

Pericles Study Guide

Pericles by William Shakespeare

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Introduction

Pericles is the first in a group of Shakespeare's last plays called romances or tragicomedies. This group of plays, which also includes *Cymbeline*, *The Winter's Tale*, *The Tempest*, and *The Two Noble Kinsmen* is characterized by improbable situations, and often includes the discovery that characters presumed dead are, miraculously, still alive. In *Pericles*, for example, the title character thinks both his wife Thaisa and his daughter Marina are dead and suffers terribly in his grief over their deaths. There is great joy and celebration at the end of the play when he is reunited with first Marina and then Thaisa. The audience, however, knows throughout that Pericles's wife and daughter are still alive. Shakespeare brings characters back from the dead with similar, perhaps greater, dramatic effect in *The Winter's Tale* when a statue of Hermione comes to life and surprises both the audience and her husband Leontes, who has presumed her dead for nearly twenty years. In the romance plays, there is the lamentation of tragedy and the sense that the will of the gods cannot be opposed by human actions. There is also comic resolution, the plays ending in marriage, reaffirmations of love, and social harmony. The romances are a strange blend of completely different genres, yet they most certainly found an interested audience in Shakespeare's day. They are also curiously appropriate to our own age, an age in which many people are too cynical to believe in a seamlessly comic resolution to all of life's problems, yet not so pessimistic as to believe that all events in life are controlled by a destiny beyond human influence. Additionally, the romances are not so different from today's popular romantic comedy films. Characters in these movies often are touched by pain and grief in some way, but, typically, in the end all is resolved with a happy ending. Of all the romances, *Pericles* is, perhaps, the most strange, a hodgepodge of styles and themes. On stylistic grounds, critics maintain that *Pericles* was not written entirely by Shakespeare. It has been suggested that the first two acts were written by someone else, Shakespeare adding touches to the first two acts, here and there, and writing the last three acts himself. Despite its stylistic inconsistencies, *Pericles* presents an absorbing story which delights the imagination with its depictions of pirates, storm-tossed ships, and knightly tournaments. The story of *Pericles* is an old one, having been in circulation at least since the fifth century. It is based on the story of Appolonius of Tyre and always proved popular in the telling. In the fourteenth century, the poet John Gower, a contemporary of Chaucer's, presented the story in *Confessio Amantis*. Gower has a place in Shakespeare's play as the Chorus, and his presence is one of a conglomeration of elements accounting for the play's oddities of style.

Gower introduces each scene and provides the audience with a kind of pre-packaged moral attitude toward the characters and their actions. For example, he stresses the abhorrent nature of Antiochus's incest, the goodness of Helicanus, and the generosity and patience of Pericles. Since audiences would, undoubtedly, adopt, on their own, the moral attitudes upon which Gower insists, there is no reason for him to be so didactic, or deliberately instructive. In providing a shorthand version of morality, Gower gives *Pericles* the flavor of a medieval morality play, in which there are no gray areas between right and wrong, good and evil. The play also has an element of folklore. When Pericles



first arrives in Tharsus, Dionyza is a tearful woman lamenting the ruin of her fair city by famine and grateful to Pericles for bringing that city grain with which to feed itself. Later, she becomes the wicked stepmother of folklore, intent upon killing Marina because her own daughter Philoten appears ugly in that fair girl's presence. Still another element of the play is that of chivalric romance. When Pericles appears at the knightly tournament hosted by King Simonides in Pentapolis as the disheveled knight in rusty armor who vanquishes the field, it is the stuff of Arthurian legend.

Thrown into this mixture which is *Pericles*, is a theme that can be read in different ways. The moral corruption of Antiochus's daughter is clearly opposed to Marina's moral virtue in the play. The contrast is wonderfully expressed in terms of musical discord and harmony. Pericles expresses his disgust with Antiochus's daughter after he discovers her incestuous relationship with her father. He tells her, "You are a fair viol, and your sense the strings" (I.i.81), completing the analogy with, "But being play'd upon before your time, / Hell only danceth at so harsh a chime" (I.i.84-85). In contrast, when Pericles is reunited with Marina, who has remained chaste despite being deposited in a Mytilene brothel, Pericles hears heavenly harmony, "The music of the spheres!" (V.i.229). Between these two polar extremes, though, the behavior of Pericles is ambiguous. He is repulsed by his experience at Antioch, and he returns home to Tyre, where he becomes fearful for his life, or, as he insists, the lives of his subjects. He then goes on the run instead of exposing Antiochus's corruption to the world, a brave act of moral integrity that would have been more commendable than what is arguably an act of cowardice. But whether we view Pericles as a morally virtuous hero, who ultimately is rewarded for his patience and generosity, or as a morally weak man, who brings suffering upon himself through his avoidance of a direct confrontation with Antiochus, depends on whether we wish to stress the comic or tragic aspects of *Pericles*.

It is the variety of *Pericles* that is its chief delight. The play mixes genres and writing styles; it presents elements of morality plays, folklore, and Arthurian romance; and it suggests the ambiguous nature of its protagonist's actions.



Plot Summary

Act I

Gower, the Chorus, reveals that Antiochus, the king of Antioch, is engaged in an incestuous relationship with his daughter, and that both Antiochus and his daughter have grown accustomed to the situation and cease to consider it abnormal. The daughter of Antiochus is renowned for her great beauty, and princely suitors from around the world flock to Antioch to try and solve the riddle Antiochus insists they must solve if they are to wed his daughter. If they are unsuccessful in solving that riddle, they are put to death. Pericles, the prince of Tyre, arrives to try his luck. He is greatly impressed with the beauty of Antiochus's daughter and decides to risk his life. He solves the riddle but is reluctant to announce the solution because it refers to the incestuous relationship between father and daughter. He tells Antiochus's daughter that he no longer finds her desirable and tells Antiochus that the solution is best left unsaid since it would bring shame to the king. Antiochus knows that Pericles has solved the riddle. Publicly, he claims that Pericles has provided the wrong answer but, because he is so favored, will be given another forty days to figure it out. Secretly, he determines to kill Pericles before the secret of incest is revealed. He enlists Thaliard to kill Pericles, who knows Antiochus will kill him in order to keep his secret. Pericles flees during the night, and Thaliard is ordered to follow, not returning until he has killed Pericles. Back in Tyre, Pericles is very uneasy. He is sure that Antiochus will not rest until he has eliminated the one other person who knows about his dark secret. He is deeply concerned about the welfare of his people, assuming that Antiochus will eventually find some pretext for declaring war on Tyre. Pericles reveals his problem to Helicanus, a lord of Tyre, and Helicanus advises him to travel abroad. Helicanus is given the government of Tyre in Pericles's absence. Thaliard arrives in Tyre and discovers that Pericles is gone from that city. The scene shifts to Tharsus, a city decimated by famine. Pericles arrives in Tharsus, his ships loaded with grain for the relief of the Tharsian people. He and his followers are gratefully embraced by Cleon, the governor of Tharsus.

Act II

Gower, the Chorus, informs the audience that Helicanus has sent a letter to Pericles in Tharsus, informing him that Thaliard has been in Tyre, bent on killing Pericles. He advises Pericles to move on. Pericles takes that advice and sails from Tharsus where he has been treated as a god. Caught in a violent storm, his ships sink and all of his followers are drowned. Pericles washes up on the shore of Pentapolis in Greece. He is discovered there by three fishermen, who inform him of a knightly tournament which will soon take place at the court of King Simonides. The victor in the tournament will be allowed to marry Thaisa, the daughter of Simonides. The fishermen draw a suit of armor from the depths of the sea in their nets. Pericles recognizes the armor as that given to him by his father. With a jewel taken from the suit of armor, Pericles purchases a charger and proceeds to the tournament. His armor is rusty, and he is ridiculed and not



given much chance of winning. But Pericles outperforms all of the other knights on the field. He is given a special place at the subsequent banquet, and he participates in the feasting and dancing. Thaisa is sent by her father to find out who Pericles is, and Pericles reveals his birthright as well as his present misfortune. After the banquet, the knights are excused for the night and are told to rest before continuing their wooing of the Princess Thaisa the next day. At this point, the scene shifts to Tyre, where Helicanus is in conference with Escanes. Helicanus informs Escanes that Antiochus and his daughter have been killed by a bolt of fire from the heavens, their burnt bodies reeking so badly that no one will bury them. Several lords intrude upon the conversation of Helicanus and Escanes and demand that Helicanus become their new prince, since the whereabouts of Pericles remain unknown. Helicanus refuses the position, advising them to wait a year, during which time they would be well advised to search for Pericles themselves. Back in Pentapolis the next morning, Simonides tells the assembled knights that Thaisa has decided to wait a year before choosing a husband. After the disappointed knights leave, Pericles enters, and Simonides decides to have some fun with him. Simonides has a letter from his daughter, which reveals that she is greatly impressed with Pericles and has chosen to marry him. Thaisa's choice pleases Simonides as well, but he toys with Pericles, telling him that Thaisa wishes him to be her music teacher. He then accuses Pericles of having bewitched his daughter, at which accusation Pericles protests and draws his sword in defiance. When Thaisa enters, Simonides lets Pericles off the hook and blesses their marriage. Thaisa and Pericles express their desire to marry one another.

Act III

Once again, Gower summarizes ensuing events: Pericles and Thaisa have married, Thaisa becoming pregnant on her wedding night. Somehow, the knowledge of Pericles's presence in Pentapolis has reached those in Tyre, and Pericles receives letters from that city informing him of Helicanus's refusal of the crown and his arrangement for a one-year waiting period. Pericles decides to return to Tyre with Thaisa. Halfway through their voyage, their ship is racked by a storm, during which Thaisa is in the throes of childbirth. Thaisa delivers a baby girl, and Lychordia, Thaisa's attendant, hands Pericles the newborn infant, simultaneously informing him that Thaisa has died in childbirth. The superstitious sailors insist that Thaisa's body be thrown overboard to appease the storm, and Pericles reluctantly agrees. He puts his wife's body into a well-caulked casket along with jewels and a letter requesting that whoever finds the casket should see that Thaisa is properly buried and take the jewels in recompense. He then orders that the ship change course from Tyre and head for the nearby shores of Tharsus. Five hours later, Thaisa's coffin washes onto the shores of Ephesus where it is discovered and taken to the house of Cerimon, a renowned physician. When Cerimon opens the casket, he detects life in Thaisa's body, and using his skill as a physician, he revives her completely.

We next encounter Pericles at the home of Cleon in Tharsus. He announces that he must return to Tyre immediately, the one-year waiting period expiring soon. He leaves his daughter Marina, so named because she was born at sea, in the care of Lychordia,



Marina's nurse, at the home of Cleon and his wife Dionyza. Apparently, he intends to be gone a long time, for he swears that he will not cut his hair until Marina is married. Back in Ephesus, Thaisa gives the jewels that were in her casket to Cerimon and goes off to become a nun at Diana's temple, thinking she will never see Pericles again.

Act IV

Gower tells of events at Tharsus. Marina has grown up to be a beautiful young lady with all the refinement of a good education provided by Cleon. Unfortunately, Marina's great beauty makes Philoten, the daughter of Cleon and his wife Dionyza, appear unattractive in contrast, much to Dionyza's displeasure. The jealous Dionyza kills Lychordia to get her out of the way, the more easily to have Marina killed. Dionyza has her servant Leonine take Marina for a walk on the beach, but before he can kill her as he intends to do, three pirates abduct Marina and take her to the city of Mytilene where she is sold to three bawds, the keepers of a brothel. The bawds are eager to buy such a virginal commodity as Marina, hoping to make a good deal of money after her innocence has been advertised.

Back in Tharsus, Dionyza tells Cleon what she has done. She believes that Leonine has, in fact, killed Marina, and she has poisoned him to keep him silent. Cleon is shocked to hear of his wife's woeful deeds, asking her what they will tell Pericles, who has trusted them with the care of his child. Dionyza replies that they will simply tell Pericles that Marina died despite their great love and devotion. To be more convincing in this subterfuge, she has already ordered that a statute commemorating Marina be erected in the city. She also tells him that they should appear to still be in mourning if Pericles does arrive to visit his daughter.

Gower appears again, relating how Pericles has set sail from Tyre to Tharsus to do that very thing. Helicanus sails with Pericles, the government of Tyre now left in the hands of Escanes. When he arrives in Tharsus and discovers that Marina is dead, Pericles displays great sorrow, swearing "Never to wash his face, nor cut his hairs" (IV.iv.28). He takes to the seas again, unmindful of the buffeting his ship takes from the winds of ocean storms. In Mytilene, Marina is ruining the business of the bawds. Instead of willingly prostituting herself, she appeals to the better natures of her customers and convinces them that she is pure and innocent, sometimes singing or preaching to them. Many of the customers leave swearing never to frequent a house of prostitution again. Lysimachus, the governor of Mytilene, comes to the brothel in disguise to protect his reputation. He is pleased with the prospect of an interlude with Marina, but she protests her innocence and misfortune so eloquently that he changes his mind. He gives her ample gold and leaves the house denouncing the bawds on his way out. The keepers of the brothel are upset with their failing business, so Boulton, one of the bawds, is given the freedom to rape Marina and make her more manageable. Marina accuses Boulton of being the scum of the earth; any profession is better than the one in which he is now engaged. She convinces him that she can make money in ways other than prostitution □singing, dancing, sewing, or especially teaching□and Boulton agrees to broach the subject with Bawd and Pander.



Act V

We learn from Gower how Marina has been moved to a reputable house and has become very successful, dazzling everyone with her skills in dancing and singing, and impressing even the scholarly with her wisdom, the money she earns being turned, over to Bawd. The city of Mytilene is celebrating a festival in honor of Neptune, and Lysimachus spies Pericles's ship, which has been blown toward Mytilene by the winds of the storm, anchored off the coast. He takes a barge and approaches the Tyrian ship, his request to board being readily granted by Helicanus. After exchanging pleasantries, Helicanus informs Lysimachus that Pericles, the king of Tyre is on board the ship. Lysimachus wants to see him. Helicanus leads him to Pericles and tells him that the Tyrian king has spoken to no one for some time, the result of the great grief he has suffered. Lysimachus says that there is a young woman in Mytilene so delightful she might make Pericles speak. He is referring to Marina, and he sends for her immediately when Helicanus says he will try any remedy for Pericles's silence. Marina comes aboard accompanied by another young woman from Mytilene and asks that they might be left alone with Pericles. She tells Pericles that her misfortune might equal his. She tells him of her lineage—something she refused to do when questioned in Mytilene—naming him as her father. Pericles is beside himself and asks her to supply proof after proof that she is his daughter. He calls Helicanus and makes Marina tell her story again to him. Exhausted from such a great emotional experience, Pericles falls asleep and dreams of the goddess Diana, who directs him to sail to her temple in Ephesus and publicly recount all the details of his misfortune at her altar there. When he wakes, he announces that he will sail to Ephesus, delaying for the present his intention to visit Tharsus and avenge the villainy of Cleon and Dionyza, of which Marina has informed him. Before sailing, Pericles and his followers celebrate in Mytilene. As they head for shore, Lysimachus says he has something to request of Pericles, who anticipates that it is a request to marry Marina and grants the request on the spot, having heard that Lysimachus has always treated Marina kindly. In Ephesus, Pericles does as Diana has instructed him in his dream; he recounts aloud his tale of woe. Thaisa, who is present as the high priestess, recognizes Pericles, presents herself to him, and then faints. Pericles is overwhelmed to discover that the wife he has presumed dead still lives. Pericles, Thaisa, and Marina share the joy of their reunion, and Cerimon recounts how the casket containing Thaisa was discovered on the beach and Thaisa revived by his own efforts. Pericles announces that he and Thaisa will live the rest of their lives in Pentapolis paying due respect to the memory of Simonides who has died. Marina and Lysimachus, once married, will reign in Tyre. Gower supplies the audience with the news that Cleon and Dionyza have died when their palace was set on fire by the citizens of Tharsus, who were angry with the knowledge that the governor and his wife had betrayed Pericles.



Characters

Antiochus:

Antiochus is the king of Antioch. He is guilty of practicing incest with his daughter. To prevent his daughter from marrying anyone else, Antiochus presents all of her suitors with a riddle. If the suitors cannot answer that riddle, they are put to death. The practice is successful for Antiochus until Pericles arrives and figures the riddle out. To keep Pericles quiet, Antiochus publicly promises him another forty days to provide the answer, but secretly orders Thaliard to pursue and kill the prince of Tyre. While traveling in a chariot Antiochus and his daughter are burned to death by a bolt of fire from the avenging gods, their burnt bodies remaining unburied, being too disgusting to approach.

Bawd:

Bawd is the wife of Pander. She and her husband keep a brothel in the city of Mytilene, and they buy Marina from the pirates who have kidnapped her, because they need to replenish their stock of prostitutes. Marina is a virgin, and Bawd and her husband hope to profit considerably from her presence in their house of ill repute. Bawd instructs Marina, unsuccessfully, in the proper attitude a prostitute should have. When Marina begins to turn customers away from the house with her chaste behavior, Bawd is very upset with her. Eventually, she places Marina in a more reputable home and allows her to earn money through singing, dancing, and teaching, money that is paid to Bawd. Her name is synonymous with "prostitute" or "madam of a house of prostitution."

Boult:

Boult works for Bawd and Pander. He encounters the pirates and brings Marina to the house of Bawd and Pander so that they might purchase the girl. Marina, in her innocence, is a valuable commodity for the three pimps, and Boult is sent to the marketplace to advertise Marina's innocence and availability. When Marina proves contrary and incorrigibly good, Boult is given the task of raping her and breaking her spirit of resistance. Marina calls him a despicable creature, the lowest on earth, but this derision does not seem to affect him. He does, however, take Marina's proposal that she be allowed to make money singing, dancing, and teaching.

Cerimon:

Cerimon is a lord and an extremely competent physician in the city of Ephesus. He has a great reputation for his medical expertise. When the casket containing Thaisa's body washes up on the shores of Ephesus, it is brought to Cerimon. He pries open the cover and detects life still in her. He ministers to her and Thaisa recovers. In the last scene of the play, Cerimon briefly explains to Pericles the circumstances surrounding the



recovery of Thaisa's body and her regaining of health. He invites Pericles to his home so that he might explain those events more fully and show Pericles the items discovered along with Thaisa.

Chorus:

See Gower

Cleon:

Cleon is the governor of Tharsus and the husband of Dionyza. He first appears in the play lamenting the ravages of the famine plaguing his city. Pericles, who is traveling to avoid the assassins he fears Antiochus will send after him, has heard of the situation in Tharsus and brings ships loaded with grain for the city's relief. Cleon expresses his eternal gratitude to Pericles and assures him that the citizens of Tharsus will do likewise. When the ship carrying Pericles and Thaisa back to Tyre runs into a storm, Pericles, after being forced to throw the body of his dead wife overboard, heads for the shores of nearby Tharsus where he knows he will be welcomed by Cleon. Continuing his journey to Tharsus, Pericles leaves his infant daughter Marina to be raised by Cleon and his wife. Cleon raises Marina lovingly and sees that she is educated properly, but fourteen years later, his wife tries to kill Marina because Marina's beauty far exceeds that of Philoten, the daughter of Cleon and Dionyza. When Dionyza informs Cleon of her actions and intents, Cleon is greatly sorrowful and ashamed, but he does not expose Dionyza. At the end of the play, Gower, the Chorus, informs the audience that Cleon and Dionyza have been killed by the citizens of Tharsus after those citizens found out about the great disservice done by Cleon and Dionyza to Pericles, a man whom the townspeople much admire.

Daughter of Antiochus:

The daughter of Antiochus is a fair beauty, and many men, hearing of her great beauty and familiar with her father's wealth, come from around the world to attempt the riddle her father insists they must solve to win her hand in marriage. But she has a dark secret; she is involved in an incestuous relationship with her father. When Pericles solves the riddle and becomes aware of the secret she shares with her father, he quickly shuns her, telling her he no longer finds her attractive. Her relationship with her father seems especially disturbing when Gower informs us that "But custom what they did begin / Was with long use account'd no sin" (I.i.29-30): she has become accustomed to the situation with her father, and apparently, after so much time, does not feel the relationship to be wrong in any way. She is destroyed along with him by the bolt of fire from heaven.



Diana

This is the goddess Diana, in mythology worshipped for her chastity. She appears to Pericles in a dream after he has been reunited with Marina. In that dream, Diana instructs him to go to her temple in Ephesus and recount his sorrowful adventures in front of the altar there.

Dionyza

Dionyza is Cleon's wife. When we first encounter her in the play, she is punctuating the lamentations of her husband with tears as he extols the tribulations caused by the famine in Tharsus. When Pericles leaves Marina in her care, Dionyza promises to treat her like one of her own children. But when Marina is approximately fourteen years old, Dionyza has grown to hate her because Dionyza's daughter Philoten has become the homely foil for Marina's great pearl of beauty. Dionyza kills Lychordia, Marina's nurse since birth, and instructs the servant Leonine to take Marina for a walk on the beach and kill her. Dionyza is especially dangerous because she covers her evil intentions with deception. Even as she is sending Marina off to supposed death, she acts as if she has Marina's health as her main concern, assuring Marina that the salt air will do her good. Sure that Marina is dead, she has a statue dedicated to her memory so that she might appear properly mournful should Pericles return to visit his daughter. Dionyza tells Cleon that she has done what she has done for the love of her daughter, a love she accuses Cleon of not sharing. Along with Cleon, she is killed by the citizens of Tharsus who avenge the wrongs done to Pericles.

Escanes:

Escanes is a lord of Tyre. Apparently, he is the only confidante of Helicanus, whom Pericles has left in charge of the city in his absence. When Pericles sails from Tyre to Tharsus for the second time and takes Helicanus with him, Escanes is put in charge of the city of Tyre.

Fishermen:

These three fishermen discover Pericles washed up on shore after his ship has been sunk off the coast of Pentapolis in Greece. Within Pericles's hearing they discuss politics and religion, prompting Pericles to say,

These fishers tell the infirmities of men
And from their wat'ry empire recollect
All that may men approve or men detect! (II.i.49-51)

The fishermen have figured life out in terms of that which they best understand—the sea, where the big fish eat the little fish. In the course of their conversations, they



mention the tournament to be held at the palace of King Simonides, a tournament in which Pericles hopes to be successful and reverse his late ill fortune. The fishermen pull a suit of armor from the sea in their nets, and Pericles claims it as his own, having inherited it from his father. The fishermen allow Pericles to have the armor on the condition that he pay them something for it when he is able to do so.

Gentlemen:

There are several gentlemen in the play. In III.ii, two gentlemen appear at Cerimon's home in Ephesus in the early morning. They have discovered Thaisa's casket and have brought it to Cerimon because of his great reputation for wisdom. In IV.iv, two gentlemen have come from the brothel in Mytilene where Marina has reformed them with her preaching, the last thing they had expected to hear in a house of prostitution. In V.i, two or three gentlemen are called by Helicanus to greet Lysimachus when he comes on board Pericles's ship as it rides at anchor off the coast of Mytilene.

Gower:

Gower acts as the Chorus in the play, introducing each act and supplying the audience with a number of essential plot details. Gower continually encourages the audience to use its imagination to envision what he describes. Gower puts his own spin on the information he provides, offering his own opinion of the morality or decadence of the characters' behavior.

Helicanus:

Helicanus is a lord of Tyre. When Pericles returns from Antioch, Helicanus reads concern in his face and questions him about what is troubling him. Pericles confides in Helicanus, telling him of his fear that Antiochus will eventually invent some pretext for assaulting Tyre to get at Pericles. Helicanus advises him to travel and avoid the evil intents of the king of Antioch. Pericles takes that advice and leaves Helicanus in charge. After Pericles has been away for some time, several lords of Tyre, thinking Pericles will not return, want to proclaim Helicanus prince. Helicanus protests his loyalty to Pericles and refuses their election, making them agree to wait a full year before electing another. When Pericles leaves Tyre to visit his daughter in Tharsus, he takes Helicanus with him. Helicanus takes care of Pericles after the prince of Tyre is told that his daughter, Marina, is dead. Pericles falls into despair and ceases to speak. Helicanus welcomes Lysimachus onto the ship when the latter asks to board, and he readily agrees to Lysimachus's offer to bring a young girl from Mytilene who might make Pericles speak. Helicanus admits that he will do anything to try and help alleviate his prince's sorrow. At the end of the play, Pericles, who has just been reunited with the wife he had presumed was dead, presents Helicanus to Thaisa as one about whom he has spoken to her often.



Knights:

These are the five knights who compete against Pericles at the tournament at the palace of Simonides in Pentapolis. Before the tournament of arms begins, each passes by the grandstand and has his page present Thaisa with the knight's emblem and motto, which Thaisa and Simonides interpret. The sixth knight is Pericles. After the tournament all of the knights are present at the banquet provided by Simonides, who presents Pericles with the "wreath of victory" (II.iii.10) and voices his hope that none of those assembled there begrudges his honoring of Pericles. The knights affirm that they do not and thank Simonides for his generosity. Later, they drink and dance in celebration. The next morning, Simonides announces to these knights, who are still hopeful of wedding Thaisa, that Thaisa has decided to wait a year before selecting a husband—really she has selected Pericles—and the knights leave dejectedly.

Ladies:

These are the ladies of Simonides's palace who grace the banquet provided the knights after their tilting contest. They appear without speaking. Also without speaking, a lady appears in the company of Pericles, Lysimachus, Helicanus, and Marina at Diana's temple in the last scene of the play.

Leonine:

Leonine is the servant Dionyza convinces to kill Marina. At Dionyza's direction, he takes Marina for a walk on the seashore, announces that he is going to kill her, and allows her time to say her prayers. But before he can kill her, three pirates drag her away, and Leonine runs away. He does not run too far, though, because he wants to make certain that the pirates do not just rape Marina and turn her loose to accuse him. When they abduct her, he is sure it is safe to report that he has, in fact, killed her. Later, Dionyza kills Leonine so that he might not divulge her involvement in the death of Marina.

Lords:

There are several lords in the play. In I.ii, two lords of Tyre appear with Pericles. When they take their leave of him, one of the lords says, "And keep your mind, till you return to us, / Peaceful and comfortable!" (I.ii.35-36). This remark is out of place since Pericles has not yet announced his intention to leave. In I.iii, other lords of Tyre appear without speaking in the company of Helicanus and Escanes. In I.iv, a lord of Tharsus announces to Cleon that a ship has been spotted sailing toward the city. Cleon fears that the ship brings plunderers who have heard of the city's vulnerability, but the lord assures him that the ship is flying the white flag of peace. The lord later brings Pericles to Cleon. In II.ii, a lord of Pentapolis confirms to Simonides that the knights are ready to begin the procession and pass in review. There are lords of Pentapolis present at the banquet held later for those knights, but they have no lines. In II.iv, three lords of Tharsus



demand that Helicanus reveal whether Pericles is dead or not. They fear that without their prince, the kingdom is laid vulnerable to attack. They wish to make Helicanus their new sovereign. Helicanus objects and convinces them to wait a year, during which time they should search for Pericles themselves. In V.i, there are lords on Pericles's ship when Lysimachus boards. It is not clear whether they are from Tyre or Mytilene.

Lychordia:

Lychordia is Thaisa's attendant. She accompanies Pericles and Thaisa on their voyage from Pentapolis to Tyre. In the storm that wracks their ship halfway through that voyage, Lychordia acts as a midwife to Thaisa. She presents Pericles with his newborn infant and tells him to cherish it because it is all that remains of Thaisa, who has died. Lychordia becomes Marina's nurse and is left with her in Tharsus when Pericles returns to Tyre. Since Lychordia loves Marina and is protective of her, Dionyza kills Lychordia so that she will not encounter any difficulties in killing Marina.

Lysimachus:

Lysimachus is the governor of Mytilene. He frequents the house of prostitution run by Bawd and Pander and wears a disguise, so he is not recognized by the good people of his city. He is directed to Marina and assumes she will be intimate with him as befits the profession in which he believes her to be employed. Instead, she protests her virginity and chaste intentions and appeals to the goodness in him. He is surprised that she speaks so well and so convincingly. He abandons his initial intentions in coming to the brothel and gives her gold. On the way out he scolds Boult and refuses to give him gold, saying, "Your house, but for this virgin that doth prop it, / Would sink and overwhelm you. Away!" (IV.vi.l 19-20). Later, but of curiosity, he sails his barge to the ship carrying Pericles and his followers while it is anchored off the Mytilene coast and is allowed aboard. Informed by Helicanus that Pericles has not spoken for quite some time, Lysimachus proposes that a delightful young woman with the grace and appearance to melt a stone—Marina—be brought from his city to try and loosen Pericles's tongue. After the miraculous reunion of Pericles and Marina, Lysimachus invites Pericles to revel in Mytilene at the feast of Neptune. Lysimachus has grown quite fond of Marina, and says that he needs to ask something of Pericles. Pericles anticipates the request and is pleased to grant that Lysimachus marry Marina. Lysimachus accompanies Pericles, Marina, and Helicanus to Ephesus, where, after being reunited with Thaisa, Pericles announces that Lysimachus and Marina will govern in Tyre, once they are wed. It may be somewhat surprising to many audiences that Marina consents to marry Lysimachus and that Pericles so quickly graces the union. Not only is Lysimachus's first meeting with Marina a less than noble one but there is no evidence in the play to suggest that he has helped her get out of the compromised situation she has found herself in at the brothel, something it seems he would do if he were a truly noble character.



Marina:

Marina is the daughter of Pericles and Thaisa. She is born at sea—thus, the name given her by Pericles—during a wild storm, and her birth allegedly kills her mother. As an infant, she is left by her father in the care of Cleon and Dionyza in Tharsus. Cleon makes sure that she is educated in all of those things that become a young lady of Marina's stature; she receives an education befitting the daughter of a king. Marina grows up to be a gracious and beautiful young woman, so beautiful, in fact, that she far outshines Philoten, the daughter of Cleon and Dionyza, a fact that Dionyza greatly resents. Dionyza, after killing Marina's nurse Lychordia, plots to kill Marina, convincing Leonine to murder Marina as he walks with her on the seashore. Marina is always gracious. Unaware that Dionyza is sending her to her death at the hands of Leonine, Marina, unselfishly, says that she does not want to deprive Dionyza of her servant even for a short time. When Leonine tells Marina that he is about to kill her on behalf of Dionyza, Marina protests that she has never done anything wrong. Before Leonine can murder her, Marina is abducted by pirates, who take her to Mytilene and sell her to the brothel keepers there. Marina maintains her virginity in the brothel. She is a beam of radiance in that house, reforming those who frequent the brothel for illicit purposes and ruining the brothel's business in the process. As a result, Bawd and Pander, the keepers of the brothel, place her in a legitimate house where Marina can make them money by plying her more virtuous skills, the singing, dancing, and teaching in which she is so accomplished. She gains a reputation for her beauty, charm, and intelligence and is summoned by Lysimachus to Pericles's ship in an effort to alleviate Pericles's great grief and make him speak. Pericles notes certain qualities in Marina's voice and posture that remind him of Thaisa, and, after Marina provides further proof of their kinship, the two embrace in joyful reunion. Another joyful moment occurs at the end of the play when Marina; and Pericles are reunited with Thaisa. It is somewhat disconcerting to many audiences that Marina, who is held up throughout the play as a model of beauty and innocence, is betrothed to Lysimachus, a man who was neither exceptionally noble in his first meeting with Marina nor especially helpful in freeing her from the slavery in which he found her at the brothel.

Marshal:

This is the marshal of the tilting tournament held by Simonides in Pentapolis. He appears at the subsequent banquet without speaking.

Messengers:

As Antiochus is convincing Thaliard to kill Pericles, a messenger appears and announces that Pericles has fled the city. In II.i and III.i, messengers appear in the dumb shows presented by the Chorus.



Pander:

Pander is Bawd's husband and together they own and operate the brothel in Mytilene. Concerned with his shortage of healthy prostitutes, Pander buys Marina from the pirates and directs his wife to instruct the young maid in the ways of the profession. When Marina begins to reform his customers, Pander regrets that he ever brought her into the house. His name is synonymous with "pimp."

Pericles:

Pericles is the prince of Tyre. On occasion, he is referred to as the king of Tyre, the terms "prince" and "king" here being interchangeable. Hearing of the great beauty attributed to daughter of Antiochus, Pericles travels to Antioch with the intention of winning her for his wife after solving the riddle posed by her father. Pericles solves the riddle but is devastated to learn in its solution that Antiochus and his daughter are having an incestuous affair. Pericles flees Antioch, sure that Antiochus will kill him in order to protect his dark secret. Once home in Tyre, Pericles worries that Antiochus will pursue him there. He takes the advice of Helicanus and leaves Tyre to travel the world. His first stop is in Tharsus where he brings grain to alleviate the city's famine and incurs the gratitude of the populace and Cleon, the governor there. He remains in Tharsus until he receives a letter from Helicanus acquainting him with the fact that Thaliard, one in the service of Antiochus, has been in Tyre. Pericles sails from Tharsus and is caught in a storm that sinks his ships and drowns his followers. Pericles, himself, is washed onto the shores of Pentapolis where he meets three fishermen, who inform him of a knightly tournament to be held the next day at the palace of Simonides, the king of Pentapolis. At stake in the tournament is the hand of Thaisa, Simonides's daughter. Pericles wins the tournament and marries Thaisa. He remains in Pentapolis for a short time, eventually receiving letters from Tyre revealing that Helicanus, in his firm loyalty to Pericles, has resisted being named the sovereign of Tyre, but only for a one-year period. In response to this news, Pericles sails from Pentapolis and heads for Tyre, taking his new wife and her attendant Lychordia with him. But Thaisa is thought to have died in giving birth to Marina during that voyage, and Pericles is forced by the superstition of the sailors to throw Thaisa's body overboard. A storm forces Pericles's ship to the nearest harbor, which is Tharsus. Pericles leaves Marina and Lychordia there and returns to Tyre on his own. We learn from Gower, the Chorus, that fourteen years later Pericles sails to Tharsus to visit Marina and is grief-stricken when he discovers that she is dead. On his return home, high winds blow his ship to the coast of Mytilene, the city, coincidentally, in which Marina now resides. In a further coincidence, Marina is brought aboard Pericles's ship to try and cure his melancholy speechlessness. By the clues Marina gives him, Pericles learns that she is the daughter he had presumed was dead. In their rapturous reunion, Pericles hears the divinely pleasing music of heavenly harmony. Later, the goddess Diana appears to him in a dream and directs his course to Ephesus where he is reunited with Thaisa, another loved one he had thought was dead.



On two occasions, the outward appearance of Pericles is disguised in ways that are contradictory in what those disguises reveal about the inner man. On the first occasion, Pericles appears at the knightly tournament in the rusty armor of his father, which has been recovered from the shipwreck by the nets of the fishermen. He is wearing a makeshift skirt under that armor and appears somewhat disheveled.

He is derided by the onlookers, one of whom suggests that Pericles will scour the rust from his armor when he is knocked from his horse and rolls in the dirt. Pericles, of course, proves the doubtful wrong by excelling in the tournament. In this instance, the rusty armor masks the true nobility of Pericles, one who has been trained in the martial arts as befits the son of a king. On the second occasion, when he thinks that Thaisa has died in childbirth, Pericles vows to let his hair grow until he sees Marina properly married. Again, when he thinks that Marina is dead, he vows never to cut his hair or wash his face again. In these latter two instances, Pericles's wild and disheveled outward appearance accurately represents the grief and turmoil within. It is only at the end of the play, when he is reunited with both Marina and Thaisa, that he determines to cut his hair and clean himself up, putting his outward appearance into accord with his inner contentment.

Throughout the play, Pericles suffers one disappointment after another. Although we might view Pericles as a patient and virtuous prince being tested by some divine power, he has alternately been seen as a weak and compromised man who brings about his own suffering. This latter view depends upon seeing Pericles as less than responsible in his devotion to Marina (in that he leaves her to be brought up by someone other than himself) and in his reaction to the discovery of Antiochus's incest. We might ask why Pericles waits fourteen years to visit Marina in Tharsus, or why he leaves his daughter there in the first place. He has already made the voyage to Tharsus twice in the play; what pressing business could he have had in Tyre to prevent him from making that voyage once again to be with his daughter? We might also ask why Pericles does not trumpet Antiochus's foul behavior to the heavens. Pericles tells Helicanus that he fears the citizens of Tyre might suffer if he does so, but some critics question this, arguing that the world probably would have united against Antiochus if Pericles had revealed his foul sin.

Philomen:

Philomen is Cerimon's servant. He appears briefly in Cerimon's house just before Thaisa's body is brought there by the two gentlemen. Cerimon instructs Philomen to start a fire and bring food for a servant, who, having just come in cold from the storm, is at Cerimon's house to procure a prescription for his own ailing master. That servant is accompanied by another man.



Pirates:

These three pirates are identified by Leonine as serving "the great pirate Valdes" (IV.i.96). They abduct Marina from Leonine and take her to Mytilene where they sell her into a life of prostitution with Bawd and Pander.

Sailors:

The sailors work industriously to control the ship carrying Pericles and Thaisa from Pentapolis to Tyre, fighting the storm that has caught them halfway through the voyage. Learning that Thaisa has not survived childbirth, one of the sailors tells Pericles, "The sea works high, the wind is loud, and will not lie till the ship be clear'd of the dead" (III.i.47-49). Pericles calls the sailors superstitious, but they insist that Thaisa's body be thrown overboard. They produce a casket for her that has already been caulked. They inform Pericles that they are off the coast of Tharsus and assure him that they can make that coast by morning if the wind lets up. In IV.i, two sailors, one from Tyre and the other from Mytilene, appear on board Pericles's ship as it rides at anchor off the coast of Mytilene.

Servant:

This servant, along with another man, comes to Cerimon's house to procure a prescription for his master, who is sick. Cerimon orders his own servant, Philomen, to "Get fire and meat for these poor men" (III.ii.3), poor because they are soaking wet from the storm. Cerimon says that the servant's master will die before the servant returns. He gives the servant a prescription to take to the apothecary, and the servant and the other man leave. Moments later, two or three servants to the gentlemen who have discovered Thaisa's body bring in the chest bearing her body.

Simonides:

Simonides is the king of Pentapolis. On the birthday of his daughter Thaisa, he hosts a celebration for her "and there are princes and knights come from all parts of the world to just and tourney for her love" (II.i.109-10). Pericles hears of this tournament from the fishermen, who refer to the king of Pentapolis as "The good Simonides" (II.i.101). Pericles remarks that "[Simonides] is a happy king, since he gains from his subjects the name of good by his government" (II.i. 104-05). Pericles travels to Simonides's court, hoping to win the tournament and gain some material favor there, since he has lost everything in the shipwreck that cast him upon the shores of Pentapolis. Pericles performs better than all the other knights in the tournament, and Thaisa selects him to be her husband. Simonides is pleased by his daughter's choice because Pericles has also impressed him. Simonides is probably being kind when he informs the other knights competing for his daughter's hand in marriage that Thaisa has decided to delay her choice for one year. Simonides then jovially plays with Pericles, informing him that



Thaisa wants Pericles to be her music teacher, humorous because Pericles has, perhaps, demonstrated greater skill in jousting at the tournament than in dancing and singing at the banquet. Simonides accuses Pericles of having bewitched Thaisa, and when Pericles draws his sword and protests that he has done no such thing, Simonides is delighted that he shows such mettle. Simonides gives up the jest when Thaisa enters and gives his blessing to their marriage. When Thaisa is reunited with Pericles at the end of the play, she informs him that Simonides has died. In judiciously and freely allowing his daughter to marry the man of her choice, Simonides is a stark contrast to Antiochus.

Thaisa:

Thaisa is the daughter of Simonides. Her father hosts a tournament on her birthday with the express purpose of finding her a husband. Although Pericles wins that tournament, Thaisa, apparently, has the freedom to choose any one of the knights for a husband. She selects Pericles. She becomes pregnant on her wedding night and elects to accompany Pericles when he is summoned to Tyre by letters that have reached him in Pentapolis. Halfway through the voyage to Tyre, Thaisa gives birth to a baby girl as a storm rages and threatens the ship. All those aboard the ship believe that Thaisa has died in childbirth, and the superstitious sailors will not be satisfied until her body is thrown overboard. Her waterproof casket washes onto the shores of Ephesus and is discovered by two gentlemen of that town. It is taken to the physician Cerimon, who opens it and revives Thaisa. Cerimon shows Thaisa the letter Pericles has placed in her casket, a letter merely instructing that Thaisa's body should be properly buried upon discovery, in exchange for the jewels in the casket. Yet, Thaisa says that since she will never see her husband again, she will live the life of a nun at Diana's temple. She becomes a high priestess at that temple and is reunited with Pericles at the end of the play after Pericles has been directed there by Diana in a dream. It is odd that Thaisa so quickly places herself in a nunnery without an attempt to find Pericles. After all, if news of her father's death could reach her in Ephesus, it is more than likely that she could have learned of her husband's whereabouts. Her willingness to serve at Diana's temple of chastity is perhaps meant to be further evidence of how different Thaisa is from the daughter of Antiochus.

Thaliard:

Thaliard is a lord of Antioch. Antiochus appeals to his sense of loyalty and convinces him to kill Pericles. Before Thaliard can do so, Pericles flees the city. Thaliard follows Pericles to Tyre, knowing that if he fails to do as he was instructed by Antiochus, he will be hanged on his return to Antioch. He muses that it is best not to share secrets with kings. But, once arriving in Tyre, he discovers that Pericles has gone. Thaliard pursues him no further.



Further Study

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Brockbank, J. P. "*Pericles* and the Dream of Immortality." *Shakespeare Survey* 24 (1971): 105-16.

Brockbank examines the several deaths and miraculous reappearances of the presumed dead in the play and suggests that *Pericles* dramatizes rebirth.

Cutts, John P. "Pericles's 'Downright Violence'." *Shakespeare Studies* 4 (1968): 275-93.

Cutts presents Pericles as a seeker of excitement who brings on his own misfortunes.

Felperin, Howard. "Shakespeare's Miracle Play." *Shakespeare Quarterly* 18, no. 4 (1967): 363-74.

Felperin examines each scene of *Pericles* and, in its allegory and use of a chorus, likens it to a medieval miracle play.

Flower, Annette C. "Disguise and Identity in *Pericles, Prince of Tyre*." *Shakespeare Quarterly* 26, no. 1 (1975): 30-41.

Flower focuses on Pericles, Thaisa, and Marina, discussing the significance of the different disguises each adopts throughout the play.

Hoeniger, F. David. "Gower and Shakespeare in *Pericles*." *Shakespeare Quarterly* 33, no. 4 (1982): 461-79.

Hoeniger examines each scene of the play, discussing the ways in which Gower, as the Chorus, manipulates the audience's reactions.

McIntosh, William A. "Musical Design in *Pericles*." *English Language Notes* 11, no. 2 (1973): 100-06.

McIntosh discusses the references to music in the play, especially the hellish music of Antiochus's daughter and the music of the spheres Pericles hears after being reunited with Marina.

Pitcher, John. "The Poet and Taboo: The Riddle of Shakespeare's *Pericles*." *Essays and Studies*, 2nd Series, 35 (1982): 14-29.

Pitcher traces the resonances of incest that run throughout the play.



Semon, Kenneth J. "Pericles: An Order Beyond Reason." *Essays in Literature* 1, no. 1 (1974): 17-27. Semon argues that we can only understand *Pericles* if we resist the impulse to reason out what are meant to be unexplainable events.

Smith, Hallett. Introduction to *Pericles*, by William Shakespeare. In *The Riverside Shakespeare*, edited by G. Blakemore Evans, 1479-82. Boston: Houghton Mifflin, 1974.

Smith discusses the textual history of *Pericles*, noting its relationship to a short novel written by Gerald Wilkins, *The Painful Adventures of Pericles, Prince of Tyre*, Sir Philip Sydney's *Arcadia*, and the fourteenth-century writings of John Gower. He also discusses the characterizations of Pericles, Thaisa, and Marina.

Thorne, W. B. "Pericles and the 'Incest-Fertility' Opposition." *Shakespeare Quarterly* 22, no. 1 (1971): 43-56.

Thorne compares the life-giving themes of *Pericles* with those in Shakespeare's comedies.

Woods, James O. "The Running Image in *Pericles*." *Shakespeare Studies* 5 (1969): 240-52.

Noting Pericles's description of his political responsibilities as the topmost branches of a tree protecting the trunk, and marking the image of the tree on the crest of the shield he presents to Thaisa at the tournament in Pentapolis, Woods argues that the image of the tree is a theme that runs throughout the play.



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Introduction

Purpose of the Book

The purpose of Shakespeare for Students (SfS) is to provide readers with a guide to understanding, enjoying, and studying novels by giving them easy access to information about the work. Part of Gale's □For Students□ Literature line, SfS is specifically designed to meet the curricular needs of high school and undergraduate college students and their teachers, as well as the interests of general readers and researchers considering specific novels. While each volume contains entries on □classic□ novels



frequently studied in classrooms, there are also entries containing hard-to-find information on contemporary novels, including works by multicultural, international, and women novelists.

The information covered in each entry includes an introduction to the novel and the novel's author; a plot summary, to help readers unravel and understand the events in a novel; descriptions of important characters, including explanation of a given character's role in the novel as well as discussion about that character's relationship to other characters in the novel; analysis of important themes in the novel; and an explanation of important literary techniques and movements as they are demonstrated in the novel.

In addition to this material, which helps the readers analyze the novel itself, students are also provided with important information on the literary and historical background informing each work. This includes a historical context essay, a box comparing the time or place the novel was written to modern Western culture, a critical overview essay, and excerpts from critical essays on the novel. A unique feature of SfS is a specially commissioned critical essay on each novel, targeted toward the student reader.

To further aid the student in studying and enjoying each novel, information on media adaptations is provided, as well as reading suggestions for works of fiction and nonfiction on similar themes and topics. Classroom aids include ideas for research papers and lists of critical sources that provide additional material on the novel.

Selection Criteria

The titles for each volume of SfS were selected by surveying numerous sources on teaching literature and analyzing course curricula for various school districts. Some of the sources surveyed included: literature anthologies; Reading Lists for College-Bound Students: The Books Most Recommended by America's Top Colleges; textbooks on teaching the novel; a College Board survey of novels commonly studied in high schools; a National Council of Teachers of English (NCTE) survey of novels commonly studied in high schools; the NCTE's Teaching Literature in High School: The Novel; and the Young Adult Library Services Association (YALSA) list of best books for young adults of the past twenty-five years. Input was also solicited from our advisory board, as well as educators from various areas. From these discussions, it was determined that each volume should have a mix of "classic" novels (those works commonly taught in literature classes) and contemporary novels for which information is often hard to find. Because of the interest in expanding the canon of literature, an emphasis was also placed on including works by international, multicultural, and women authors. Our advisory board members—educational professionals—helped pare down the list for each volume. If a work was not selected for the present volume, it was often noted as a possibility for a future volume. As always, the editor welcomes suggestions for titles to be included in future volumes.

How Each Entry Is Organized



Each entry, or chapter, in SfS focuses on one novel. Each entry heading lists the full name of the novel, the author's name, and the date of the novel's publication. The following elements are contained in each entry:

- **Introduction:** a brief overview of the novel which provides information about its first appearance, its literary standing, any controversies surrounding the work, and major conflicts or themes within the work.
- **Author Biography:** this section includes basic facts about the author's life, and focuses on events and times in the author's life that inspired the novel in question.
- **Plot Summary:** a factual description of the major events in the novel. Lengthy summaries are broken down with subheads.
- **Characters:** an alphabetical listing of major characters in the novel. Each character name is followed by a brief to an extensive description of the character's role in the novel, as well as discussion of the character's actions, relationships, and possible motivation. Characters are listed alphabetically by last name. If a character is unnamed—for instance, the narrator in *Invisible Man*—the character is listed as "The Narrator" and alphabetized as "Narrator." If a character's first name is the only one given, the name will appear alphabetically by that name. Variant names are also included for each character. Thus, the full name "Jean Louise Finch" would head the listing for the narrator of *To Kill a Mockingbird*, but listed in a separate cross-reference would be the nickname "Scout Finch."
- **Themes:** a thorough overview of how the major topics, themes, and issues are addressed within the novel. Each theme discussed appears in a separate subhead, and is easily accessed through the boldface entries in the Subject/Theme Index.
- **Style:** this section addresses important style elements of the novel, such as setting, point of view, and narration; important literary devices used, such as imagery, foreshadowing, symbolism; and, if applicable, genres to which the work might have belonged, such as Gothicism or Romanticism. Literary terms are explained within the entry, but can also be found in the Glossary.
- **Historical Context:** This section outlines the social, political, and cultural climate in which the author lived and the novel was created. This section may include descriptions of related historical events, pertinent aspects of daily life in the culture, and the artistic and literary sensibilities of the time in which the work was written. If the novel is a historical work, information regarding the time in which the novel is set is also included. Each section is broken down with helpful subheads.
- **Critical Overview:** this section provides background on the critical reputation of the novel, including bannings or any other public controversies surrounding the work. For older works, this section includes a history of how the novel was first received and how perceptions of it may have changed over the years; for more recent novels, direct quotes from early reviews may also be included.
- **Criticism:** an essay commissioned by SfS which specifically deals with the novel and is written specifically for the student audience, as well as excerpts from previously published criticism on the work (if available).

- Sources: an alphabetical list of critical material quoted in the entry, with full bibliographical information.
- Further Reading: an alphabetical list of other critical sources which may prove useful for the student. Includes full bibliographical information and a brief annotation.

In addition, each entry contains the following highlighted sections, set apart from the main text as sidebars:

- Media Adaptations: a list of important film and television adaptations of the novel, including source information. The list also includes stage adaptations, audio recordings, musical adaptations, etc.
- Topics for Further Study: a list of potential study questions or research topics dealing with the novel. This section includes questions related to other disciplines the student may be studying, such as American history, world history, science, math, government, business, geography, economics, psychology, etc.
- Compare and Contrast Box: an “at-a-glance” comparison of the cultural and historical differences between the author’s time and culture and late twentieth century/early twenty-first century Western culture. This box includes pertinent parallels between the major scientific, political, and cultural movements of the time or place the novel was written, the time or place the novel was set (if a historical work), and modern Western culture. Works written after 1990 may not have this box.
- What Do I Read Next?: a list of works that might complement the featured novel or serve as a contrast to it. This includes works by the same author and others, works of fiction and nonfiction, and works from various genres, cultures, and eras.

Other Features

SfS includes “The Informed Dialogue: Interacting with Literature,” a foreword by Anne Devereaux Jordan, Senior Editor for Teaching and Learning Literature (TALL), and a founder of the Children’s Literature Association. This essay provides an enlightening look at how readers interact with literature and how Shakespeare for Students can help teachers show students how to enrich their own reading experiences.

A Cumulative Author/Title Index lists the authors and titles covered in each volume of the SfS series.

A Cumulative Nationality/Ethnicity Index breaks down the authors and titles covered in each volume of the SfS series by nationality and ethnicity.

A Subject/Theme Index, specific to each volume, provides easy reference for users who may be studying a particular subject or theme rather than a single work. Significant subjects from events to broad themes are included, and the entries pointing to the specific theme discussions in each entry are indicated in boldface.



Each entry has several illustrations, including photos of the author, stills from film adaptations (if available), maps, and/or photos of key historical events.

Citing Shakespeare for Students

When writing papers, students who quote directly from any volume of Shakespeare for Students may use the following general forms. These examples are based on MLA style; teachers may request that students adhere to a different style, so the following examples may be adapted as needed. When citing text from SfS that is not attributed to a particular author (i.e., the Themes, Style, Historical Context sections, etc.), the following format should be used in the bibliography section:

□Night.□ Shakespeare for Students. Ed. Marie Rose Napierkowski. Vol. 4. Detroit: Gale, 1998. 234-35.

When quoting the specially commissioned essay from SfS (usually the first piece under the □Criticism□ subhead), the following format should be used:

Miller, Tyrus. Critical Essay on □Winesburg, Ohio.□ Shakespeare for Students. Ed. Marie Rose Napierkowski. Vol. 4. Detroit: Gale, 1998. 335-39.

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Malak, Amin. □Margaret Atwood's □The Handmaid's Tale and the Dystopian Tradition,□ Canadian Literature No. 112 (Spring, 1987), 9-16; excerpted and reprinted in Shakespeare for Students, Vol. 4, ed. Marie Rose Napierkowski (Detroit: Gale, 1998), pp. 133-36.

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