In the early modern period music possessed a dual nature: while it was concerned with the ordered production of sound by the human voice or instruments, it was also a powerful numerical art, employed like natural magic to decipher the arcane mysteries of Creation. [1] The physician and musician, Girolamo Cardano (1501–1576) believed that music originated from the same source as the ontological principles that regulated the order and process by which a primordial unity gave harmony to the created world. [2]

The essence of cosmic harmony was wholeness, governed by the laws of Nature. The rhetoric of cosmic harmony encompassed a spiritual and political theory of order defined by the Great Chain of Being, the metaphor that E.M. W. Tillyard uses to describe an ordered universe arranged in a fixed system of hierarchies extending from God to the meanest of inanimate objects. [3] The internal music of the human body — *musica humana* — represented the relationship between the body and soul. It mirrored the cosmic music, giving rise to the notion of ‘temperament’ – the harmonious or inharmonious ‘balancing’ of the four humours – phlegm, choler, blood and black bile. Man, like the heavens, was conceived as a stringed instrument and therefore subject to spiritual and medical harmonious tuning for his psychological and physical wellbeing. [4] The ideal person combined all the humours in a harmonious balance, a concept that has resonances with the modern understanding of physiological homeostasis – the maintenance of a stable equilibrium. [5] Music was seen as the key to harmonizing the contradictory aspects of the personality. It was able to manipulate human behaviour while simultaneously forming an important aspect of the cosmological scheme. [6] In this cosmos, music becomes ‘an image of concord, proportion and unity in a universe of parallel worlds instrumenting the harmoniousness of the divine creator’. [7]

The capacity of music to elicit a powerful emotional response, is not only an issue in contemporary musical aesthetics, but was a matter of concern in the early modern period which had inherited from the ancient world the concept of music’s ethical power to affect the soul and the presence of harmony in the cosmos. [8] Renaissance thought regarded the soul as substantive, as physically affected by the five senses of which hearing was believed to be the strongest. Perception reached the soul via the spirit which could move between the body and the soul. This spirit could also be transmitted to others through vision: or more importantly, through hearing in the form of music, an auditory beauty which touched the soul, since music and soul were regarded as vivified air. [9] Music, Robert Burton wrote, was able to ‘revive the languishing soul, affecting not only the ears, but the very arteries, the vital and animal spirits’. [10]

Music allowed man to escape from his corporeal body and unite with the greater cosmos: human reasoning accepted the existence of celestial music because it recognized mathematical proportions. In some exceptionally ecstatic states – such as the Ficinian *divine furor* – it could be
heard by certain individuals. [11] In Pericles (1607–8) the music of the spheres signals the allegorical and dramatic climax of the play and this may be interpreted as Shakespeare offering a solution based on the Platonic idea of the world being an instrument upon which the gods play, that is, harmony arises from the world being in tune: harmonious music is a symbol of human and divine reconciliation. [12]

Marsilio Ficino (1433–1499) believed that air had a living essential component because it affected our vital spirit. Air was associated with pneuma and therefore closely aligned with music in terms of the human breath required to produce a sound either vocally or instrumentally. ‘The soul’, Ficino argued, ‘invigorates us through life only as much as the spirit keeps a harmony in the soul.’ [13] With the development of the organ in the sixteenth century, the image of the universe as heaven’s deep organ with its parallel in man drew comparison with the human body as a mechanism of pipes and channels. The universe was conceived as a tuned instrument made discordant by human sin and music in Pericles illustrates the spiritual progress from disorder to a new harmony. [14] Music, therefore, is inexplicably associated with the breath of God in the Creation of Mankind, imparting rationality and cohesion to the universe.

In Pericles Shakespeare fuses the musical metaphor with the early modern concept of harmony, providing a dramatic paradigm of spiritual and physical healing. Music can ward off disease and death and be a channel for restoring spiritual and physical health. [15] He uses music to counteract dyscrasia— the imbalance or disordering of the physiological state — to restore inner harmony and health. [16] Thus it may be argued that Pericles is the most efficacious of the plays in terms of musical healing because Shakespeare uses music as the initiator of health and harmony suggesting that harmony in music and the universe is inseparable from harmony in mankind.

As a symbol of the universe the musical references in Pericles have a thaumaturgic value: that is, music has the power of working miracles as is evident in the revival of Thaisa and the healing of Pericles. [17] The framework of the play may be defined in musical terms because the musica humana is portrayed through the notion of temperament and the restorative power of music is used to emphasize the perception of a metaphysical truth. [18]

In the early modern period music began to evolve from its speculative role as a means of exploring numerical relationships; in an art form that conveyed feelings and sensations. [19] This new way of using music, as an empirical tool to express human nature, is exemplified by Gower, the fourteenth–century English poet whom Shakespeare resurrects to ‘Sing a song that old was sung’ (1.1–8). From the beginning of Pericles, Shakespeare makes it clear that music is the healing agent because the ancient song by Gower, is a ‘restorative’: the song allows the rediscovery of eternal truths implicit in Gower’s allusion to ‘ember-eves and holy-ales’ which places music in a religious context that anticipates not only heavenly joy but also the healing sanctity of Cerimon in Scene 12. [20]

With his references to ‘resurrection’ through the power of music, Gower invokes the legend of Arion who is saved from death by song, a central concern in Pericles where the musica mundana that resurrects the physical body, and the passions of the human soul — musica humana — converge to elicit a universal harmonious outcome through the transforming power of music [21] Like Orpheus Gower belongs to another world, whose song has the
power to heal and enchant. The Orphic conception of poetic language that seeks the transcen-
dence of the natural world is significant for Shakespeare, who unites himself, as poet, with the
Orphic power: the Orphic lyre becomes the poet’s body. By harnessing this poetic creativity,
Shakespeare can construct a fictional world of mutability, represented in Gower’s song,
Cerimon’s healing and Diana’s theophany. [22]

Marina’s spiritual power is evident from her birth when Pericles likens her delivery to a
nativity where ‘fire, air, water, earth and heaven’ ‘herald’ her from the womb (11.32–33), sig-
nalling a god-like quality that is not only biblical, but also suggests that Marina embodies
the prima materia.[23] She is ‘sung’ into being through the noise of storm, the ‘defi ning dreadful
thunders’ (11.5) that represents the power of nature over humanity, the unheard ‘seaman’s
whistle’ (11.9). Nature’s musicality, which surrounds Marina’s birth, is juxtaposed with the music
of her mother’s internment, the ‘belching whale and ‘humming water’ (11.61–62) that will
become Thaisa’s monument. Music is bound up with the cycle of birth and death that features
so prominently within this play, providing a bond that enhances the spiritual dimension of the
characters. The idea of Marina’s divinity is reinforced by Gower who says that she sings like
‘one immortal, and she dances/As goddess-like to her admired lays’ (20. 3–4). Her singing,
Gower tells us, makes ‘the night bird mute’ (25. 26) attributing a musical timbre to her voice
that Pericles recognizes and compares to ‘silver-voiced’ Thaisa (21. 98) who ‘starves the ears
she feeds, and makes them hungry/The more she gives them speech’ (21. 100–101). Through this
comparison Pericles creates a physical bond between mother and daughter – ‘My dearest wife
was like this maid, and such/ My daughter might has been’ (21.95–96) – anticipating the final
reunion and attributing to Marina’s voice the benef icial, antibacterial effects of silver, suggesting
healing and purif ication. This image is underpinned by the goddess Diana’s oath to her ‘silver
bow’ (21.233) and Pericles’ description of Marina’s virginity as ‘silver liv’ry (22.27) in Diana’s
temple at Ephesus. Diana’s bow recalls the silver bow of Apollo, god of healing and thus implies
an implicit correlation between the healing power of Marina’s voice and her virg inity.[24]

Paradoxically Marina’s sexual status as the epitome of purity supports an interpretation of
her as prima materia while Pericles’ mingled memories of mother and daughter present Marina as
the virgin-mother, the reconciliation of opposites that not only allegorizes Marina as the Christ-
ian virgin martyr or kidnapped princess of Greek romance, but also aligns her with the alchemi-
cal representation of natural purity. [25]

Because her soul has never been ‘disordered’, Marina’s musica humana is in perfect har-
mony with the musica mundana, that is, the celestial music. Gower’s insistence on Marina’s virtu-
ous character, coupled with her superior musicality, invites a Neoplatonic interpretation, where
music – regarded as the universal symbol of harmony and concord– is compared to feminine
beauty which could lead to love and heavenly rapture. [26] Music itself was allegorized as the
virtuous ‘Mother and Nurse’. Thus Marina’s music not only signif ies her purity but also cleanses
the corruptions of the brothel. [27] Bound to her chastity, her music heals the corruption or
defilement of nature because it can move the aff ections and inspire divine love and Marina’s
restorative power is ultimately the power of love. [28] Marina not only exemplif ied ideal purity,
but she is the personification of music as a healing woman.
However, the relationship between music and early modern women was complex, expressed in a convoluted duality that could liberate, or ensnare, body and soul. Early modern theorists believed that music could attract or repel certain influences: while one sort of harmony could cure diseases of the body and mind, another sort could inflict them. [29] Both traditions derive from ancient Greece and Plato differentiated the distinct Dorian and Phrygian classical modes in terms of their psychological or therapeutic effects. [30] While it provided a spiritual exercise in moral and intellectual discipline, music simultaneously acted as a vehicle for the display of feminine beauty and accomplishment. Thus translated into musical training for attracting husbands, arguments arose for and against the use of music by women. Music – considered a God–given gift – became an agent of raw sexuality complicit with feminine allure. [31]

Within the domestic sphere, when women play music or sing, the essence of spirituality in the music and their souls remained pure. Whilst in the public domain, when they sang or played music before their art and beauty unite to doubly ‘ravish’ their audience, by a seductive, almost magical means. [32] Marina, trained by Cleon in music, embodies this duality. The noblest music denoted universal harmony and spiritual love and as such was incorruptible. In the poetic conceit of the chaste lover, it mimicked the ecstasy of sexual union, suggesting rapture and harmony between lovers.

Alternatively, music could corrupt and weaken, particularly in singing, where as W.H. Auden argues, there is an essential erotic element which is always in danger of being corrupted for sexual ends. [33] Shakespeare demonstrates how the human voice— with its potential to incite rapture— is also capable of the diametrical opposite. Boult declares that he has ‘drawn’ Marina’s picture with my voice’ (16.82–83) vocally anatomizing Marina’s body for public consumption and transforming it into a useable commodity. Her sexual marketability is described to Lysimachus as ‘that which grows to the stalk, never plucked’ (19.43) suggesting the metaphor of virgin nature contrasting with the diseased pollution that unpluck ing implies in this context. [34] The site of Marina’s body recalls the Bakhtinian ‘grotesque’ body that transgresses its own limits in the favoured space of the marketplace. [35]

While Lysimachus, as nobleman, requires ‘wholesome iniquity’ (19.30), that is, an untainted prostitute to preserve his bloodline, Marina’s dynastic value is threatened with destruction where the ‘corrupted’ flesh metamorphoses into the diseased whore. [36] At odds with the lyricism of her previous scenes, Marina language changes after her encounter with Lysimachus. She berates Boult coarsely as ‘Thou damned door-keeper’ (19.180). The vituperative imagery of Marina’s language diverges sharply from her previous eloquence. The image of food that ‘hath been belched on by infected lungs’ (19.184) morally opposes th’purer air (19.19) that Marina begs from the gods, suggesting the contamination of everything associated with the brothel, possibly even Marina herself. The expired breath of the infected lungs pollutes the vivified air. Music becomes the tool of the prostitute to beguile men’s carnal appetites, providing a powerfully grotesque metaphor that exposes the cultural anxiety about syphilis that would have been familiar to a Jacobean audience.[37] ‘Belched’ recalls the poetic imagery of Thaisa’s burial, but in this context it becomes an exposition of the physically impossible: to belch is to void wind noisily from the stomach through the mouth. [38] The harshness of repetitive hard consonants creates an image of contagion, but while music has the power to corrupt in the brothel, it
also offers Marina an opportunity for independence. No other Shakespearean heroine has this self-determination outside familial bonds and Marina uses her aristocratic education and eloquence to negotiate her freedom. She asks Boult to ‘Proclaim that I can sing, weave, sew and dance.’ With other virtues (19. 195–196). This is an inversion of Boult’s earlier proclamation, transforming Marina from sexual commodity to an individual possessing fiscal autonomy. Thus music becomes an economic tool necessary to purchase her freedom and, more importantly, as a means by which Marina staves off Boult’s attempted rape, and subsequent physical and moral deterioration. Music empowers her self—determination allowing Marina’s body to move from the shadow of the Bakhtinian grotesque to the image of the ‘completed’ classical body. [39]

Music not only defines Marina, but is catalytic in her relationships, most notably in scene 21 when Lysimachus commands Marina to be brought aboard Pericles’ ship to ‘win some words of him’ (21.32). Because Marina has enchanted everyone with her music, Lysimachus believes that her music will penetrate Pericles’ condition and move his soul or psyche. Lysimachus requests Marina to use her ‘sacred physic’ (21.63) upon the ‘kingly patient’ (21.60) because he believes it is her ‘sweet harmony’ (21.34) that will cure Pericles. Marina chooses music — a song — to provide ‘my utmost skill in his recure’ (21.65), creating dramatic tension since Pericles’ ship is a public space. Potentially, Marina’s song becomes a shared spectacle, relocating her back into the brothel, but she requests that ‘None but I and my companion maid /Be suffered to come near him (21.66–67). The public song becomes a private communication which anticipates the celestial music that her ‘sweet harmony’ implies and Pericles hears, once he has recognized Marina as his daughter. However, Pericles does not respond to Marina’s song. He neither ‘marked’ (21.67) the music nor looks at Marina but roughly repulses her. It is only when she speaks to him that Pericles responds; a conundrum that has perplexed modern critics because music is one of Marina’s most notable skills.

However, by reintegrating harmony back into the plot, Marina’s song forms part of the process of Pericles’ recovery. Her song allows the dramatic action to move forward and, because Marina personifies health and harmony, she is the means of freeing Pericles from his melancholic state. She enables him to see beyond tragedy because she transcends a comparable suffering.[40] Music is, Robert Burton points out, ‘a tonick to the saddened soul, a Roaring Meg against Melancholy’, that ‘expels care, alters the grieved minds, and easeth in an instant.[41] Because Marina personifies health and harmony, she becomes the instrument through which Pericles is cured. Her name, meaning ‘from the sea’, signifies an important aspect of Pericles’ healing process because Marina allegorically represents the salt and water of the ocean. [42] While salt is a recognized preservative and disinfectant, as an essential component of bodily fluids it is necessary for the maintenance of life. Modern physiology describes how the critical loss of salt (sodium chloride), a major extracellular cation in the human body, leads to drowsiness/confusion, depressed reflexes, or stupor due to cerebral oedema.[43] Significantly, this extends to alchemical imagery, because it recalls the third Paracelsian principle of salt that represents the body and gives fixity to the one essence that emerges from the tria prima.[44] Thus, Pericles’ melancholy may also be defined in terms of hyponatraemia. It is only when he is reunited with Marina that he can be cured because it is her music — the ‘nurses
song’—and quintessentially, Marina herself, who, being the ‘powerful thing’ that ‘ravisheth the soul’, heals her father's melancholy.[45] The affiliation between salt, which is synonymous with the albedo stage of the alchemical process, and Marina, suggests that her music rules the ‘incorporeal soul’ and ‘carries it beyond itself, helps, elevates, extends it.’[46] Representing the final, purist stage of philosophical alchemy, her divine music, besides having the ‘excellent power’ to expel many other diseases,’ is itself, ‘a sovereign remedy against Despair and Melancholy’. [47] Thus Marina’s music is the powerful pharmakon that will obliterate Pericles’ melancholy transforming him into the new Arion that Gower prays for.

It is only after his reunification with Marina that Pericles hears the music of the spheres that precedes the theophany of Diana. While Shakespeare makes it clear that the other characters on stage with Pericles do not hear the ‘heavenly music’ (21.218), whether an audience was meant to hear the music of the spheres, that ‘rar’est sounds’, (21.216) with Pericles remains unclear: tradition suggests that the music of the spheres was inaudible to the human ear since the Fall of mankind.[48] This inability to hear the celestial music was because the ear as a bodily organ was subject to change and death. [49] Nowadays it is accepted that hearing is the last sense to leave the dying body and Pericles can only hear the music because he has spiritually died and been ‘resurrected’ through his reunion with Marina.[50]

Nonetheless, there is a sense of unease about Marina’s fate after her reconciliation with Pericles. The only line Marina speaks after the father-daughter reconciliation is at the revelation of Thaisa as her mother, when she kneels and says ‘My heart leaps to be gone into my mother’s bosom’ (22.66). A lack of stage directions may imply that Marina is silent and kneeling at the play’s end; her eloquence and music gone. She does not hear the music of the spheres and it is silence, not music that defines her at the end of the play. This silence links Marina to Antiochus’ silent daughter in scene I, a silence that may be explained by the theories of early modern medical practitioners who espoused the ancient belief that a woman’s voice changes when she has intercourse because, ‘her upper neck responds in sympathy to her lower neck’. [51] Renaissance thinkers endorsed the Hippocratic belief that intercourse deepened a woman’s voice by enlarging her neck, which responds in sympathy to the stretching of the lower neck. In addition, the early modern female body was seen as a ‘leaky’ vessel whose excess fluids rendered women inherently incontinent, unruly and lascivious.[52] In an era where one’s outward appearance reflected an inner morality, women were not supposed to reveal their bodies, and social mores from around 1600 called for a quietened feminine voice that reflected their chastity and distanced them from inappropriate eroticism.[53]

The anatomical structures that make singing possible, that is, the mouth, tongue and throat were imaged differently when attached to women. The female mouth opened up the dark and frightening abyss of the body, affecting those organs that made sex and reproduction possible. For example, the opening and closing of the glottis in the throat paralleled the opening of the uterus imagined to accompany orgasm.[54] Ficino writes of the lamias, those ‘lewd and Venereal daemons who disguised themselves as beautiful girls and lured beautiful boys’. Their beguilement is likened to a serpent luring an elephant with its mouth, ‘they sucked them with vulva as well as mouth, and emptied the men out’. [55] Thus the female mouth, and chastity, were sites of constant surveillance for early modern writers since they frequently collapsed into

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each other. The mouth represented the horror that Luce Irigaray terms ‘nothing to see’. Because women’s bodies were considered colder than men’s, it was believed that they were affected more by the ‘temperature-altering and fluid—exuding act of singing’, and the early modern association of mouths and wombs related women’s singing, to a sexually productive part that men lacked.

While Marina’s silence may be linked to the inaudible music of the spheres, Antiochus’ daughter’s silence is because she cannot sing; she must remain silent to ‘preserve’ her virginity. Highlighted by Gower in the Prologue, Antiochus’ incest has been read as an example of moral degradation and defilement of the nature of kingship. While Shakespeare begins the play with an ancient riddle game that is part of the convention of folklore, his inclusion of incest provides an intentional perplexity that rests uneasily with the fairy-tale element of the plot. However, in philosophical alchemy, royal incest was often used symbolically to describe the union of opposite forces to create a new, purer form. Arguably, the discordance of the opening scene may be interpreted as the foreshadowing of the birth of the ‘pure’ Marina, thereby encapsulating the themes of resurrection, creation and renewal that occur in Pericles and the implication of a regeneration of the soul.

Unnamed and with one speaking line, Antiochus’ daughter may be considered insignificant, yet she is described in terms that prefigure the appearance of the goddess Diana: Gower’s prologue describes her as ‘buxom, blithe and full of face/As heav’n had lent her all his grace (1.23–24). Her conception is a recalled memory in which ‘The senate-house of planets all did sit/In her their best perfections to knit’ (1.53–54). That is, the astrological forces arranged to give her every perfection, while she is ‘clothed like a bride/Fit for th’ embrace’ (1.49–50). Before her appearance, Antiochus’ daughter is described in mythological and cosmological vocabulary and her entrance is accompanied by music that Antiochus commands be played. However, this is an artful game of dissimulation that father and daughter play with a dazzling display that obfuscates the truth.

Antiochus’ daughter has been interpreted by some scholars as the visual seductive power of sin; thus the healing restorative implicit in the prologue that Gower sings is aligned with sin and death – it becomes discordant and has been interpreted as the false precursor of the music of the spheres. G. Wilson Knight argues that scene 1 is a moral exposé of visual lust creating an evil that denies the ‘lawful music’ of the harmony of marriage as described in Shakespeare’s sonnet 8, where father, mother and child are described as making a single music. Thus Shakespeare visualizes human discordance through man’s potential chaos. However, his use of ‘unlawful music’ symbolizes the realisation that man and his world are not perfect. Just as the motions of the spheres were often contrary to each other, they were still following a single plan with ‘all parts answered in a general symphony of the whole.’ Sin was an ever present constant but was not an insurmountable obstacle to the Divine Musician, just as discord and dissonance could be integrated into the grand harmony.

Antiochus’ comparison of his daughter, ‘Fair Hesperides, /With golden fruit, but dangerous to be touched’ (1.70–71) resonates with alchemical meaning. The mythical Hesperian gardens were a favourite symbol in philosophical alchemy, because the golden fruit symbolized immortality. This mythical imagery may be a sophisticated adaptation of philosophical
alchemy and language as poetic expression that Shakespeare uses elsewhere. The three Hesperides — said to sing near springs which spurted forth ambrosia — were turned into trees with the loss of the golden fruit.[68] Thus silenced, the Hesperides articulate the silence of Antiochus’ daughter and Marina, who both are haunted by the share the spectre of incest. If Antiochus’ daughter represents the diseased, sexualized female body that needs to be excised, Marina is the purifying antidote, but only after her own spiritual cleansing. She transforms into the ‘sacred physic’ (21.63), the binary opposite of Antiochus’ daughter’s ‘sharp physic’ (1.115). The feminine silence could be interpreted as the darker side of love – Antiochus’ incest and Lysimachus’ sexual laxity. Because of the perceived similarities between femininity and music, both were conceived as either inflaming the passions or as a metaphor for divine love and providence.[69] Music, like love, ‘ravisheth the soul and carries it beyond itself, helps, elevates, extends it.’[70] Harmonious love was connected to the rational aspects of music, because harmony and sympathetic correspondences could be described in musical terms. [71] Conversely, when physical carnality supersedes the spiritual essence of love, music becomes an irrational and uncontrolled art, leading to death or spiritual destruction. [72]

Having established the representation of ‘pure’ and ‘corrupt’ music in Marina and Antiochus’ daughter that encapsulates the duality stemming from the Platonic precepts of Dorian and Phrygian music, Shakespeare’s metaphorical and alchemical language intimates that their roles are not as concretely defined as first appears, suggesting an ambiguity that opens a dramatic moment allowing an audience or reader to question the nature of humanity.

Because Pericles is a play about confusion, the ambiguities that permeate the play are evident from the first scene where Pericles realises that he faces death whether or not he deciphers Antiochus’ riddle.[73] Thus the answer to the riddle remains enigmatically elusive and Shakespeare emphasises this point by convoluting the musical metaphor of Pericles’ response:

You’re a fail viol, and your sense the strings
Who, fingered to make man his lawful music,
Would draw heav’n down and all the gods to hearken,
But, being played upon before your time
Hell only danceth at so harsh a crime  (1.124–129)

‘Viol’ plays on the association between music and medicine because of its phonetic closeness to ‘vial’ or ‘phial’, a ‘glass bottle for holding liquid medicine, drugs or chemicals’. [74] However the irony lies in the poisonous contamination and death that the ‘viol’ will bring. This is underscored by the language and tone of lines 128–129 where the strings are subversive, performing not a ‘lawful music’ linked to the rational harmony of the cosmos, but a sexually charged ‘fingered’ dissonance recalling the penetrating ‘fingering’ (2.3.12) of Cloten in Cymbeline and the physicality of the incestuous act, an act that Janet Adelman views as the woman’s fault, where the female body becomes the site of monstrosity. [75]

Thus music becomes the semantic property of the play’s language, but the silence of both daughters establishes another voice within the play. As the antithesis of sound, silence also rep-
resents the inaudible music of the spheres. It resonates with the Pythagorean silence that Isocrates believed stood for moral discipline and self-control. [76] Because Pericles ends with silences and open-ended questions, I suggest that Shakespeare uses music to express the bivalency of human potential, allowing the audience to choose their own moral position. Thus the capacity for self-generation may be found in the music and the deep silence, where Casanus believed, we are granted a vision of an indivisible God. [77]

The cadences of the poetic imagination highlight the rhythm of loss and recovery that permeates Pericles. Music in this play transcends the physical auditory sensation and becomes an allegory of the untainted spirit of Neoplatonic mysticism, reaching a level of spiritual purity to become the musica mundana. As a spiritual myth in the Neoplatonic sense, Pericles moves from the helplessness of humanity in a world of tragic conflict to the final music – the musica mundana, which unites the musica humana – the internal singing – to the cosmological order. [60] Pericles may be interpreted as a play about silences and hearing, the sense closest to the soul. [78] This implies a health of body and soul with music tuning the body to moral soundness. The consistency with which music appears in this form throughout Pericles suggests that music is not merely an expedient dramatic device, but a signifier of divine providence and the microcosmic and macrocosmic correspondences, suggesting a resurgence of Shakespeare’s creative power in the late plays. [79] While Gower evokes the ancient song of Orpheus to create universal harmony, the conquest of patience over fortune ultimately leads to reunion and harmony, allegorized in the music of the spheres, which extends beyond the characters and the internal dynamics of Pericles to the audience.

citation: 99857424, part.2, sect. 2, member 6, subsection 3, A.a.3.v., A.a.3.v., All citations are to this edition.
[23] The idea of the four elements derives from Empedocles and Plato’s Timaeus. According to Aristotle everything was created from one original substance – the prima materia and the first ‘forms’ that arose from this original chaos were the four elements from which all bodies were created in differing proportions and combinations. Lyndy Abraham, A Dictionary of Alchemical Imagery (Cambridge: Cambridge University Press, 1998), p.68.
[27] Thomas Ravenscroft, (1614) makes this assertion in his Apologie, A Briefe Discourse of the True (but Neglected) Use of Charact’ring the Degrees, by their perfection, imperfection, and diminution in measurable musick, against the common practise of custome of these times Examples whereof are express in the harmony of 4. voces, concerning the pleasure of 5. usuall recreations. 1 Hunting, 2 hawking, 3 dauncing, 4 drinking, 5 enamouring. London, British Library. http://eebochadwyk.com.ezproxy.sussex.ac.uk, eebo citation 99846123, p. 2r.
[28] Kiernan, Shakespeare’s Theory of Drama, p. 84.

[31] Austern argues that the effect of music was almost universally blamed on the performers use of the medium rather than on the medium itself. Thus feminine intents and masculine moral weakness tended to be overlooked and music itself became an inflammatory tool which could arouse corrupt passions, thus making the female musician/singer more desirable. Austern, ‘Sing Againe Syren’, p.434.


[34] Helms argues that pollution rules create sharp boundaries between the pure and defiled body that cannot be penetrated by motive or intention., “The Saint in the Brothel”, p.322.


[41] Burton, *Anatomy of Melancholy*, Part. 2, Sec. 2, Memb. 6, subs. 3, p.372,


[48] Linda Phyllis Austern argues that diverse authorities such as John Dee, Stephen Gosson, Thomas Morley and George Sandys agree that the mystical music that rules the earth, the heavens and the soul and body of man cannot be heard by human ears or reproduced by current mortal means. Austern, ‘‘Art to Enchant’.p.196.


[54] Gordon, Monteverdi’s unruly women, p.31.
[56] Ferguson et al., Rewriting the Renaissance, p.126.
[57] Luce Irigaray, This sex which is not one, trans, Catherine Porter (Ithaca, New York: Cornell University Press, 1985), p.26.
[58] Gordon, Monteverdi’s unruly women, p.5.
[67] The golden also signified the philosopher’s stone thought to change all base metals into gold, Abraham, A Dictionary of Alchemical Imagery, p.101.
[70] Burton, Anatomy, Part.2, Sect. 2, Member 6, Subsection 3, A24r, p.373.
[77] Copenhaver & Schmitt, Renaissance Philosophy, p.179.