Chapter II

Theme of Benevolence in *Pericles*
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The introduction to *Pericles*\(^1\) ends its sixth and last section entitled literary interpretation on a sub-heading 'Pericles and the Miracle Play' in the contents of which Hoeniger, the editor, makes what should be considered a significant contribution to the understanding of this play. Hoeniger later mentions its features but before that he writes:

> The play is curiously, and I think, significantly like the vernacular religious drama in its later and more developed and less rigid forms, especially the Saint’s play. One could argue that from plays of this kind with which Shakespeare was surely acquainted, most of the broad structural features of *Pericles* are derived.\(^2\)

That a miracle play had as its source the miracle of saints cannot be disputed, but, to establish it as 'miracle play' a 'Saint's play' caused surprise. Therefore, *The Oxford Companion to English Literature*\(^3\) was consulted to find out if 'Saints play' had indeed been treated as an independent category with a description of it given under a separate and prominent entry. *The Companion* had no entry described in it as 'a Saint’s play'. Under the entry 'Mystery Plays', 'Miracle plays' was mentioned.

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\(^1\) F.D. Hoeniger, ed. *Cymbeline*. Britain: Methuen & Co Ltd, 1969
\(^2\) Ibid. p. lxxxviii
\(^3\) Margaret Drabble, ed. *Oxford* OUP, 2000
as the earlier name of 'Mystery plays' and miracle plays were described strictly as —
' enactments of the miracles performed by saints'.

But, The Companion brings in the description of the mystery cycles in which
'the miracle play' loses its identity. These expressions 'miracle' and 'mystery' often
develop in meaning. To understand the play Pericles it would help rather follow
Hoeniger's lead and not only consider the 'miracle plays' as a separate category from
the mystery play cycles but one should also try to understand what was 'a Saints
play'. The Compact Oxford Dictionary gives almost the same descriptions of both
'miracle plays' and 'mystery plays' — a medieval play based on biblical stories or
the lives of saints. In the Dictionary of World Literary Terms under the entry
'miracle' the following description follows:

Medieval religious drama in which, a divine miracle plays a part. Sometime on the
life of a saint, but frequently, a problem in contemporary life, solved by divine
intervention.

Under the entry 'mystery' Shipley gives the following description:

In its heyday the mystery play was a vast spectacle with many of the
characteristics of the pageant and the Circus, formless and often grotesque, an
incoherent mixture of drama and low comedy, intended to represent (in its
central themes) a Bible story, esp. the life of Christ or the biography of a king, saint or hero.  

The Arden editor refers to his unpublished London doctoral dissertation for the evidential detail; for the assertion that the structure of Pericles closely parallels that of certain miracle or saint’s plays.

He further elaborates:

English saints plays have been somewhat ignored because only few have survived. But it is known that many were performed all over England from about 1100 to 1580, and such a long tradition can hardly have failed to make an impact on the professional writers for the Elizabethan stage.  

Next, Hoeniger acknowledges J. M. Manly as the first scholar ‘to have recognized the importance of these miracle plays for an understanding of Elizabethan drama.’ Manly says Hoeniger ‘sharply differentiated’ the ‘cyclic plays of Chester, York and elsewhere’, which he says dealt with ‘subjects drawn from scripture’, whereas miracle plays, as Manly defines the term deal with ‘subjects drawn from the legends of saints and martyrs’. Further, the miracle plays, claims Manly ‘were more important for the development of the drama in England than the great scripture cycles.’  

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10 Ibid., p.205  
11 Hoeniger, p.Ixxxviii  
According to the Arden editor, 'the most important fact concerning the miracle play is that its material was essentially romantic'. The stories in the miracle plays 'were essentially like that of Pericles. The shift from a religious to a more broadly secular emphasis came easily in the Renaissance.'

What Hoeniger finally would say is that Shakespeare's *Pericles* is a saint's play secularized. England too had its established miracle play tradition though the French repertoire is thought to be better. Hoeniger writes:

All that was needed in Pericles was to carry one step further the process of secularization, already much in evidence in some of the later miracle plays: to replace God or Christ by Diana or Neptune, and the Christian saint or apocryphal character by a prince or princess; for there is no greater difference between the saints' legends and the romance of Apollonius of Tyre. They are both biographical romances. The fate of Pericles like that of St Andrew or Mary Magdalene or Tobit, is governed by Providence. Like them, he undergoes manifold adventures, which bring upon him great suffering. Like them he is lifted out of despair by a miraculous-seeming intervention of a god—Christ or Diana.

The broad structural features of 'the saints' play' may be compared with those of *Pericles*, the Shakespeare play. They are 'at any rate parallel,'—

among them the device of the choric presenter in the person of the poet, the building of the action out of a large number of loosely related episodes, the treatment of the play as a 'pageant' rather a work of highly concentrated action around a central conflict the tragi-comic development of the action the larger

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13 Hoeniger, p. lxxxix
14 Ibid
15 Ibid
part taken in it by supernatural powers, and the construction of the whole so as to serve an explicit didactic end.\textsuperscript{16}

This, says Hoeinger, will help in understanding \textit{Pericles}. Its story as well as the chorus is medieval, and also its dramatic form is medieval. Hence, it echoes as Hoeniger says 'the spirit of a bygone age in its underlying thought or purpose also?' Its 'effect' is also one of 'wonder' regarding the mysteries and miracles of existence? The opening chorus reveals its basic intention—the purpose is to make men glorious. This statement also adequately describes the 'basic aim of the legend of saints and of the miracle plays derived from them.'\textsuperscript{17}

Shakespeare wanted \textit{Pericles} to be 'more Christian'. Rather, the tragi-comic pattern of the story of Apollonious of Tyre was more carefully presented by Shakespeare than Gower, Twine, or Wilkins. Shakespeare, says the Arden editor, conceived suffering in a great man's life in terms of Christian terminology. His play remains secular in content.

If Hoeinger's interpretation of \textit{Pericles}, is convincing that its pattern resembles a miracle or a saint's play then it is worth admiration. Passive suffering would then be acceptable. This apart, the romantic quality, the episodic nature gathering itself into a vast spectacle, supernatural participation, the strain of 'wonder', the themes of patience and redemption, the choric presenter and the implicit didactic end would

\textsuperscript{16} ibid.p.lxxxviii
\textsuperscript{17} Loc.cit
all be very acceptable devices. In short, it would help accept the play as the spectacle
that Kenneth Muir believes Shakespeare 'was converting the wheel of Fortune into
the wheel of Providence and showing the triumph of patience,'\textsuperscript{18} in the last plays. In
these plays Shakespeare presents a type of world where benevolence and kindness
operates through different shapes and styles. Unlike the tragedies, evil men and their
evil designs are ultimately frustrated and crushed. The benevolent characters steal
the show at the end.

Pericles, the hero of Shakespeare's play of the same title goes through many
trials and tribulations and ultimately gets rewarded by unforeseen divine forces.
Kenneth Muir says, "The misfortunes that befall Pericles are accidental, and the
restoration to him of his wife and child is due to the workings of Providence."\textsuperscript{19} He
has also referred to Thomas Green in this context saying 'The intervention of the
gods in human affairs sometimes recalls the epic tradition of the "descent from
heaven."'\textsuperscript{20} Diana's appearance in \textit{Pericles} may reflect this tradition. Together these
readings would visualize \textit{Pericles} as a spectacle.

Diana plays an important role in the making of benevolent design in \textit{Pericles}.
Elizabeth Hart in an article writes that Diana 'is a providential deity who offers
Shakespeare an icon of female authority capable of restoring Pericles to his role as

\textsuperscript{18} Ibid, p.36
\textsuperscript{19} Ibid, p.37
Hart also writes about Diana as 'one of a group of powerful "Mothers" who had long been venerated in the eastern Mediterranean.' She believes that 'Shakespeare was likely to have known of her cult there and that he may have exploited her associations with fertility in *The Comedy of Errors* and *Pericles*.'

Kenneth Muir writes that 'The sources of *Pericles* are based on the old, unsophisticated story of Apollonius of Tyre.' He also says that the authenticity of *Pericles* has come down to us only in a bad quarto; and the obvious differences between the first two acts and the last three may be due to the differing competence of two reporters (as Philip Edwards has suggested) rather than to the fact that Shakespeare was responsible only for the last three acts,' and 'in any case, the first two acts form a kind of prolog to the rest of the play.'

Pericles' desire to seek Antiochus's daughter's hand has different interpretations. Wilson Knight has discovered a lust motive in *Pericles*. To him, Pericles' praise for Antiochus' daughter is extravagant. His self-defense that it is instinct divinely implanted is lust rather than love. Wilson Knight thinks it 'a fall in theological sense', but also finds Pericles' eyes opened to 'this glorious casket stor'd with ill' who has found 'sin' within a thing of beauty. Pericles accuses her of being

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21 F. Elizabeth Hart. "Great is Diana" of Shakespeare's Ephesus ; Studies in English Literature, 1500-1900, Vol. 43, 2003.
22 Ibid.
23 Ibid.
25 Ibid., p. 34
'a fair viol' and only hell could dance for what crime she has committed. Pericles says:

You are a fair viol, and your sense the strings  
Who, finger'd to make men his lawful music,  
Would draw heaven down and all the gods to hearken;  
But being play'd upon before your time,  
Hell only danceth at so harsh a chime.  

(I. i. 81-85)

The first riddle given to Pericles by Antiochus to solve hints that Pericles should avoid Antiochus' daughter. For the riddle compare her to "fair Hesperides /With golden fruit, but dangerous to be touch'd" (I. i. 27-28). Further, that an incorrect answer will lead him to death. Pericles compares the gravity of his task to one of the twelve labors of Hercules, who too referred was in terms of skulls of suitors by a king, suitors who had failed to answer and so lost their lives. In fact, Antiochus was not at all willing that anyone should marry his daughter for according to Maurice Hunt, he was secretly 'committing incest with his daughter, Antiochus had no intention of releasing her to the successful riddle suitor'. Father and daughter break the benevolent order of the family system designed by God. Pericles understands the riddle and says:

Great King,  
Few love to hear the sins they love to act; (I.i.92-93)

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26 Shakespeare's Labored Art: Str, Work, and the Late Plays. p.71
Pericles hates Antiochus’ incest. Pericles’ hatred and condemnation are in fact benevolent acts.

Kings are earth’s gods; in vice their law’s their will;
And if Jove stray, who dares say Jove doth ill?
(I. i.104-105)

Pericles being aware of the truth is afraid regarding his own life. His counselor, Helicanus advises him to “travel for a while” (I.i.106) until Antiochus either forgets his rage or dies. In any case incest was part of the dramaturgic spectacle that Pericles witnessed.

Making an escape to Tyre Pericles suffers for the thought of incest was abominable. Not unlike Hamlet deep melancholia overcomes him. However, it is God’s design not to punish sinners without warning or without giving them a chance to indulge in remorse if they are inclined towards repentance. Pericles’ guilt is that he enters a world of incest unaware. Awareness makes him seek God’s assistance, since God’s purpose is to establish order and punish those who disturb the order of the universe and allow repentance. Establishment of order is a stepping stone to benevolence. Antiochus is not a model for his subjects. He degrades himself to the level of a beast. His malevolent act disturbs the benevolent order of the universe. Oppression and exploitation prevail in his kingdom. The tyrant king who has caused disorder has to be punished to restore a benevolent world order for the good of mankind. And whoever has fallen prey will be given a chance to expiate. And, therefore, Pericles is given ample opportunity.
Wilson Knight thinks Pericles' fear of Antiochus is irrational; and Pericles also realizes that his silence will be, like Hamlet's, an ever-living threat, for as he says, 'Antiochus will think me speaking though I swear to silence' (I. ii. 19). Pericles feels guilty, yet is uncertain how far the 'offence' is his own (I. ii. 92).

Pericles' gift in the form of grain to the starving citizens of Tharsus is benevolent work. It stresses the value of generosity. Pericles begins atoning for his unconscious involvement with lust. There are critics who do not accept this as a benevolent act. To them, Pericles was in need of shelter and he got it at Tharsus. Such critics according to Maurice Hunt are Annette C. Flower and Stephen Dickey. Their opinion is challenged that Tharsus was close to Antiochus and one could approach it easily. Rather it was benevolence which dragged Pericles to Tharsus.

The picture portrayed by Cleon and Dionyza about the situation at Tharsus is frightening. Queen Dionyza's words depict the horror, for in Tharsus, mothers were ready to devour their babes whom they fed with milk, and the husbands were ready to draw lots with their wives as to who was to die first. For such indeed was the prevailing situation:

*Those mothers who, to nuzzle up their babes,*

*Thought nought too curious, are ready now*

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28 "Disguise and Identity in Pericles, Prince of Tyre," *Shakespeare Quarterly* 26 (1975): 30-41, esp. 32
To eat those little darlings whom they lov'd.
So sharp are hunger's teeth, that man and wife
Draw lots who first shall die to lengthen life.

(I. iv. 42-46)

Tharsus was starving too. Pericles had seen how Antiochus' daughter had eaten the flesh of her mother. He stopped this at Tharsus. Out of benevolence, he offered grain even though he knew that Tharsus could not offer him proper shelter, and as he feared that his presence will be known to Antiochus, he left for an unknown destination.

He reached Pentapolis where the king is 'the good Simonides' (II. i. 107), who is the opposite of Antioch. At Pentapolis, Pericles comes to know from the poor fishermen that a tournament to select a suitor for the king's daughter was on. Pericles again decides to try his fortune by participating in the love-contest at the palace. Luckily, the fishermen also find his 'rusty armour' and give it to him. This was a good start for the contest. The design of the play moves towards benevolence. First he had met Antiochous, a tyrant king. Now he prepares to meet 'Good Simonides'. Fortune follows the providential designs made explicit in the play. The design gradually moves towards order. An oppressor Antiochus no more exists. Participating princes are honoured. The king, a father has to fulfil his responsibility to marry his daughter to the best prince among the suitors. The king, unlike Antiochus makes his daughter aware of her responsibilities towards the assembled princes:
Princes in this should live like gods above,
Who freely give to everyone that comes
To honour them.

(II. iii. 60-63)

In the love contest, Pericles' performance was unexpectedly the best. Thaisa, the princess, chooses Pericles and Pericles' fortune returns. He is crowned with 'a wreath of victory' (II. iii. 10) by Thaisa who functions also as 'queen o’ th’ feast' (II. iii. 17). His victory in the contest proves to be the work of divine agencies as he never actively participates and does not believe that his art is of any worth. Nonetheless, he becomes the centre of attraction in general and for Thaisa in particular. Simonides praises him, and his art. To this he replies that he is 'the worst of all her scholars' and that his success is nothing but the manifestation of divine agencies. After all the toil and suffering, Pericles is being led slowly and gradually to a world where peace reigns. Forthwith, he gets an excellent opportunity to shape his destiny. The contest proves benevolent for he achieves his desired objective. Simonides proclaims him 'her labor’d scholar'—

To make some good, but others to exceed;
And you are her labor’d scholar (II. iii. 16-17).

Antiochus and his daughter are destroyed, for even as they sat at the height of their glory in their chariot:
Even in the height and pride of all his glory,
When he was seated in a chariot
of an inestimable value, and his daughter with him,
A fire from heaven came and shrivell’d up
Their bodies, even to loathing; for they so stunk,
That all those eyes ador’d them ere their fall
Scorn now their hand should give them burial.

(II. iv. 6-12)

This is God’s punishment to one who breaks the benevolent order prevalent in the universe. Divinity must be shown destroying evil as a spectacle. Their destruction is a move towards setting up a benevolent world. Gradually, the design of the play moves towards benevolent order. Aniochus’s oppression is no more. Antiochus’ destruction has Biblical overtones. Naseeb Shaheen writes, “both Antiochus and his daughter were struck dead by ‘lightning from heaven’ because of God’s judgment on them.”

Pericles decides to leave for Tyre through the sea route and once again he is put to trial in order to set the stage ready for a benevolent world. A tempest rages as his ship advances, and his wife delivers on that tempest-tost ship, a baby. Pericles prays God to ‘rebuke these surges’:

Thou God this great vast, rebuke these surges,
Which wash both heaven and hell; and thou, that hast
Upon the winds command, bind them in brass,
Having call’d them from the deep.

(III. i. 1-4)

Naseeb Shaheen sees Biblical references here as well. She writes ‘Based on the account of Jesus calming the stormy sea of Galilee, compare the words “rebuke”, “winds” and “command” in Shakespeare with the account in Luke 8.24-25: He arose and rebuked the winde, and the waues ...and it was calme...Who is this that commandeth both the Windes and Water, and they obey him?’.

Maurice Hunt writes the following effect:

His capitulation to despair reflects his weak faith in the gods’ providence for his and Thaisa’s lives. He has no way of knowing that the goddess Diana orders the great tempests of life to make elected mortals happier eventually through the refining crosses that they bear.

The nurse brings the child with the news of its mother’s death. Pericles is shocked. Helpless he accepts it as the will of God. Unlike the tragedies in Shakespeare’s last plays the heroes adapt a benevolent tone under the worst possible situation. Here, even the grievance is wrapped in a very mild, balanced and benevolent tone:

_O you gods!_

*Why do you make us love your goodly gifts,*

*And snatch them straight away?*

_(III. i. 23-25)_

\[^{31}\text{Shakespeare’s Labored Art: Stir, Work, and the Late Plays, 1995 p. 81}\]

\[^{32}\text{Shakespeare’s Labored Art: Stir, Work, and the Late Plays, 1995 p. 81}\]
The dead wife, Thaisa, has to be buried immediately in the sea. The superstitious sea-men insist on doing so. Pericles weeps for his wife when he realizes that the dead will have a burial without the performance of any rituals, visualizing how the sea will be 'a terrible child bed' for her:

*A terrible child-bed hast thou had, my dear;
No light, no fire: the unfriendly elements
Forgot thee utterly; nor have I time
To give thee hallow'd to thy grave, but straight
Must cast thee, scarcely coffin'd, in the ooze;
Where, for a monument upon thy bones,
And aye-remaining lamps, the belching whale
And humming water must o'erwhelm thy corpse,
Lying with simple shells!*

*(III. i. 56-64)*

Pericles asks for spices, his 'casket' and 'jewels' (III. i. 66), and puts them along written material in the coffin, which is cast overboard.

The ship now sails for Tharsus. Pericles leaves the child Marina because she was in the sea (III. iii. 13), with Cleon and his queen Dionyza. Cleon grieves for the 'shafts of fortune' that have so mortally attacked their former benefactor, and Pericles replies that he must obey the power above:

*We cannot but obey
The powers above us. Could I rage and roar
As doth the sea she lies in, yet the end
Must be as 'tis.*

*(III. iii. 9-12)*
Pericles, in a state of despair vows 'by bright Diana', who has by now become the play's presiding deity, to leave his hair 'unscissor'd' until his daughter's marriage (III. iii. 27-9). He departs, after being left at the mercy of 'the mask'd Neptune and the gentlest winds the heaven.' (III. iii. 36).

Marina's education at Tarsus is described by the chorus in Act IV. She is trained both in music and letters, and becomes an object of admiration though she rouses the queen's jealousy, for she too has a daughter, named Philoten. The two girls become rivals:

Be't when she weav'd the sleided silk
With fingers long, small, white as milk,
Or when she would with sharp neele wound
The cambric, which she made more sound
By hurting it; when to the lute
She sung, and made the night-bird mute,
That still records with moan; or when
She would with rich and constant pen
Vail to her mistress Dian, still
This Philoten contends in skill
With absolute Marina . . .
(IV. chor. 21-31)

Jealous of Marina's excellence, the wicked mother employs Leonine to murder her. Marina enters, grieving for the death of her nurse Lychorida:

No, I will rob Tell us of her weed,
To strew thy green with flowers; the yellows, blues,
The purple violets, and marigolds,
Shall as a carpet hang upon thy grave,
While summer days do last. Ay me! poor maid,
Born in a tempest, when my mother died,
This world to me is like a lasting storm,
Whirring me from my friends.

(IV. i. 13-20)

She weeps for her maid, Who had been the only source of comfort for her. As she mourns, Dionyza’s plots to have her murdered are designed. Leonine is asked to kill Marina. As Marina mourns and talks to Leonine by the sea-shore she wistfully recalls her birth:

Mar. Is this wind westerly that blows?
Leon. South-west.
Mar. When I was born the wind was north.
Leon. Was’t so?

(IV. i. 49-52)

Marina describes the storm; how Pericles galled his kingly hands at the ropes, the loss of life, the cries, and the confusion. Asked again when this happened, she replied: 'When I was born' (IV. i. 58). The association of birth and tempest continues has strong poetic overtones.

Leonine reveals his murderous intentions, offering her, as Othello allowed Desdemona, time for prayer. Marina refers to her innocence and pleads for life:

I saw you lately
When you caught hurt in parting two that fought . . .

(IV. i. 86)

Some pirates save her. Their appearances proved providential. However, Leonine reports to the Queen that Marina has been murdered.
Thereafter, the focus shifts to Ephesus, where Cerimon, a learned physician, restores Thaisa to life. By his own account, Cerimon "can speak of the disturbances/That nature works, and of her cures" (III. ii. 37-38). His phrase "her cures" describes not only remedies such as nature's but also the man-made methods for curing the turmoil that nature brings about in afflicted persons like Thaisa. Cerimon appears a kind of learned labor capable of redressing nature’s destructions. Wilson Knight calls him "a magician, of 'secret art' (III. ii. 32) like Prospero in the Tempest." Cerimon is known for his generosity and he poured forth his charity and hundreds are indebted to his skill, personal labour, and purse (III. ii. 43-8). He defines his own wisdom thus:

\[
\begin{align*}
I \ hold \ it \ ever, \\
Virtue \ and \ cunning \ were \ endowments \ greater \\
Than \ nobleness \ and \ riches; \ careless \ heirs \\
May \ the \ two \ latter \ darken \ and \ expend, \\
But \ immortality \ attends \ the \ former, \\
Making \ a \ man \ a \ god. \\
\end{align*}
\]

(III. ii. 26-31)

His art is even superior to everything else:

\[
\begin{align*}
& \text{Than to be thirsty after tottering honour,} \\
& \text{Or tie my treasure up in silken bags,} \\
& \text{To please the fool and death.} \\
\end{align*}
\]

(III. ii. 40-42)

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For Wilson Knight, Cerimon is a superhuman figure. Pericles' written message says that 'This queen worth all our mundane cost' be buried in return for the 'treasure' enclosed, and for charity's sake. (III. ii. 72-75).

Cerimon sets to recover her with the help of 'fire' and 'music'. He gives order in a language full of colloquial pauses:

Death may usurp on nature many hours,  
And yet the fire of life kindle again  
The o'erpress'd spirits. I heard of an Egyptian  
That had nine hours lien dead,  
Who was by good appliances recovered.  
(III. ii. 84-88)

The miracle is now performed before our eyes, as spectacle would demand, and one would say is not Cerimon an instrument of divine agency:

Well said, well said; the fire and cloths.  
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 there! I pray you, give her air.  
Gentlemen, this queen will live,  
Nature awakes, a warm breathe out of her.  
She hath not been entranc'd above five hours;  
See, how she 'gins to blow into life's flower again.  
(III. ii. 88-96)
Cerimon's next words mark the culmination of the imagery of jewels and riches so persistent throughout Pericles:

\[
\text{She is alive!}
\]
\[
\text{Behold, her eyelids, cases to those}
\]
\[
\text{Heavenly jewels which Pericles hath lost,}
\]
\[
\text{Begin to part their fringes of bright gold.}
\]
\[
\text{The diamonds of most praised water}
\]
\[
\text{Doth appear to make the world twice rich. Live,}
\]
\[
\text{And make us weep to hear your fate, fair creature,}
\]
\[
\text{Rare as you seem to be.}
\]

(III. ii. 99-106)

Cerimon acts as an agent of Divinity. He cures Thaisa with fire and music. Miraculously, Thaisa supposed dead comes back to life. Her first words are, 'O dear Diana!' (III. ii. 107). She wonders, 'What world is this?' (III. ii. 108), this miracle is 'most rare' (III. iii. 110). Those who watched the scene must have cried in wonder. Cerimon removes Thaisa to a chamber of rest.

Through benevolent art, Cerimon preserves Pericles's queen. This art is benevolent indeed for it saves the life of an innocent queen who had become the victim of superstition. Cerimon's ideas are different from ordinary men for he had painstakingly learnt and practiced this art. For he had conditioned himself to the pain involved in learning and practicing his art. He believed that virtue and cunning are "endowments greater/ Than nobleness and riches" (III. ii. 28-29). Indeed, these qualities bring immortality into effect. They make "man a god." (III. ii. 31). Dwelling and working in Ephesus, a city which later would acquire Christian
overtones, Cerimon has "pour'd forth/ [His] charity, and hundreds call themselves/
[His] creatures, who by [him] have been restored" (III. ii. 43-45). In Shakespeare's
physician, work and charity co-exist.

Cerimon gives Thaisa jewels. And she, despairing to see her lord again, decides
to take on a 'vestal livery' (III. iv. 9), and is accordingly produced by Cerimon into
Diana's temple. Thaisa's recovery from the sea and her fortunate survival is yet
again a spectacle showing supernatural working towards a benevolent design.

Pericles next appearance at Tharsus makes him hear of Marina's supposed
death, and he reads Dionyza's fake inscription on a carefully devised monument, in
'glittering golden characters' (IV. iii. 44). With this she had disguised her 'black
villainy' (IV. iv. 44): Pericles is deceived once again. He suspects nothing. He
receives it as another stroke of fate. He vows never to cut his hair, 'puts on
sackcloth', and sets out 'to sea' (IV. iv. 29). His endurance reaches its Zenith:

He bears
A tempest, which his mortal vessel tears,
And yet he rides it out.

(IV. iv. 29-31)

Utterly broken, he leaves his course to 'Lady Fortune' (IV. iv. 48). 'He puts on
sackcloth' (IV.iv.29). This is a biblical reference and Naseeb Shaheen refers to it.
'Wearing sackcloth as a sign of mourning or penance is biblical. The first occurrence
of the word in Scripture is in Genesis 37.34, in which Jacob put on sackcloth when
he thought his son Joseph was dead. Gen.37.34: "And Jaakob rent his clothes, and
put sacke coth about his loynes, and sorrowed for his sonne a long season."\textsuperscript{36}

The story must go on and so must the spectacle. Marina is sold by the pirates
to one of the brothels. The play's presiding deity, Diana, is aptly invoked:

\begin{quote}
Mar. If fires be hot, knives sharp, or waters deep, Untied I still my virgin knot will keep.
Diana, aid my purpose!

Bawd. What have we to do with Diana?
\end{quote}

\textit{(IV. ii. 145-147)}

Marina becomes the agent who persuades people to consider divine acts. It is a
difficult situation if one wants chastity to be protected and seek the assistance of
God's benevolence. Marina's alluring physical beauty produces 'a tempest of libido
among carnally inclined listners'. Yet she saves herself from this lewdly inclined
atmosphere. In Boult's opinion, "thunder shall not so awake the beds of eels as my
giving out her beauty stirs up the lewdly inclin'd" (IV. ii. 142-44).

She preaches 'divinity'\textsuperscript{37} in the brothel. It is indeed a spectacle worth seeing
and a reflection of a Saint's play. Bawd is outraged. "Fie, fie upon her, she's able to
freeze the god Priapus, and undo a whole generation" (IV. vi. 3-4). Marina criticizes
their occupation and concludes that it is one of the factors that corrupt society
already pestered by unemployment:

\begin{quote}
What would you have me do? Go to the wars,
would you? where a man may serve seven years for
the loss of a leg, and have not money enough in the
\end{quote}

\textsuperscript{*} Shaheen op.cit.,p. 692
Marina proposes a deal to the brothel-keepers. She wants them to allow her to earn money by doing social work and pay the brothel owner:

*If that thy master would gain by me,*
*Proclaim that I can sing, weave, sew, and dance,*
*With other virtues, which I'll keep from boast,*
*And I will undertake all these to teach.*
*I doubt not but this populous city will Yield many scholars.*

*Boult's acquiescence to her plan reveals the power of her benevolent argument. Why not do social work. However, Marina escapes degradation and early death of a whore is very much a display of Divinity at hand and at work and it is confirmed when Marina weeps praising Diana.*

*By then Lysimachus comes to the brothel. He is governor of Mytilene. He seems to have come to the brothel to act as a spy. He has an unpleasant bearing. As has been suggested he plays the role of a spy as the Duke does in Measure for Measure, 'to nose out' the city's vice. Also, he is a loose young man, like Bertram in All's Well that Ends Well, of enough wealth and power to gratify his desires at will. Marina's talk, soon converts him to a shame-faced, though untrue assertion:*  
*I did not think*  
*Thou couldst have spoke so well; ne'er dream'd thou could'st.*
Had I brought hither a corrupted mind,
Thy speech had alter'd it.

(IV. vi. 102-105)

Lysimachus asserts that he 'came with no ill intent' and that to him now 'the very doors and windows savour vilely' (IV. vi. 110). Marina is able to persuade him through her talk to make certain improvements in the way of life led at the brothel. Even the brothel goers could be given other employment. This was totally unexpected. Lysimachus said that Marina has the ability to change a corrupt mind. He scolds the brothel keepers and asks them to free her. Marina is permitted her proposed social employment. She comes out of the brothel as pure as when compelled to enter into it. Lysimachus proves an instrument of providence that helps Marina lead a benevolent way of life. Boult's remark in this context is pertinent:

Boult: The nobleman would have dealt with her like
a nobleman, and she sent him away as cold as a
Snow-ball; saying his prayers too.

(IV. vi. 138-140)

Even Boult, left alone with Marina and earlier charged to break down her defences, succumbs to her withering scorn. She tells Boult to report to his master that she could gain even otherwise, for she could 'sing, weave, sew and dance' and had other virtues too she kept from boast:

That the gods
Would safely deliver me from this place!
Here, here's gold for thee.
If that thy master would gain by me,
Proclaim that I can sing, weave, sew, and dance,
With other virtues which I’ll keep from boast . . .

(IV. vi. 178-83)

Marina’s offer to teach succeeds triumphantly. She is art-incarnate:

She sings like one immortal, and she dances
As goddess-like to her admired lays;
Deep clerks she dumb; and with her neele composes
Nature’s own shape, of bud, bird, branch, or berry,
That even her art sisters the natural roses;
Her inkle, silk, twin with the rubied cherry . . .

(V. chor. 3-8)

The play’s last movement starts on ‘God Neptune’s annual feast’ (V. chor. 17). Pericles arrives on a ship with ‘banners sable, trimm’d with rich expense’ (V. chor. 19), recalling former imagery of riches and textile art. Stage-direction maintains an elaborate formality as ‘On board Pericles’ ship off Mytilene’. Pericles has not spoken for months, is in sack-cloth, with hair unshaven, fasting; a figure of grief, perhaps, in some undefined fashion, of remorse, on account of mortality in a universe that has robbed him of wife and child. Lysimachus sends for Marina, now famed in Mytilene for her arts and charm, to see if she can restore him.

Marina is brought to cure Pericles. Though unlike Cerimon, who blend divinity with art, she is to pit both ‘sacred physic’ and ‘utmost skill’ (V. i. 73,76) against Pericles’ stone like, frozen immobility, a living death. She sings to begin with and awakens Pericles from his trance. Next, she touches on her own sufferings, saying how she herself has ‘endur’d a grief that might well equal his (V. i. 88); how she is descended from a kingly stock, though brought low by ‘wayward Fortune’ (V.
i. 90-2). He looks in her eyes; something he half recognizes, but breaks off. Marina
asserts that no 'shores' (i.e. land) can claim her birth, though she was 'mortally
brought forth' (V. i. 104.) Pericles' interest is roused:

_I am great with woe,
And shall deliver weeping. My dearest wife
Was like this maid, and such a one
My daughter might have been: my queen's square brows;
Her stature to an inch; as wand-like straight;
As silver-voic'd; her eyes as jewel-like,
And cased as richly; in pace another Juno;
Who starves the ears she feeds, and makes them hungry,
The more she gives them speech._

(*V. i. 105-113*)

Marina is art personified. She is that to which all art aspires:

_Prithee, speak;
Falseness cannot come from thee, for thou look'st
Modest as justice, and thou seem'st a palace
For the crown'd truth to dwell in._

(*V. i. 119-122*)

Now comes the supreme and the most reputed expression, this time patience as
statue 'smiling' _Extremity out of act:_

_Tell thy story;
If thine consider'd prove the thousandth part
Of my endurance, thou art a man, and I
Have suffer'd like a girl; yet thou dost look
Like Patience gazing on kings' graves, and smiling
Extremity out of act. (*V. i. 134-39*)

Patience is here in all-enduring calm seeing through tragedy to its extreme,
smiling through to ever-living eternity.
And yet there is nothing inflexible and inhuman, about Marina. She remains every moment very humanly a girl. Learning her name, Pericles like Lear, thinks himself mocked. He fears, lest some 'incensed god' aim to make the world 'laugh' at him (V. i. 145). The paradox grows more intense:

But are you flesh and blood?
Have you a working pulse, and are no fairy
Motion? Well, speak on. Where were you born,
And wherefore call'd Marina? (V. i. 153-56)

Pericles thinks it all a deceitful dream:

O! Stop there a little!
This is the rarest dream that e'er dull'd sleep
Did mock sad fools withal; this cannot be.
My daughter buried . . .

(V. i. 160-163)

He controls himself and asks her to continue. He makes an effort to talk sensibly. She recounts the attempt to murder her and her subsequent adventures. Her survival is given a perfectly water-tight realism. Much of the dialogue between father and daughter, concerns bits of information which lead to recognition -- her name, the circumstances of her birth, her father's name. Listening to it, he finds a parallel between his misery and hers. He starts taking interest in her story. He finds similarity of features between Marina and her mother. "My dearest wife was like this maid" (V. i. 107). Pericles' vision revives as it were. Marina "look[s] like Patience gazing on kings' graves, and smiling/ Extremity out of act" (V. i. 138-39). Maurice Haunt refers to Danby saying that patience in Pericles 'reflects its Latin root, _patiens_ (enduring); in the play, patience is an active, performative Christian virtue
not to be confused with Stoic apathy. Marina continues narrating her story till it comes to cruel Cleon and Dionyza’s plot to murder her. She tells of her abduction by pirates and their selling her to the Bawd and Pander in Mytilene. Perciles cries, "O, come hither". Pericles exclaims, "Thou that beget'st him that did thee beget" (V. i. 194-95). The deliberate pacing, the rituals of revealing and then re-clothing "heavenly music" transact Diana’s benevolent design. Pericles spiritual resurrection takes place because of Marina, his daughter. It makes Marina into a supernatural mother—since no earthly daughter can give birth to her father—whose miraculous deed, perhaps evocative of Virgin Mary’s role, draws attention to the deity to demonstrate whose benevolence Marina has been the chosen vessel.

The most realistic tension in the whole play comes at these moments of amazing tragic reversal. Thaisa is restored by Cerimon. The amazing impact of Marina’s survival is elaborately delayed, prolonged, even played upon, and allowed to grow more and more certain till no doubt remains:

O Helicanus! strike me, honour’d sir;  
Give me a gash, put me to present pain,  
Lest this great sea of joys rushing upon me  
O'erbear the shores of my mortality,  
And drown me with their sweetness. O! come hither,  
Thou that beget'st him that did thee beget;  
Thou that wast born at sea, buried at Tarsus,  
And found at sea again. O Helicanus,  
Down on thy knees! thank the holy gods as loud  
As thunder threatens us: this is Marina.  

(V. i. 190-199)

The sea is now a 'sea of joys'. Marina's self-discovery has clearly something divine about it. Her words have 'been god-like perfect'. She has brought Pericles 'another life' (V. i. 208). Pericles calls for his garments. He then notices Lysimachus for the first time and, after somewhat perfunctorily greeting him, returns to his joy:

Per. Give me my robes. I am wild in my beholding.
O heavens! bless my girl. But, hark! what music?
Tell Helicanus, my Marina, tell him
O'er, point by point for yet he seems to doubt,
How sure you are my daughter. But, what music?
Hel. My lord, I hear none.
Per. None! The music of the spheres! List, my Marina.
Lys. It is not good to cross him; give him way.
Per. Rarest sounds! Do ye not hear?
Lys. My lord, I hear.
Per. Most heavenly music: (Music)
It nips me unto list'ning, and thick slumber
Hangs upon mine eyes; let me rest. (Sleeps)
(V i. 221-33)

'The agent of this miraculous re-education is Marina, whose virtue, Jordan writes, is "divinely inspired" and "has the effect of law." Marina in Elizabeth Hart's words is the 'play's representative of divine law'. The scene closes as it started in sleep or trance. And, there is further spectacle, when Diana herself appears. She 'appears to Pericles in a vision' and directs him to Ephesus, where he is to witness sacrifice with her 'maiden priests' (V. i. 240) before all the people and recount his wife's death 'at sea'. (V. i. 245) The emphasis persists. It is still his sufferings and those of his daughter's:

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Perform my bidding, or thou liv'st in woe;
Do it, and happy; by my silver bow!
Awake, and tell thy dream

(V. i.245-247)

Pericles begins to weep:

Celestial Dian, goddess argentine,
I will obey thee!

(V. i. 248-249)

He immediately gives directions for the next, and final, voyage. There follows much 'pageantry' and 'minstrelsy' at Mytilene (V. ii. 6, 7). Then they all sail for Ephesus:

In feather'd briefness sails are fill'd,
And wishes fall out as they're will'd. (V. ii. 15)

Pericles formally narrates his account to Diana, with the usual emphasis on death and birth 'at sea' (V. iii. 5). Cerimon is also present. Marina, he says, 'wears yet thy silver livery' (V. iii. 7), a phrase recalling Diana's 'silver bow' (V. i. 249), and blending with earlier imagery of rich metals.

Hearing his account, Thaisa, now called a 'nun' (V. iii. 15) by strange Christian transference faints, and Cerimon explains her identity to Pericles, recounting how he himself opened her coffin filled with 'jewels' (V. iii. 24). Thaisa recovers:

O! my lord,
Are you not Pericles? Like him you spake,
Like him you are. Did you not name a tempest,  
A birth, and death? (V. iii. 31-34)

Pericles got back his wife Thaisa because he was directed in his dream by Diana to go to Ephesus and narrate his story at the temple. Stunned, Pericles cries 'Immortal Dian!' (V. iii. 37). He forgets his suffering, his misery and pain:

This, this: no more, you gods! your present kindness
Makes my past miseries sport: you shall do well,
That on the touching of her lips I may
Melt and no more be seen. O! come, be buried
A second time within these arms.

(V. iii. 40-44)

It completes the state of harmony and fertility towards which the action has been progressing. The theosophy of Diana helps discover Thaisa, and this, together with the great emotional force of the reunion scene between Pericles and Marina leads to perfect happiness. Cerimon, too, is regarded as a divine instrument, functioning very precisely as Christ Himself in the Christian scheme. He acted selflessly without any profit or loss. This selflessness is the basic pattern throughout in Pericles. The supernatural powers work for the betterment of mankind. Their style to handle good and evil, punish and reward, and their pleasure and anger ultimately lead to benevolence which is beyond human comprehension. The life of the good characters in Pericles is ultimately designed by benevolent powers. They save them from malevolent designs of the evil ones. Antiochous and his daughter are set on fire for their incest by God. Marina is saved by the power above. Jealous
Cleon's evil design to murder Marina is foiled by the working of the supernatural power. Marina comes out safely from the brothel as her benevolent thoughts inspire the workers at the brothel. Thaisa is resurrected by Cerimon. Pericles himself is converted at the end by the benevolent tone of his daughter.

At the end good characters and their benevolent designs achieve triumph. Lust and murder is punished. Benevolence is preserved. And, the fortunes of the virtuous men are guarded by providence. The designs of the evil men are frustrated. The beautiful queen is saved. The beautiful princess is not murdered and saved from rape and the hero after trials and tribulations is rewarded by the Benevolence of God. In fact, "the course of Pericles' life is shaped mainly by Providence."\(^{40}\)

\[^{40}\] Hoeniger, op.cit., p. lxxx