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THE EAR AS A METAPHOR: AURAL IMAGERY IN SHAKESPEARE'S GREAT TRAGEDIES AND ITS RELATION TO MUSIC AND TIME IN *CYMBELINE* AND *PERICLES*

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Theatre is an art that appeals both to the eye and to the ear. Shakespeare's dramas especially abound in visual and verbal features: the visuality of the stage and the power of the words together produce the necessary effect on the audience.

However, the "eye" and the "ear" have emphatic metaphorical significance in Shakespeare's plays. In a previous paper I tried to demonstrate the dominance of the "eye-metaphor" in *Hamlet* and *King Lear*,[1] concluding that within these two tragedies the corrupt generation of parents is characterized by a lack of a proper understanding of reality, a confusion of appearance and essence which is due to a metaphorical-figurative blindness. Aristotle calls this phenomenon *hamartia,* an error of judgement. Cordelia, Edgar, and Hamlet are the ones who can "see" and, by means of mild or shock therapy, they are passionately concerned with trying to restore the faculty of seeing or proper understanding of Lear, Gloucester, and Gertrude. Hamlet and Cordelia even become sacrificial victims in their concern to restore their parents' sights.

The present paper will concentrate on the "ear"-metaphor; namely, how the faculty of figurative hearing (or understanding) is offended in the tragedies and how this abuse or offence is healed in Shakespeare's less frequently discussed romances *Cymbeline* and *Pericles*. But first I propose to clarify the universal symbolism and the pictorial representations of the aural metaphor.

The Symbolism and the Iconography of the "Ear"

The Ear is an ancient symbol: in pre-Christan mythologies it (just as the shell) was frequently associated with the female genital organ through which both conception and birth take place: in Indian mythology, for example, the sun-god had sexual intercourse with a virgin through the ear. This mundane or carnal aspect, as we shall immediately see, has not entirely disappeared from religions, which give enormous significance to the senses of perception in their vocabulary. Unlike ancient religions, which considered the "eye" as the channel of revelation and religious cognition, in the Bible the ear is the proper organ of religious understanding. The Psalmist asks God "to incline your [his] ear" (Ps. 17.6) and the faithful apprehension of God's word also comes through the ear or hearing: *fides ex auditu* says St. Paul in Romans 10.17. A lack of hearing, i.e., deafness or the "uncircumcision of the ears" (Jer. 6.10), figuratively

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means the hard-heartedness or stubbornness which is caused by sin. True, in the course of the history of Christianity there has been a struggle between the "eye" and the "ear," the "visualizers" and "verbalizers," as I have already demonstrated elsewhere.[2] Suffice it to say that the Middle Ages, due to the influence of Hellenism, can be characterized by the dominance of the "eye"-metaphor with its emphasis upon visuality, contemplation, and mysticism while the Reformation rediscovered the Hebraic dominance of the "ear" metaphor (*shema Ysrael*, "Hear, O Israel" Deut. 5.1, 6.3, etc), with its emphasis on the prophetic message of the Bible or the *viva vox evangelii*, with Luther's *dictum*: "the ears are the only organs of the Christian . . ." (Pelikan 244). "Do not look for Christ with your eyes, put your eyes into your ears . . . . The Kingdom of God is a hearing kingdom, not a seeing Kingdom" (Gilman 36).

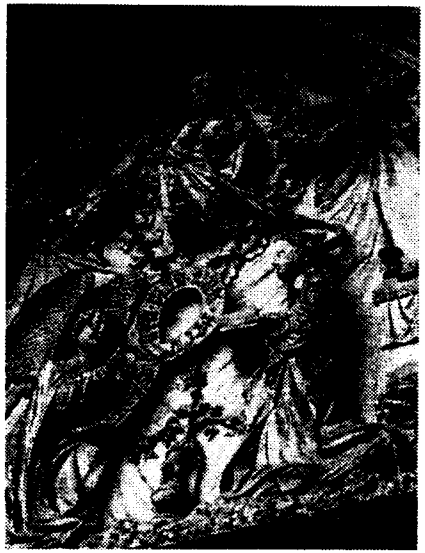


Illustration 1
Mary conceives through her ear.
Würzburg, Marienkapelle, fifteenth century.

In medieval Christian iconography, similar to pagan mythology, the ear was represented as the medium of two significant acts: it was seen both as the organ of conception and as the organ of the birth of the soul after death. The idea of the *conceptio per aurem* was usually associated with the Annunciation-scene: on the Northern gate of the fifteenth century Mary-chapel of Würzburg, the Annunciation of the Virgin is represented by a tube coming from the mouth of God reaching out to the ear of the Virgin while she is listening to the words of the archangel Gabriel (see Illus. 1). On the Klosterneuburg altar, the rays radiating from Gabriel touch both the eyes and the ears of Mary (see Illus. 2). The fourth century Bishop of Verona St. Zenon provided a typological explanation: "The devil wounded and seduced Eve through her ear, but by *conceptio per aurem* the

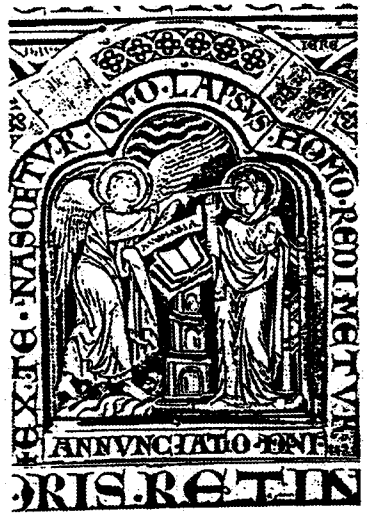


Illustration 2
Mary and Archangel Gabriel.
Altarpiece, Klosterneuburg (Vienna).

female wound got healed and all wickedness was defeated" (*Tractatus* 13; Migne 11: 352).

All this was well summarized in a short medieval verse:
Gaude, Virgo mater Christi
Quae per aurem concepisti.

The *partus per aurem*, i.e., the delivery through the ear had also a significant role in the medieval visual imagination: it was believed that the ear was the last living organ of a dying person and that soul of man leaves the dead body through the ear. Thus the soul represented as *eidolon* (image of man) came out or "was born" through the ear (see Illus. 3).

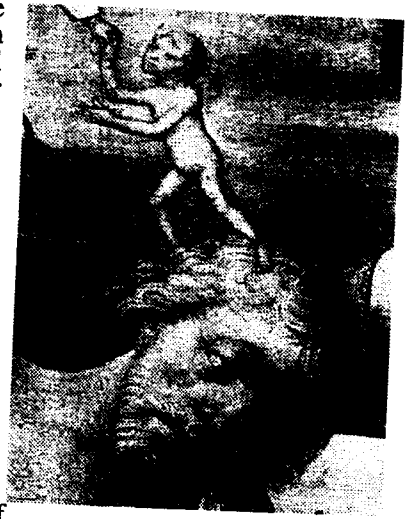


Illustration 3
The Soul leaves the body through the ear. Etching of Hermen Rode (ca. 1503), from the altarpiece of the Marienkirche in Lübeck.

Throughout the sixteenth and the seventeenth century, the Reformation doctrine of hearing the word of God was also visually demonstrated. In the French Protestant polyglot emblem-book by Georgette de Montenay (Frankfurt, 1619), there is an emblem with the motto "*Sed ex me*" which depicts a hand pointing to an ear on a man's head with an epigram suggesting that men fill up their ears with worldly cares and fail to hear the word of God (see Illus. 4). In the same collection, another emblem with the motto *Frustra* depicts that the wind blows into the ear of a man and a finger from heaven touches the heart. The epigram says that just as the wind has to blow into the ear in order to reach the body so the sin of man has to be removed so that God could touch one's heart (see Illus. 5).

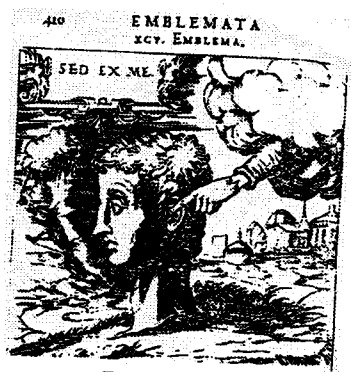


Illustration 4
"A finger 'piercing' the ear."
Georgette de Montenay, *Livre d'armoires en signe de fraternité* (Frankfurt, 1619)

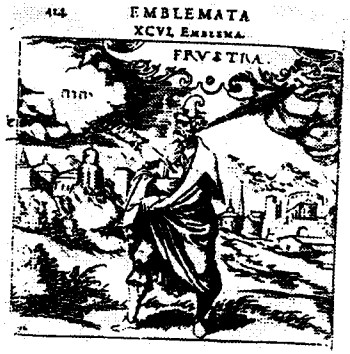


Illustration 5
"The ear and the heart." Georgette de Montenay, *Livre d'armoires en signe de fraternité* (Frankfurt, 1619).

The Ear-Metaphor in the Great Tragedies

"Shakespeare, like Bach, was a scholar of the ear," said Northrop Frye (22). No wonder that the imagery of the ear appears so frequently in his plays both on a literal and a figurative level.

In *Hamlet* Old Hamlet was literally poisoned by the ear: "And in the porches of my ears did pour / The leperous distilment" (1.5.63-64). This is re-enacted both in the dumb-show and in the performance of *The Murder of Gonzago.* According to Harold Jenkins, Shakespeare probably took this idea from the murder of the Duke of Urbino by his barber-surgeon, who, at the instigation of Luigi Gonzaga, had poisoned him by pouring a lotion into his ear (102). Whatever happened literally is also valid metaphorically: Claudius, "that incestuous . . . adulterate beast," had deceived the people, the whole country, therefore "the whole *ear of Denmark* / Is by a forged process. . . / Rankly abus'd" (1.5.36-38). In the closet-scene (3.4), Hamlet is concerned with both opening Getrude's eyes and ears: "I will speak daggers to her, but use none" (3.2.387). The dagger is the word which, in the biblical sense is "quick, and powerful, sharper than any two-edged sword" (Heb. 4.12). It is painful when Hamlet's words penetrate like a dagger into Gertrude's ears: "O speak to no more! / The words like *daggers enter in my ears,*" says the Queen (3.4.95).

In *King Lear,* the King is deceived by the false, flattering words of Goneril and Regan, and the naive Gloucester's ear is seduced by Edmund's manipulating words. Regan observes rather coldly that her father is "apt to have his *ears abus'd*" (2.4.306-07). In the dramatic climax of the encounter of the blind Gloucester and the mad Lear, the King gives the advice: "*Look with thine ears*. See how yon justice rails upon yon simple thief" (4.6.147-48).

In *Macbeth* we are given a frightening image at the beginning of the play: Lady Macbeth invokes the powers of darkness "that I may pour my spirits *in thine ear*" (1.5.26) and Macbeth's ear, though the idea of the murder had already been conceived in his soul, has to be "seduced" by his wife's demonic ambition until he is "settled" and "bend up" (1.7.80).

The metaphor of the ear is most prominent, and Shakespeare's "aural art" is best dramatized, in *Othello* as was shown in a brilliant article by John N. Wall (358-66). He points out that

> Renaissance psychology declared hearing the least fallen of the senses, and the most reliable. Unlike sight, it was less likely to be seduced by the vain shows, the pomp and the glory, of the world. But in Shakespeare's theatre, the ear is at once the medium of dramatic illusion [. . .] and the agent of delusion, creating in various characters visions of the truth which do not accord with the reality known to the audience. (359)

In this drama Iago, "a perverse playwright, creates a verbal world of illusion so convincing that the Moor substitutes what he hears from Iago for what he sees with his own eyes" (359). Iago's strategy is an aural seduction: "How, how?—Let's see:— / After some time, *to abuse Othello's ears*" (1.3.387-89). Iago's diabolic method is the same as that of Lady Macbeth: "I'll *put this pestilence into his ear,* / That she repeals him for her body's lust" (2.3.336-40).

Inspired partly by the psychoanalytical approaches of "Iagothello" (Toole 73), Wall interprets the Iago-Othello relationship in terms of perverse sexuality: "In this connection, *Othello's ear and Iago's tongue* become displaced organs of generation, and Iago is revealed as the Moor's *aural-sexual partner.* Iago's *words thus become the* seed which impregnates Othello's mind through *his ear* so that it will produce the "*monstrous birth" of jealousy*, the "green-eyed monster" (361; emphasis added).

The Ear-Metaphor in *Cymbeline*

The study of aural imagery was extended to Shakespeare's *Cymbeline* in a learned article by Peggy Muñoz-Simonds. Hearing was the first of our five senses to be corrupted by the words of the serpent in the Garden of Eden. The main characters in the play are all aurally seduced.

Cymbeline's ear was deceived by the flattery of his wicked queen and he realizes this only at the end of the play:

> Mine eyes
> Were not in fault, for she was beautiful:
> *Mine ears that heard her flattery*, nor my heart
> That thought her like her seeming. (5.5.64-66)

Posthumus's "seduction" by Iachimo is indeed very similar to that of Othello by Iago. Posthumus is undoubtedly deceived by Iachimo's wicked manipulation of his ear: "In Italy, Posthumus is first tempted aurally by the jealous courtier Iachimo into accepting a wager on the chastity of his princess. Then he is convinced by Iachimo's use of circumstantial evidence and a false oath that Imogen has indeed been unfaithful" (Muñoz-Simonds 142). This is recognized only by his faithful servant Pisanio who, unwilling to obey his master's command to murder Imogen, disbelieves Posthumus's charges:

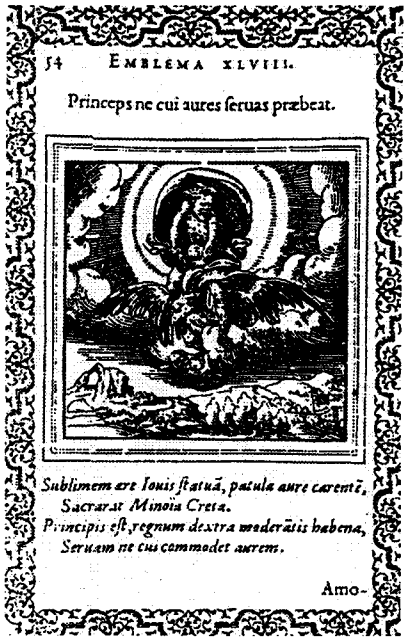
> O master, *what strange infection*
> *Is fall'n into thy ear*! What false Italian
> (As poisonous tongu'd as handed) hath prevail'd
> On thy too ready hearing. (3.2.3-6)

Imogen is not easily overcome by Iachimo whose calumnious and

flamboyant words tempt her perhaps only for a second, but she is sober enough to discipline herself: "Away, *I do condemn mine ears,* that have / So long attended thee" (1.7.141-42).

Though she cannot be deceived by flattering words, she falls victim to trick, i.e., the second assault of Iachimo which much slyer in hypocrisy. She naively lets Iachimo's trunk into her bed-chamber. However, at the end of the drama Iachimo, the tempter reveals that he himself had also been seduced through the ear, namely by Posthumus's naive and perhaps foolish boasting of the beauty and chastity of Imogen:

> This Posthumus
> Most like a noble lord in love and one
> That had a royal lover, took his hint,
> And (not dispraising whom we paris'd, therein
> He was as calm as virtue) he *began*
> *His mistress picture, which, by his tongue*, being made,
> And then a mind put in't, either our brags
> Were crak'd of kitchen-trulls, or his description
> Prov'd us unspeaking sots. (5.5.170-78)


54 EMBLEMA XLVIII.

Princeps ne cui aures ſeruas præbeat.

Sublimem ære Iouis ſtatuã, patula aure cærentĩ,
Sacrarat Minoïa Creta.
Principis eſt, regnum dextra moderãtis habena,
Seruam ne cui commodet aurem.

Amo-

Illustration 6
"Jupiter landing on the back of an eagle." Hadrianus Junius, *Emblemata* (1565).

In a theophanic moment, the god Jupiter as deus ex machina descends into the play, throwing thunderbolts at the ghosts of Posthumus's parents and brothers who try to intercede for Posthumus with prayers. Jupiter's first words sound as follows: "*No more*, you petty spirits of region low, / *Offend our hearing*: hush!" (5.4.93-94).

According to Simonds this is a key-line that is in tune with the traditional symbol of Jupiter sitting upon an eagle which was also depicted for example in Hadrianus Junius's *Emblemata* (1565) with the motto "Let the Prince not furnish slavish ears to anyone" (see Illus. 6). According to the text attached to the emblem, Jupiter was said to have no ears to stop him listening slavishly to one side only. Alexander Ross in his *Mystagogous Poeticus ot the Muses Interpreter* (1648) mentions that "they painted him [Jupiter] sometimes without ears, sometimes with four ears, to show that Kings must have no ears for flatterers,

informers, and slanderers, but must have many ears for complaints and advice, they must never want ears to hear the grievances of their Subjects, nor the wholesome advice of their Counsellors" (222). To sum up: four characters in *Cymbeline* (Cymbeline, Posthumus, Imogen, Iachimo) fall victim to temptation through the ear, as they have not (or not perfectly) observed the wisdom of Jupiter.

Unlike the tragedies, the romances testify not only to the corruptive and destructive effects of hearing and sound penetrating the ear but also to their restorative effects. Malevolent, poisonous, seducing sounds result in mental tempests but a harmonious voice, i.e., music has therapeutic and recuperative effect. Simonds finds that sound appears to have four redemptive functions in *Cymbeline:*

a/ Prayer and benevolent ritual that attract "benevolent influence into the *theatrum mundi*" (147). In *Cymbeline* the descending Jupiter responds to the prayer of the ghosts by saying, "Whom best I love, I cross" (5.4.101) which is, in fact, a biblical echo of Hebrews 12.6: "For whom the Lord loveth, he chastneth." The music of Orpheus and Amphion has always been understood as imposing order upon disorder.

b/ Prophetic words of happy events that can heal despair. The enigmatic words of Jupiter's prophecy suggest promising encouragment for Posthumus:

> When as a lion's whelp shall, to himself unknown, without seeking find, and be embrac'd by a piece of tender air: and when from a stately cedar shall be lopp'd branches, which, being dead many years, shall after revive, be jointed to the old stock, and freshly grow, then shall Posthumous end his miseries, Britain shall be fortunate, and flourish in peace and plenty. (5.4.138-45)

c/ Verbal good news about "lost and found" that can heal a broken heart: the prophetic words are "fulfilled" and are deciphered by the soothsayer at the end (5.5.436-53): the lost sons and daughter are found and united with their repentant father:

> O what am I?
> A mother to the birth of three?
> shouts Cymbeline in his happiness. (5.5.369-70)

d/ Communal songs of thanksgiving that can heal the division between heaven and hell "which began with the first poisoned ear in the garden of Eden." Thus spake Cymbeline: "Laud we the gods, / And let our crooked smokes climb to their nostrils / From our best altars. Publish we this peace / To all our subjects. . . ." (5.5.477-80). (This echoes the words of the Psalmist: Give ear to my words, O Lord.") The division is healed in the family, between the warring states of Britain and Rome (the Roman eagle) as the soothsayer utters: "The fingers of the powers above do tune / The harmony of this peace" (5.5.467-68).

Auralism in *Pericles*

In the last part of my paper, I will extend my analysis of aural imagery to Shakespeare's *Pericles*. This is Shakespeare's most controversial play: it was not included into the first Folio and its authorship is dubious, since Shakespeare probably composed only the second part and a certain George Wilkins is sometimes claimed to be the author of the first two acts (Wells and Taylor 556-58).

Recently György E. Szőnyi studied the transformation of the sources of the play and its emblematic and occult elements. The drama has had a conspicuously controversial reception: it has frequently been viewed as witnessing the exhaustion of Shakespeare's artistic vitality (it was called a "mouldy tale" by Ben Jonson) and sometimes hailed as the culmination of Shakespeare's dramatic career (G. Wilson Knight saw it as a "parable of profound and glorious truth"). Modern critics, however, tend to share the hostility of Jonson. But contrary to these critics, my point is that we fall into the trap of "reality-fallacy" if we search for criteria that belong to conventional comedy or tragedy in these plays. *Pericles,* first among the romances, deliberately avoids imitative mirroring based on causal logic: it is not "representational" but "emblematic" or "symbolic" as Douglas Peterson convincingly suggests,[3] arguing that even characters that are representational at the beginning become exemplars in the renewing action.

An emblem is both representation and interpretation, and *Pericles* is indeed a drama abounding in emblematic devices such as riddle (1.1.65-70), enigma, tournament, dumb-show (at the beginning of each act), impresa (2.2), epitaph (Thaisa's is in 3.1.56-64, Marina's is in 4.4.34-43), word-emblem (Marina: "This world to me is a lasting storm, / Whirring me from my friend" 4.1.19-20).

But we may take a step further and argue that not only certain parts of the play but the whole drama is emblematic, as we are invited not only to enjoy the spectacle but to understand something that is being communicated to us. Interpretation is encoded in the play. My thesis is that one of crucial issues of the play is also the winning, or seducing, of the ear, but not the ear of one or more particular dramatic characters but those of the audience. Shakespeare's "aural" imagery gains here an overall significance, and we are meant not only "to see" the spectacle but are also addressed "to hear" a voice and understand a message. *Pericles* is a "figural drama," and its purpose is not so much to imitate or mirror an action but to "figure forth" a specific meaning.

Clare Preston speaks of both "mimesis" and "diegesis": we are presented both highly visual scenes and also the interpretative, "diegetic" explanations of these scenes. Preston speaks of a "dramatic pleonasm," a "specific verbal-visual doubling formula, which, by coupling an idea to an unlike visual correlative, has a moral function: this verbal-visual similitude is, of course, exactly the structure of emblems" (22).

To substantiate this thesis, I will observe two "aural" aspects of the play: Gower's function and the role of music.

Gower's Function in *Pericles*

We may find that Gower appears like a Chorus in Greek or Senecan dramatic convention. There is another play in Shakespeare where a Chorus appears at the beginning of each act, serving both as prologue and epilogue, and this is *Henry V*. But there are crucial differences: the Chorus in *Henry V* does not present and explain dumb-shows, and he does not speak for the author but assists the company of actors (Hoeniger xx).

I wish to argue that Gower appears like the so-called "Expositor" in the Chester mystery-cycle, especially as in the *Abraham and Isaac* play (Fabiny, *The Lion* 119-22). The task of the Expositor is to explain the deeper meaning or typological significance of each scene. Gower appears not only at the beginning and at the end of the drama (similar also to the Messenger or the Doctor in *Everyman*) but also at the beginning of each act or sometimes even in the midst of an act (in 4.3 and 5.2). He appears both as presenter and interpreter eight times altogether in the play. The play begins with his words:

> To sing a song that old was sung,
> From ashes ancient Gower is come
> Assuming man's infirmities,
> *To glad your ears, and please your eyes.*
> (1.1.1-4; emphasis added)

Right at the beginning we are reminded that we are attending an unusual drama which is rather a "song" than a play. The story is narrated or "sung" to us by an old poet revived from ashes two hundred years after his death. As F. D. Hoeniger says, "The play is Gower's narrative in visual form. . . . the play's episodes affect us as 'pictures more than a drama' " (lxxvii). True, most of the drama is loosely episodic and only the brothel scenes bear a dramatic similarity to other plays of Shakespeare. Therefore in the play, as Bertrand Evans observed, "conflict arises between narrative and dramatic parts . . . in Acts IV and V the dramatist lays bold hand upon the narrative . . . yet momentarily as late as the middle of Act IV Gower rises up, overthrows the drama and steals entirely for himself . . . the place of a climatic scene of enormous potential" (246). According to Douglas Peterson, Gower "is Shakespeare's means of controlling audience perspective. By providing us with partial foreknowledge, Gower focuses our attention and sets up in us certain expectations" (72).

Gower's purpose is not to absorb us into the drama as does the Chorus of *Henry V* for example. On the contrary, he deliberately wishes to create distance between the events of the play and the audience and also to persuade us to reflect upon what we have seen in the static "speaking pictures," dumb-shows and tableaux of the play. We are constantly addressed and spoken to or even gently manipulated so that we should understand some trans-dramatic truth. Undoubtedly, there is

an "aural" message transmitted through the play: Gower explicitely reveals the purpose of the visual effect of the dumb-show: "Like motes and shadows see them move awhile, / *Your ears unto your eyes I'll reconcile*" (4.4.21-22).

The Role of Music in *Pericles*

Sound, music, and rhythm appeal to the ear. Music is a temporal art, since sounds, rhythm, and narrative strike our ears in time. Concerning the relationship of time and music, the scene in *Richard II* when the deposed king laments his downfall comes to mind:

> Music do I hear? *Music*
>
> Ha, ha! keep time. How sour sweet music is
> When time is broke and no proportion kept!
> So it is in the music of men's lives.
> And hear have I the daintiness of ear
> To check time broke in a discorder'd string,
> But for the concord of my state and time
> Had not an ear to hear my true time broke.
> I wasted time, and now doth time waste me. (5.5.41-49)

We have seen the redemptive function of music in *Cymbeline*. Right at the beginning of *Pericles,* Gower says that lords and ladies have read his song for "restauratives" (1.1.8). The significance of music in *Pericles* has been noticed by, among others, F. D. Hoeniger who says, "the dramatist is deliberately aiming at an effect that is something else than dramatic. It is more like that of *The Magic Flute* than that of *Macbeth* or *As You Like It*" (lxxviii).

Though the emblematic drama is loaded with visual effects and we cannot but agree with Peterson that "*Pericles* is a dramatic elaboration of the tempest emblem and its variants" (71), we should not neglect the overall significance of music in the play. Music is the principle and power that creates harmony out of the tempest.

Music can, of course, be abused to hide and cover hypocricy, evil, and disharmony: "Antiochus's daughter enters when music has been invoked by her father. This music and the surface beauty of Antiochus's daughter enchants Pericles until his sharp intellect can fortunately solve the riddle of the incestous relationship. We should not neglect that he has also prayed to the gods for help" (1.1.20-25). Apart from this early episode, music is always the means of restoration and the sign of the coming harmony. In the ups and downs of Pericles's pilgrimage, music creates and signifies restauration. In Simonides's court in Pentapolis (a contrasted parallel to Antiochus's court), Pericles enjoys one of the rare moments of happiness in his life. He is about to win the king's daughter, Thaisa, and Simonides praises him as "music's master" soon:

> I am beholding to you
> For your sweet music this last night. I do
> Protest *my ears were never better fed*
> With such delightful pleasing harmony. (2.5.25-28)

In Ephesus the apparently dead Thaisa is revived by Cerimon, the doctor, who calls for the healing power of music:

> The *still and woeful music that we have,*
> *Cause it to sound beseech you.*
> The viol once more, how thou stirr'st thou block!
> The music here! (3.2.90-93)

The vocal climax of the drama is undoubtedly Marina's music. Having preached "divinity" (4.5.4) in the brothel that "would make a puritan of the devil" (4.6.9), she manages to get out of that hogarthian nightmare. At the beginning of act 5, Gower reports:

> Marina thus the brothel 'scapes, and chances
> Into an honest house, our story says.
> She sings like one immortal, and she dances
> As goddess-like to her admired lays. (5.1.1-4)

In Mytilene Marina is taken to the speechless Pericles so that she can get some words out of him with her "sweet harmony" (5.1.44) and "sacred physic" (5.1.4). Then "Marina sings." Unfortunately, her song is missing from the text. Within this climatic recognition-scene, Marina's voice, her song, and her gentle words will eventually reach Pericles's ear and the healing, recuperative power of this sound brings about restoration and recognition. This is undoubtedly parallel to the reunion of Lear and Cordelia in act 4, scene 7 of *King Lear*. Cordelia's words were also accompanied by music: "Restauration, hang / Thy medicine on my lips, and let this kiss / Repair those violent harms" (4.7.26-27).

Pericles, having been revived, reborn, and rejuvenated, wishes to be given "fresh garment" (again like Lear in 4.7.22). The new robe is an ancient biblical symbol of new life. Only the resurrected Pericles can hear the music, "the music of the spheres": "Most heavenly music! / It nips me unto list'ning (5.1.232-33).

The music is probably also heard by Pericles even in his sleep where the goddess Diana appears to him in a vision to direct him to her temple in Ephesus to offer sacrifice. Thaisa, now a votaress in Diana's temple, faints upon the hearing of Pericles's "voice" (5.3.13). But she wants visual evidence, too:

> O, let me look!
> If he be not mine, my sanctity
> Will to my sense been no *licentious ear*
> But curb it, spite of seeing. (5.3.28-31)

In this final reunion, ears are indeed reconciled to the eyes. Gower in the Epilogue can conclude with the figurative message of the tale or play. Just as *Everyman* was announced to signify something by a "figure of a moral play," in *Pericles* a similar technique is at work: in Helicanus the audience can recognize "a figure of truth, of faith, of loyalty" and "in reverend Cerimon . . . that learned charity."

Conclusion

For Aristotle, *opsis* (picture) and *melos* (tune) are indispensable aspects of any drama. We have seen that the theatre is the form of art that appeals both to the ear and the eye. This is even more reinforced by an emblematic theatre which uses the means of the eye to reach the less easily accessible faculty of the ear, with the ultimate purpose of touching the audience's heart. We can understand this mode if we scrutinize Shakespeare's metaphorical adaptation of the "ear" as a metaphor in individual plays. I have tried to show that in *Pericles* aural imagery is not an accidental aspect only but an underlying principle of the whole drama. This was demonstrated on the one hand by illuminating Gower's role as narrator, singer, the Expositor of mystery-plays, or even the "scop" of the *Beowulf*-like heroic epic, and on the other hand by the overall significance of music in the play. In *Pericles,* Shakespeare experimented with the theatre: he had to make a step "backward" (to medieval drama) in order to make a radically new step "forward" (to the opera). Having seen this, we can get rid of our prejudice, rooted in what I have called "reality-fallacy," of calling this play an "artistic failure." Only by understanding can we enjoy the play, and by enjoying it can we understand. The role of music, a temporal art, is of crucial importance in the play. What we experience in the art of Shakespeare's experimental theatre is that the eye and the ear, visuality and aurality, and eventually space and time and are reconciled.

NOTES

[1] Fabiny, "'The Eye' as a Metaphor" 461-78.

[2] Fabiny, "Catholic Eyes and Protestant Ears" 39-49. A more elaborated version of this paper was published in Hungarian: "A szem és a fül. Látás és hallás hermeneutikai konfliktusa," *Pannonhalmi Szemle* 3.1 (1995): 39-51, and the latter was reprinted in Tibor Fabiny, *A keresztény hermeneutika története I. A prekritikai korszak: az első századtól a reformáció koráig* (Budapest: Hermenutikai Kutatóközpont, 1998) 79-92. A detailed bibliography is given in the Hungarian article.

[3] He writes,

> The world of the romances is a different matter. The licence of romance allows Shakespeare the freedom to go beyond phenomenal representation. He is able to shift his focus from the physical to the metaphysical, to deal decisively with the question of appearance and reality by representing directly the forces that govern phenomenal nature or which may transcend it" (8). Of *Pericles* he writes, "There is in fact a good deal of evidence throughout the play to support the suggestion that the narrative is to be viewed and interpreted emblematically." (11)

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