivalent. Expanding his argument, the Servant says "he has the prettiest love-song for maids, so without bawdry (which is strange)" (4.4.195-196). The apparently objective description of a song suitable for maids, which would contain no obscenities, is belied by the Servant's parenthetical remark that this would seem "strange" (4.4.196) to him. The implication is that there are songs suitable to the tastes of society, whose

² All references to Shakespeare's *The Winter's Tale* are keyed to *The Winter's Tale. The Arden Shakespeare*. Edited by J. H. P. Pafford (1991). References to acts, scenes and lines are to this edition and will be given parenthetically in the text.

rules of decorum imply that women should behave demurely and listen to proper songs; and rules imposed by men, who would enjoy obscenities in songs about women. Then the Servant elaborates on his knowledge of the songs' meaning: "with such delicate burdens of dildoes and fadings, jump her and thump her" (4.4.196-197). The explicitness of the Servant's descriptions of the songs he would like demonstrates that each person approaches music according to his/her preferences and education. The Servant's description of the songs' lyrics develops into sheer slapstick comedy by the end:

and where some stretched-mouthed rascal would, as it were, mean mischief and break a foul gap into the matter, he makes the maid to answer 'Whoop, do me no harm good man;' puts him off, slights him with 'Whoop, do me no harm, good man'. (4.4.198-202)

This almost physical description of a vulgar song's lyrics—refrain and all—shows the kind of music that servants enjoy. The Clown instructs his Servant to invite Autolycus to "approach singing" (4.4.214), while Perdita instructs to "warn him that he use no scurrilous words in 's tunes" (4.4.215). Perdita's gentle nature shows in her taste for music, even if she is not highly educated.

These different expectations of enjoying music are confronted with the real song interpreted by Autolycus, which advertises his merchandise (4.4.232), ending with "Come buy!" (4.4.232). Apart from the romantic nature of music and the bawdy songs enjoyed by the lower classes, music is also used in marketing to attract buyers. Moreover, music is also one of the commodities that Autolycus is trading. When the Clown discovers that Autolycus has "ballads" (4.4.260) among the things he sells, Mopsa intervenes: "Pray now, buy some: I love a ballad in print, a life, for then we are sure they are true" (4.4.261-262). Just as songs interpreted at popular festivals are commodities, and the singer gets paid for them, ballads in print are also sold at fairs. Yet Mopsa's remark is a paradox because she can hardly read the printed ballad, as she most certainly is illiterate and does not have the necessary education to read music in print. Autolycus continues to offer his music as commodity: "Here's one, to a very doleful tune, how a usurer's wife was brought to bed of twenty money-bags at a burden, and how she longed to eat adders' heads and toads carbonadoed" (4.4.263-266). This narrative description of the ballad sounds like an Italian novella about women being bought to make love and cheating their rich husbands. Autolycus swears to the truth of the ballad, since it is "but a month old" (4.4.268). As if musical ballads might be a fresh commodity, like bread and milk, Autolycus comments on the truth of fiction as if it were reality.

When the Clown calls for "more ballads" (4.4.274), Autolycus offers another fantastic story about a fish that sang a "ballad against the hard hearts of maids" (4.4.279). Autolycus insists that "The ballad is very pitiful and true" (4.4.282). More ballads follow, one about "Two maids wooing a man" (4.4.290) and then Autolycus sings another song (*Get you hence, for I must go* 4.4.298-309), in duet with Mopsa. Then Autolycus sings another marketing song (*Will you buy any tape* 4.4.316-324). It is irrelevant, I believe, whether these songs and ballads can be found to correspond to real tunes and lyrics in circulation at the time. In the dramatic context of the sheep-shearing scene, these songs and the theatrical audience's commentaries on them demonstrate the diversity of musical interaction during popular festivals. The merry music at the sheep-shearing celebration and the character-listeners' comments on it shows that there are different manners of interpreting music and various types of listeners, depending on gender, class and material interest. These ideas can be extrapolated to the listeners in the audience, whose perception of music can be different. Moreover, the fact that lower-class characters can have a relevant conversation about the importance of songs and lyrics—as well as the accuracy of their meanings—demonstrates that music permeates all walks of life and can have a role in fashioning people's education. Even if this popular music is a far cry from the cultured paeans sung in court circles, its echoes in the popular mind are no less significant. This is the kind of antimasque

involving a grotesque dance and interpreted by members of the lower classes, which was played before the masque performed by members of the court.

An interpretation of music as healing is dramatized in *The Winter's Tale* in the scene of the revival of Hermione's statue, which can be interpreted as a musical masque. In Sicilia, after Leontes is reunited with his daughter Perdita, Paulina invites everybody to a "gallery" (5.3.10), where they could admire a life-like statue of Hermione. Since everyone is dumb with surprise, Paulina remarks: "I like your silence, it the more shows off / Your wonder" (5.3.21-22). Silence is the counterpart of music; it is necessary not only to mark the breaks between songs—or even the breaks in a musical score—but it is also taken to mean that the audience is utterly impressed with the spectacle. Admiring Hermione's life-like statue, Leontes has the impression that "There is an air comes from her" (5.3.78). This might mean that he has the impression to see Hermione breathe some air, but it may also refer to an air of music, as if music could infuse the breath of life. Soon Paulina orders music to be played: "Music, awake her; strike!" (5.3.98) and the statue comes to life. This musical scene appears to have the role of an epiphany and directors have re-interpreted this scene in various forms. As Noel Sloboda writes in a review of *The Winter's Tale* presented by the Folger Theatre at the Elizabethan Theatre (Washington, DC 2018), directed by Aaron Posner, "there was revelry in the form of an upbeat musical number that included the entire ensemble" (719). Music is not only a representation of final harmony in a play but it also implies communal enjoyment, which involves the entire theatrical troupe.

Apparently, Paulina is a believer in the Neoplatonic view that music can have healing powers. As in the awakening of Thaisa from her trance in *Pericles* (3.2.93-101) and, in a mysterious way, the recovery of Pericles (5.1.222-233) with the help of music, there is an underlying idea that music has the power of restoring the dead to life. Only that Thaisa in *Pericles* is not really dead, just as Hermione in *The Winter's Tale* is not dead. As in the theatre, nobody is exactly what they seem to be; they are just interpreting a role. As Leontes exclaims, "if this be magic, let it be an art / Lawful as eating" (5.1.110-111). Music, like the magic of the theatre, has both a material and a spiritual nature. They are human arts but the impressions and emotions they instil in the audiences can raise the spirit to unexpected heights. Leontes' pragmatic comment rather deflates the high spiritual nature of the magic act of Hermione's revival but this comment is important because eating, like theatre and music, means life.

Music is of great importance in *The Tempest* (1611),³ which contains more songs than any other Shakespearean play, and which often demands instrumental music. The songs are deeply embedded in the text as dialogue so that is unnecessary to stop the action to permit them to be performed; this shows that songs are essentially a part of the action. Songs have beauty and artistic profusion, like the text itself, and they flow along with the text to produce meaning, to express the inner world of the characters, to reveal their inner battles, their thoughts and feelings. Songs depict the universe of feelings of the characters. However, each character in the play perceives music differently. To Ferdinand, who is in love with Miranda, the "harmony" of other women's "tongues" had "brought into bondage" his "too diligent ear" (3.1.41-42). This synecdoche of the women's voices as a kind of music to which Ferdinand listens shows that music makes people respond differently to different stimuli. Until he saw Miranda and fell in love with her, Ferdinand had listened to many women's voices and liked "several women" "for several virtues" (5.1.42; 43). Once he fell in love with Miranda, however, he became sensitive only to the harmony of her voice. Music and love are part of a harmonious continuum which play significant parts in young people's lives.

Alonso, the King of Naples and Ferdinand's father, also hears harmonious music. When the strange shapes prepare a banquet for the shipwrecked people on Prospero's island, Alonso hears music: "What harmony is this? My good friends, hark!" (3.3.18). Since he has been purged

³ All references to Shakespeare's *The Tempest* are to the Arden edition, edited by Frank Kermode, 4th ed. (1998). References to acts, scenes and lines are keyed to this edition and will be given parenthetically in the text.

of his sins by the suffering triggered by the thought that his son is dead in the shipwreck (which is just an illusion, because Ferdinand is not actually dead), King Alonzo has a harmonious perception of music. So does Gonzalo, Prospero's counsellor from Milan, a good man who had helped Prospero when he was banished; Gonzalo says he hears "Marvellous sweet music!" (3.3.19), which shows that he can perceive musical harmony with an open heart. Gonzalo, the honest Neapolitan, provided Prospero and Miranda with food and clothing at the time of their banishment, as well as books from Prospero's library. The music Gonzalo perceives is attuned to his generous character. To the educated and those with a clear conscience, music is perceived as the sweet harmony of the spheres, resonating with virtuous life.

Not so is music perceived by Sebastian, the drunken butler, who hears the same music as "A living drollery" (3.3.21), a curiosity. This music leads Sebastian to the fantastic stories that travellers report, which he says that he can now believe: that there are "unicorns" (3.3.23) and that there is a "phoenix" in Arabia (3.3.223). Music for the uneducated Sebastian incites curiosity and imagination and makes him believe the unbelievable. Antonio, on the other hand, says that he will "believe both" (3.3.24): the music of wonder heard by Alonzo and the fantastic travellers' tales summoned to the mind of the uneducated Sebastian by sweet music. Antonio is an educated high-born ruler (Prospero's brother) but his conscience is not clear because he usurped Prospero's dukedom of Milan twelve years before. Therefore, Antonio's perception of the heavenly music is pragmatic and it leads him to the travellers' fantastic stories of colonization. Alonzo is now ready to believe these stories: "travellers ne'er did lie" (3.3.26). Gonzalo wonders if, when back in Naples, people would believe the story of their adventures ("would they believe me?" 3.3.28). Alonzo's compact definition of music is "excellent dumb discourse" (3.3.39). Music is accompanied by a dumb show of spirits, so there is an allusion to meta-theatricality; the spirits' banquet and music are part of the theatrical production (a play-within-the-play) that Prospero staged for his audiences from Naples and Milan in order to move their consciences. Each of them, however, is moved differently, or is not moved at all, such as the pragmatic Antonio.

Apart from being one of the main subjects of the *quadrivium* in late sixteenth-century England (besides Arithmetic, Geometry and Astronomy), music was considered a dynamic and pleasant form of raising the interest of the youth in political matters and cultivating their virtue. In this sense, music was aligned with classical education in point of offering examples of good moral conduct. Music was also a part of Prospero's education. He was a very studious and refined person when in Milan; he preferred to dedicate his time to learning in his ivory tower, while his brother Antonio was interested in power. Being of a bookish disposition, he withdrew more and more into his studies, leaving the management of his state to his brother Antonio, who betrayed him. As Prospero tells Miranda, speaking of himself in the third person, he was reputed "for the liberal Arts" (1.2.73) and "rapt in secret studies" (1.2.77) and left the government of Milan to his brother, Miranda's "false uncle" (1.2.77). Prospero's long narrative to Miranda in act one, scene two is like a kind of healing music because, by reiterating his sad story, he can better assess his present condition. This suggests, on the one hand, the transformative power of liberal arts, including music, which moulded Prospero into an educated person. On the other hand, Prospero's neglect of his rule because of his secret studies triggered his downfall and let the dukedom of Milan fall into the hands of the pragmatic Antonio.

In order to prevent a conspiracy created by Sebastian at Antonio's instigation, Ariel awakens Gonzalo from an enchanted sleep with his song and saves him from being murdered by Sebastian. The enchanted sleep itself had been caused by "solemn music" played by Ariel (SD 2.1.180). When he awakens, Gonzalo is confused by the spirit's voice and believes he heard a "humming" (2.1.3.1.2). The spirit is telling him about the "conspiracy" (2.1.296), the plan of Sebastian and Antonio to get political power on the island. Antonio told Sebastian that he was led by practicality, not by conscience, and it did not affect him that he stole his brother's title

(2.1.266-270). Gonzalo awakens the king but the two plotting characters claim that they drew their swords to protect the king from lions. Apart from Gonzalo's "humming" (2.1.3.1.2), other characters have a different perception of the strange music that woke them. Sebastian pretends he heard "a hollow burst of bellowing / Like bulls, or rather lions" (2.1.306-307). Evidently, Sebastian is lying because he was not asleep at all and he wants to justify himself to his brother for the fact that his sword is drawn (when attempting to kill Alonzo). In tune with their conspiracy, Antonio complies with Sebastian's lie and says it was "a din to fright a monster's ear, / To make an earthquake! sure, it was the roar / Of a whole herd of lions" (2.1.319-311). Sebastian's and Antonio's overstatements signify that music can be perceived differently according to each person's state of mind. Alonzo, on the other hand, "heard nothing" (2.1.308) because he was asleep. Music plays a role in showing the political scene and also in "waking up" the characters, literally and figuratively.

Music is presented as the language of the soul, as Ferdinand says to Miranda: "Hear my soul speak" (3.1.63). When Miranda asks him if he loves her, Ferdinand invokes heaven and earth to "bear witness to this sound" (3.1.68). He calls the heaven, the earth to be witness to the beautiful music of his soul and the trueness of his words. Music has the highest place in a person's heart; it is compared to love because of its harmony and power to transform humans. However, in Ferdinand's case, it is just a method of courtship that experienced lovers, such as Ferdinand, might use to win the heart of a beautiful lady. Just as in the case of Lorenzo's stories of love presented to Jessica in the romantic atmosphere of the Belmont garden, surrounded by sweet music in *The Merchant of Venice*, in Ferdinand's case music is just a tool to win the lady. The implication is that, since the music on the island that Ferdinand hears is an illusion created by spirits, so is his fickle love for any woman, including Miranda. Then there is more music of the spirits to celebrate the couple's wedding.

The masque from act four scene one is performed to educate the young couple Miranda and Ferdinand and to celebrate their wedding as a spiritual event. Prospero sends a clear message to Ferdinand related to the behaviour that is expected from him with regard to his marriage to Miranda. The characters Juno and Ceres symbolize family and prosperity. Through music they send to the young couple their message: "Honour, riches, marriage, blessing" (4.1.106), as Juno says, or "Earth's increase, foison plenty" (4.1.110), as sung in Ceres' tune of blessing. Yet the illusion of the masque is preceded by Prospero's instructions to Ariel to perform another "trick" (4.1.37): to bring the "rabble" (4.1.37)—he means Trinculo, Stephano and Caliban—before Prospero's cell so that he could deal with their menial conspiracy against him. In the meantime, as Prospero's admits to Ariel, he would stage before the young couple "Some vanity of mine Art" (4.1.42). The "vanity" of the masque does by no means signify that the masque is worthless or futile—as anti-theatricalists in Shakespeare's time would have thought—but that Prospero takes excessive pride and admiration in his own theatrical achievements as a stage manager of the masque.

Indeed, after the masque, when he dismisses the spirit-actors, Prospero gives the famous speech about the theatre, which begins with "Our revels now are ended" (4.1.148). This shows that the value of music also lies in the silence following it, just as the value of artistic performance can be better understood when the sounds and music of the production have ended and the audience have time to meditate on the events having occurred on stage. In an analysis of *The Shakespearean Ethic*, John Vyvyan observes the psychological "victory" (170) emerging from Prospero's "rough magic" (5.1.59) soliloquy and the importance of music-playing at the end of this part. Vyvyan notes the significance of the dramatic context when music is being played: "Then music sounds—music with the power to comfort and to cure. It is no longer Prospero who needs the consolation and the healing, but his enemies: in other words, creative mercy is now to be made manifest as a transforming power" (170). The "transforming" and

healing power of music is equivalent to a form of magic but it can be applied only to those who are able to listen to its calls, yet the play challenges the Neoplatonic ideas about music.

The use of music in *The Tempest* has raised controversial critical interpretations, ranging from a recognition that the play uses music to good theatrical effect to the idea that the play also presents a caustic critique of artistic power.⁴ Joseph M. Ortiz observes the “deep ambivalence” (164) of Prospero’s use of magic and music:

By raising serious concerns about the moral uses to which magic is put, *The Tempest* interrogates the ideological and political ends of Neoplatonic systems of thought—and of art forms, such as the masque, that rely heavily on Neoplatonic ideas. Moreover, in identifying music and Ovidian allegory as instruments of power, Shakespeare renders deeply problematic the claims to authority made on their behalf. In these cases, teaching music is hardly different from commanding it. (Ortiz 165)

The charm of music is in the ear of the listener, just as beauty is in the eye of the beholder. Depending on various interpretations of the value of music in each particular production of *The Tempest*, the play does not yield easy answers but raises even more questions in relation to musical meanings.

In the fourth act of *The Tempest* the spirit Ariel reports that he has successfully charmed Caliban and his newfound friends, who were by then “red-hot with drinking” (4.1.171). At the sound of his music, Ariel says, “like unback’d colts, they prick’d their ears, / Advanc’d their eyelids, lifted up their noses / As they smelt music: so I charm’d their ears” (4.1.176-178). From these lines the moral dimension of music can be seen, which is used throughout the play. Music has the role of moral education, it is a tool for changing people’s ways and bringing them closer to the truth, to a good way of being. Music appeals to the sense of hearing, but in Ariel’s description music is synaesthesia, a multiple dimension involving all senses: hearing, seeing, smell and touch. Later in the play, when conflicts are resolved, Ariel describes himself through the song “Where the bee sucks” (5.1.88), as he helps to attire Prospero in his robes as the Duke of Milan. At this point, everyone returns to who he / she really is: Prospero takes his office as a Duke of Milan (a fact symbolized by his dress), while Ariel returns to the nature from where he/she/it came. The song is about the interconnectedness with nature and other beings. The spirit Ariel feels to be a part of everything that is good. He compares himself with the bees; throughout the play he has proved to be a hard-working spirit, who served his master well and transformed many people with his music. His place is on the flowers, like the bees, on everything that is pure and vital. Ariel is an element of revival, like the spring that brings freshness to nature; he also brings freshness to some characters by cleaning their soul through music and healing them.

In the final scene, when all are partially healed through Ariel’s music, all characters return to their genuine identity. While Alonso is healed through music and the almost magic vision of his son Ferdinand playing chess with Miranda, Antonio seems to have learned nothing from the musical experience. While Alonso thinks he is lost in a “maze” (5.1.242) and some things are beyond his knowledge, Antonio’s last words in the play refer to the profitable way in which he could make Caliban’s fish-like appearance “marketable” (5.1.266). Finally, Ariel fetches the sailors from the ship, and then he brings Caliban, Trinculo and Stephano. Caliban, filled with regret, promises to change, to be good. The Boatswain and the others from the boats describe their aural experience: while they were “dead of sleep” (5.1.230), they were woken up with “strange and several noises / Of roaring, shrieking, howling, jingling chains, / And more diversity of sounds, all horrible” (5.1.231-234). The members of the crew, who were expected to bring the party home, were woken from a deep sleep, from ignorance, because they were dead spiritually. Just as the Neapolitan party when they were woken from their sleep, the experiences

⁴ For a detailed account of the production of *The Tempest* and the interpretation of music in these productions see the discussion of the play’s twentieth-century stage history, in *The Tempest*, edited by Virginia Mason Vaughan and Alden T. Vaughan, Arden Shakespeare (122-124).

generated by music are different. The Boatswain reports they were woken by a brutal music of “roaring, shrieking, howling” (5.1.233); these are sounds produced by animals and show their initial state of consciousness. The “jingling chains” (5.1.232) suggest their chained, imprisoned spirit, which would be liberated later. This is a form of jarring music, which is at odds with the expected social harmony. As Helen Wilcox observes in *Authority, Gender and the Word in Early Modern England*, “The mysterious musical sounds of the play are important as much for their effect on the characters as for their inherent quality or beauty” (207). Music is used, again, to change, to educate, to put characters on the right path.

Theatrical effect is key to the different understandings and uses of music in the Shakespearean plays under discussion. Ranging from the high-brow dissertations on the Neoplatonic musical harmony of the spheres to the various ways of interpreting and listening to music (instrumental, vocal and popular), the plays demonstrate a self-ironic approach to various interpretations of music. The plays represent neither the *musica instrumentalis* of Ficinian origin nor the *musica humana* of the scholarly court circles. Nor can one say that Prospero’s and Ariel’s magic is manifested through a special kind of music that pierces through the deepest recesses of subjectivity. Whenever one is tempted to make one of these statements about Shakespeare’s use of music, it is possible to see another example in which musical passages or speeches about the harmony of music have a totally opposite theatrical validity. Depending on particular productions of each play, music can be a way towards self-awareness but also a means of conveying dumb messages, beyond words or rhetorical ornament. Music is neither this nor that, just like the spaces in which the plays are set are neither here nor there. Music is represented as a complement to rhetoric, which adorns words and has the power to change meanings with the help of distinctive instruments, challenging beliefs. Yet each meaning contains its own subversion if a specific dramatic interpretation requires the transmission of a different message. Generated in the theatre, music has meanings only within the theatrical world of its production.

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Notes on the author:

Grigore Claudia is a PhD student at Ovidius University of Constanta and at the University of Strasbourg. Her education includes a Master's degree in Anglo-American studies. She has been a teacher for ten years.