

## THE DESIGN OF BENEVOLENCE IN *PERICLES*

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### ABSTRACT

*The article focuses on the plight of the central character, Pericles, who discovers the guilt of a cruel king and his daughter. Instead of exposing the guilt to the world, he hides it out of fear. In order to save himself from the tyrant king, he flees the place but he is followed by the incestuous king, who wants to cover his sin by murdering him. The hero goes through many trials and tribulation. He loses his wife, daughter, and dukedom. He then makes sincere repentance to God. His sincere repentance follows the design of divine benevolence. The tyrant king and his daughter are destroyed. World order is restored.*

**KEYWORDS:** *Pericles, Incestuous King, Sin, Suffering, Repentance, Redemption, Benevolence*

### INTRODUCTION

Pericles, the hero of Shakespeare's play *Pericles* goes through many trials and tribulations and ultimately gets rewarded by unforeseen divine forces. Diana plays an important role in the making of benevolent design in *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 king'<sup>1</sup>. Hart also writes about Diana as 'one of a group of powerful "Mothers" who had long been venerated in the eastern Mediterranean'.<sup>2</sup> 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*'.<sup>3</sup>

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 instinctively implanted is lust rather than love. Wilson Knight thinks it 'a fall in the 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 'a fair viol' and the 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;*

<sup>1</sup> F. Elizabeth Hart, "Great is Diana" of Shakespeare's *Ephesus*; *Studies in English Literature, 1500-1900*, Vol. 43, 2003.

<sup>2</sup> *Ibid.*

<sup>3</sup> *Ibid.*

*But being play'd upon before your time, Hell only danceth at so harsh a chime.*

(I. i. 81-85)

The first riddle was 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, an incorrect answer will lead him to death. 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'<sup>4</sup>. 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)*

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.ii.106) until Antiochus either forgets his rage or dies. In any case, incest was part of the dramaturgic spectacle that Pericles witnessed.

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.

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<sup>5</sup> are Annette C. Flower<sup>6</sup> and Stephen Dickey.<sup>7</sup> 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

<sup>4</sup>Shakespeare's Labored Art: Stir, Work, and the Late Plays. p.71

<sup>5</sup> Maurice Hunt. *Shakespeare's Labored Art: Stir, Work, and the Late Plays*. 1995. p.81

<sup>6</sup> "Disguise and Identity in Pericles, Prince of Tyre," *Shakespeare Quarterly* 26 (1975): 30-41, esp. 32

<sup>7</sup> "Language and Role in Pericles," *English Literary Renaissance* 16(1986): 550-66, esp. 556.

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 upto their babes,  
Thought naught too curious, are ready now  
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 armor' 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 Antiochus, 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 honored. The king, a father has to fulfill 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 honor them.*

(II. iii. 60-63)

In the love contest, Pericles' performance was unexpectedly the best. Thaisa, the princess, chooses Pericles and Pericles' fortune returns. 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 center 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 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. Antiochus's oppression is no more. Antiochus' destruction has Biblical overtones. NaseebShaheen writes, "both Antiochus and his daughter were struck dead by 'lightning from heaven' because of God's judgment on them."<sup>8</sup>

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)

NaseebShaheen 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 comman deth both the Windes and Water and they obey him?<sup>9</sup>'.

#### **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

<sup>8</sup>NaseebShaheen .*Biblical References in Shakespeare's Plays*. Newark: University of Delaware Press, 1999.p.691

<sup>9</sup>Loc.cit

there fining crosses that they bear<sup>10</sup>.

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)

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 childbed' for her:

*A terrible child-bed hast thou had, my dear;*

*No light, no fire:*

(III. i. 56-57)

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 'this.*

(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 rival.

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

<sup>10</sup>Shakespeare's Labored Art: Stir, Work, and the Late Plays. 1995. p.81

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. Wasn'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). 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, Cerimona learned physician from Ephesus restores Thaisa to life. Cerimon appears a kind of learned labor capable of redressing nature's destructions.<sup>11</sup> Wilson Knight calls him "a magician, of 'secret art' (III. ii. 32) like Prospero in the *Tempest*."<sup>12</sup> For him, Cerimon is a superhuman figure.<sup>13</sup> 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'. The miracle is now performed before our eyes, as a spectacle would demand and one would say, is not Cerimon an instrument of divine agency?

*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. 93-96)

Cerimon's next words mark the culmination of the imagery of jewels and riches so persistent throughout Pericles:

*She is alive!*

*Behold, her eyelids, cases to those*

<sup>11</sup> Maurice Hunt, "'Stir' and Work in Shakespeare's Last Plays," *Studies in English Literature* 22 (1982): 285-304, esp. 287.

<sup>12</sup> G. Wilson Knight, *The Crown of Life: Essays in Interpretation of Shakespeare's Final Plays*. London: Methuen, 1948. p.54.

<sup>13</sup> *Ibid*, p.55

*Heavenly jewels which Pericles hath lost,  
 Begin to part their fringes of bright gold.  
 The diamonds of most praised water  
 Doth appear to make the world twice rich. Live,  
 And make us weep to hear your fate, fair creature, Rare as you seem to be.*

*(III. ii. 99-106)*

Cerimon acts as an agent of Divinity. He cures Thiasa with fire and music. Miraculously, Thiasa 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 Thiasa 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 gives Thiasa 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. Thiasa'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 NaseebShaheen 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 Iaakob rent his clothes, and put sackcloth about his Loynes, and sorrowed for his sonne a long season."<sup>14</sup>

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:

*Mar. If fires are hot, knives sharp, or waters deep, Untied I still my virgin  
 knot will keep. Diana, aid my purpose!*

<sup>14</sup>Shaheen op.cit.,p. 692

Bawd. *What have we to do with Diana?*

(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 listeners'. Yet she saves herself from this lewdly inclined atmosphere. In Boul'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'<sup>15</sup> in the brothel. It is indeed 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 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.*

(IV. vi. 181-86)

Boul's acceptance 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. Lysimachus asserts that he 'came with no ill intent' and that to him now 'the very doors and windows savor 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. 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.

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 'Onboard 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.

<sup>15</sup> Lorraine Helms, "The Saint in the Brothel: Or, Eloquence Rewarded," *Shakespeare Quarterly* 41(1990): 319-32, esp. 326-27.



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*

(V. i. 105-108)

Now come 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 make the world 'laugh' at him (V. i. 145). The paradox grows more intense:

*But are your 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 an interest in her story. He finds a 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 Hunt refers to Danby saying that patience in *Pericles* 'reflects its Latin root, *patients* (enduring); in the play, patience is an active, performative Christian virtue not to be confused with Stoic apathy.<sup>16</sup> Marina continues narrating her story until 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. Pericles 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 until no doubt remains:

*O Helicanus,*

*Down on thy knees! thank the holy gods as loud*

*As thunder threatens us: this is Marina.*

(V. i. 197-199)

'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'.<sup>17</sup> The scene closes as it started in sleep or trance. And, there is a 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:

<sup>16</sup> Maurice Hunt. *Shakespeare's Labored Art: Stir, Work, and the Late Plays*. New York: Peter Lang, 1995. p.88

<sup>17</sup>F. Elizabeth Hart. "Great Is Diana" of Shakespeare's Ephesus. *Studies in English Literature, 1500-1900* 43.2(2003):347

*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).

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. Antiochus 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 are 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...."<sup>18</sup>

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11. *Maurice Hunt, "'Stir' and Work in Shakespeare's Last Plays," Studies in English Literature 22 (1982): 285-304, esp. 287.*
12. *G. Wilson Knight. The Crown of Life: Essays in Interpretation of Shakespeare's Final Plays. London: Methuen, 1948. p.54.*
13. *Ibid ,p.55*
14. *Shaheen op.cit.,p. 692*
15. *Lorraine Helms, "The Saint in the Brothel: Or, Eloquence Rewarded," Shakespeare Quarterly 41( 1990): 319-32, esp. 326-27.*

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<sup>18</sup>Hoeniger, op.cit., p. 1xxx

16. Maurice Hunt. *Shakespeare's Labored Art: Stir, Work, and the Late Plays*. New York: Peter Lang, 1995. p.88
17. F. Elizabeth Hart. "Great Is Diana" of Shakespeare's *Ephesus*. *Studies in English Literature, 1500-1900* 43.2(2003):347
18. Hoeniger, *op.cit.*, p. lxxx



