Pericles
by
William Shakespeare

Know-the-Show
Audience Guide

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William Shakespeare, widely recognized as the greatest English dramatist, was born on April 23, 1564. He was the third of eight children born to John Shakespeare and Mary Arden of Stratford-on-Avon in Warwickshire, England. Shakespeare’s father was a prominent local merchant, and Shakespeare’s childhood, though little is known about it for certain, appears to have been quite normal. In fact, it seems that the young Shakespeare was allowed considerable leisure time because his writing contains extensive knowledge of hunting and hawking. In 1582 he married Anne Hathaway, the daughter of a farmer. She was eight years his senior, and the match was considered unconventional.

It is believed that Shakespeare left Stratford-on-Avon and went to London around 1588. By 1592 he was a successful actor and playwright. He wrote approximately 38 plays, two epic poems, and over 150 sonnets. His work was immensely popular, appealing to members of all social spheres including Queen Elizabeth I and King James I. While they were well-liked, Shakespeare’s plays were not considered by his educated contemporaries to be exceptional. By 1608, Shakespeare’s involvement with theatre began to dwindle, and he spent more time at his country home in Stratford. He died in 1616.

Most of Shakespeare’s plays found their first major publication in 1623, seven years after Shakespeare’s death, when two of his fellow actors put the plays together in the *First Folio*. Other early printings of Shakespeare’s plays were called *quartos*, a printer’s term referring to the format in which the publication was laid out. These *quartos* and the *First Folio* texts are the sources of all modern printings of Shakespeare’s plays.
London, in the late 16th and early 17th centuries, was a bustling urban center filled with a wide variety of people and cultures. Although most life centered around making a living or going to church, the main source of diversion for Londoners was the theatre. It was a form of entertainment accessible to people of all classes. The rich and the poor, the aristocrats and the beggars all met at the theatre. Though often appeasing the church or the monarchy, theatre at this time did experience a freedom that was unknown in previous generations. Evidence of this can be found in the numerous bawdy and pagan references found in Shakespeare’s plays. This relative artistic license and freedom of expression made theatre extremely unpopular among certain members of society, and it was later banned entirely by the Puritans. Not until the reign of Charles II (1660-1685) was the theatre restored to the status it held in Shakespeare’s day.

The Globe Theatre, the resident playhouse for Shakespeare’s company of actors, was easily accessible to Londoners and an active social center. Actors and performers were also regularly brought to court or to private homes to entertain. Despite their social popularity, actors maintained a relatively low status, sometimes no better than a common beggar or rogue. Most performers were forced to earn a living doing trade work.

The aristocracy’s desire for entertainment, however, did spur the development of numerous new theatre pieces. Often a nobleman would become a patron to an artist or company of actors, providing for their financial needs and sheltering them to some degree from official sanctions. In return, the company would adopt the name of the patron. Shakespeare’s acting company was originally named “Lord Chamberlain’s Men” after their patron, Henry Carey, Lord Chamberlain. Later, under the patronage of King James I, they were known as “The King’s Men,” an unprecedented honor at the time.

Despite the flourishing of the arts at this time, London was sometimes a desolate place. Outbreaks of the Black Plague (the bubonic plague) frequently erupted, killing thousands of citizens. Theatres, shops, and the government were all shut down during these times in hopes of preventing the spread of the disease. Elizabethans were unaware that the disease was being spread by the flea and rat populations, which well outnumbered the human population of London at that time.
Romances

Modern scholars traditionally divide Shakespeare’s plays into one of the following categories: Comedy, Tragedy, History, or Romance. The Romance label, however, is relatively new. It was first proposed by Edward Dowden in 1877. He argued that several of Shakespeare’s plays could not be neatly assigned to the existing Comedy or Tragedy categories because they contained elements of both genres. In Shakespeare’s day, most of these plays had been labeled as comedies, but ongoing academic scrutiny found more and more contradictions with this original categorization. The plays in question are Shakespeare’s five last works: Pericles, Cymbeline, The Winter’s Tale, The Tempest and The Two Noble Kinsmen*. Another word frequently applied to the Romances is “tragicomedy”, denoting a blending of the two genres.

When one hears the word Romance today, quite often one thinks of romantic situations, young infatuated lovers, and a light, uncomplicated story. The label of Romance in Shakespearean or classical terms is far more complex, and is applied to plays which share many thematic elements and plot devices. In a classic Romance, the protagonist is not often a lover, but someone who most often either makes a dreadful mistake or suffers incredible misfortune. Throughout the course of the play, s/he is punished and tested, only to have all restored to him/her through divine goodwill. Most Romances feature adventure, long, epic journeys, prophecies, reunions of long-lost family members, miraculous restoration of life, and frequently, but not always, direct intervention from supernatural deities. Frequently, the Romances are grounded in popular, ancient myths. Most use the Greek world for their setting and feature the gods of the Greek pantheon directly in their narratives. Many Romances are also highly allegorical and feature characters who are archetypes rather than three-dimensional realistic characters, such as the character of “Time” in The Winter’s Tale. Tonally, the Romances are often melancholic and dark, but share a faith in the ultimate goodwill of Providence.

The Romance genre is not unique to Shakespeare. In fact, towards the end of his career, there was a rise in popular Romance plays from playwrights such as Francis Beaumont and John Fletcher. Shakespeare was merely taking on an existing style and making it his own.

Pericles, Shakespeare’s first Romance, was a great public success in its time, and in many ways it is a quintessential Romance. It contains almost all the typical plot elements of the genre, and focuses on a hero who is divinely tested before all that he has lost is restored to him. Though the reasons for his challenges by Fate are inscrutable, ultimately the universe of Pericles is kind rather than malignant to the young prince in his sixteen year journey. Divine intervention is also clearly displayed with the death of Antiochus and his daughter, and the goddess Diana’s guidance which reunites Pericles and Thaisa.

*The Two Noble Kinsmen is sometimes classified by some scholars as a Romance, and by some as a Comedy.
Are You Sure This Is English?

Contrary to popular belief, Shakespeare and his contemporaries did not write in Old English, or even Middle English. **PLAYWRIGHTS OF THE 16TH AND EARLY 17TH CENTURIES WROTE IN MODERN ENGLISH.** Shakespeare spoke (and wrote in) the same language which we speak today. It is possible to be thrown a bit by grammatical “carry-overs” from earlier English (“thee” and “thou” instead of “you”) and the poetic liberties that Shakespeare took, but there is no doubt that the words and syntax used in his plays can be understood today without any “translation.” To help clarify this point, here are some examples of Old, Middle, and Modern English.

**Old English (500 - 1150 CE)**

When Julius Caesar invaded Britain in BCE 55-4, the Celtic (pronounced KEL-tic) tribes lived in the British Isles. Their languages survive today in the forms of Gaelic (Scotland and Ireland), Welsh (Wales) and Manx (Isle of Man). The Romans brought Latin to Britain. However, early English developed primarily from the language of tribes which invaded and settled England from what is now Germany. This language, known as Old English, was also influenced by the Latin spoken by Catholic missionaries from Rome as well as the Scandinavian dialects of Viking raiders and settlers.

**Selection from Beowulf**

*Author unknown, ca 800 CE*

> Often Scyld the Scæfing sceadena præstum, monegum mægðum meodo-setla ofteah, egsode eorlas. Syððan ærert weard fæsceæft funden, hæ þæs frofre gebåd, wèox under wolcnum, weorð-myndum þåh, oð-þæt him æghwylc æmb-sittendra ofer hron-ràde hýran scolde, gomban gyldan. þæt wæs god cyning!

**MODERN ENGLISH TRANSLATION:**

> Often Scyld the Scæfing from squadroned foes, from many a tribe, the mead-bench tore, awing the earls. Since first he lay friendless, a foundling, fate repaid him: for he waxed under welkin, in wealth he throve, till before him the folk, both far and near, who lived by the whale-path, heard his mandate, gave him gift: a good king he!

**Middle English (1150 - 1450 CE)**

The conquest of England by the Norman army in 1066 brought great changes to English life and the English language. The Old French spoken by the Normans became for many years the language of the Royal Court and of English literature. Over time, the spoken English still used by the lower classes borrowed about 10,000 words from French, as well as certain grammatical structures. By the time English reappeared as a written, literary language in the 14th century, it only distantly resembled Old English. This German-French hybrid language is known as Middle English.

**Selection from The Canterbury Tales**

*By Geoffrey Chaucer, ca 1390 CE*

> But natheless / while I have tyme and space Er that I fether / in this tale pace Me thynketh it acordant to resoun To telle yow / al the condiciun Of eech of hem / so as it seemed to me And who was who, and of what degree And eek in what array / that they were inne And at a knygth thanne wol I first bigynne.

**MODERN ENGLISH TRANSLATION:**

> But nonetheless, while I have time and space Before I continue in this story I think it appropriate to speak of, To tell you, the condition Of each of them, as it seemed to me. And who was who, and of what degree, And in what fashion each was dressed. And with a knight then I will begin.

**Modern English (1450 - present day)**

With the invention of the printing press in the 15th century, the English language began to develop and mutate at an unprecedented rate. Books, previously a precious and expensive commodity, were now widely available to anyone with basic literacy. Works in Latin, Italian, Spanish, French and Portuguese were being translated by the hundreds, and the translators found it necessary to borrow and invent thousands of new words. English trade and exploration fueled even more cultural and linguistic exchange. The early Modern English of Shakespeare and his contemporaries has been referred to as “English in its adolescence”: daring, experimental, innovative and irreverent.

**selection from Romeo and Juliet by William Shakespeare, ca 1595 CE**

> Well, you have made a simple choice; you know not how to choose a man: Romeo! No, not he; though his face be better than any man’s, yet his leg excels all men’s; and for a hand, and a foot, and a body (though they be not to be talked on) yet they are past compare...

**To hear how Old and Modern English sound, visit the links on page 14**
Pericles: Prince of Tyre is, at its core, the coming of age story of its titular character. In the grand style of Romance, however, his epic sixteen year adventure includes tyrannical kings, famines, shipwrecks, beautiful princesses, festivals and tournaments, heartbreaking tragedy, divine intervention, and ultimately, resolution and happiness. Much like the epic journeys of Odysseus in The Odyssey or Sinbad in his many adventures, the epic tale of Pericles spans many regions and exotic locations. The audience is guided through this journey with the aid of a narrating chorus — in this production, three high priestesses from the Temple of Diana.

Please note: Below is a full summary of the Play. If you prefer not to spoil the plot, consider skipping this section.

The play opens in the dark palace of Antiochus, where the young Pericles hopes to solve a riddle which will win him the hand of the fair princess. Antiochus warns Pericles that if he fails in this challenge, he will die like the many suitors who have come before him. When he reads the riddle, he is horrified to discover that it reveals that King Antiochus and his daughter are in an incestuous relationship. Knowing that Antiochus will kill him for discovering the secret, Pericles flees home to Tyre. Once home, Pericles decides that Antiochus’ power is too great a threat for his small kingdom. To save his people, he leaves his homeland in the care of a noble lord (Helicanus) and travels to avoid Antiochus’ assassins.

Pericles first arrives in Tarsus, where he saves the city from a two-year famine by giving them the grain from his ships. Despite the gratitude of Cleon, governor of Tarsus, Pericles soon leaves to escape Antiochus’ assassins who he believes have discovered his location. His ship is caught in a terrible sea storm before he can find safe haven, and all onboard perish but Pericles, who is washed up on the shores of Pentapolis.

Pericles is discovered by three fishermen who tell him that the good King Simonides, ruler of Pentapolis, is holding a tournament in honor of his daughter Thaisa’s birthday. Miraculously, Pericles’ armor washes up on shore with him. Disguising his true identity, he goes to the court to compete in the tournament for Thaisa’s hand. Despite his rusty armor and disheveled state, Pericles wins the tournament and the love of Thaisa.

Back in Tyre, Helicanus discovers that the tyrant Antiochus and his daughter have been smitten down by the gods. In the absence of Pericles, the other nobles of Tyre wish to crown Helicanus king immediately, but he insists that they wait a year and seek the region for their young king, who some fear, has died.

First Romance
Towards the end of his career, Shakespeare began to experiment with a new dramatic form; Romance. Pericles was his first attempt, followed by Cymbeline, The Winter’s Tale, and The Tempest.
Meanwhile, in Pentapolis, Thaisa and Pericles are married. Several months later, word from Tyre reaches Pentapolis, and Pericles, along with his pregnant wife leave to return to Tyre. On their journey, their ship is beset with a violent storm, and Thaisa goes into labor. The baby, named Marina, is healthy, but Thaisa dies giving birth. Following their superstitions, the sailors insist that Thaisa’s body be thrown overboard to calm the storm. Heartbroken, Pericles agrees and directs the captain to Tarsus, where he leaves his infant daughter in the care of the Governor Cleon and his wife Dionyza, since the child is too frail to make the long journey to Tyre.

On the coast of Ephesus, an old seer named Cerimon finds Thaisa’s body and revives her. Believing that she will never see Pericles again, Thaisa shelters herself in the Temple of Diana, where she plans to live out the rest of her days.

Fourteen years pass with Pericles and Thaisa each believing the other to be lost forever. Meanwhile, Marina remains in Tarsus, and matures into a beautiful, intelligent young woman. Cleon’s wife Dionyza grows jealous and orders her servant to kill Marina. Before he can do so, Marina is kidnapped by pirates and sold to a brothel in the distant land of Mytilene. When Pericles hears that Marina is dead, he falls into a deep depression and swears to never speak again.

In Mytilene, Marina’s noble and graceful manner converts all of her would-be clients to more virtuous ways of life. When the Governor Lysimachus visits, she convinces him to live a pure life and he soon falls in love with her. The owners of the brothel decide that she is bad for business, but before they can harm her, she convinces them that she can bring in money as a teacher and a tutor.

Having been at sea since the supposed loss of his daughter, Pericles’ ship arrives coincidentally in Myteline. Hearing of the distraught king, Lysimachus summons Marina in the hope that she will be able to help him. Marina tells Pericles the story of her life, and after he realizes who she is, they are joyously reunited. Later, Diana appears to Pericles in a vision, telling him to go to her temple to recount the story of his life. Pericles’ story in the temple is heard by Thaisa, and they are reunited.
The story of *Pericles: Prince of Tyre* has its roots in the ancient Greek romantic legend of *Apollonius of Tyre*. While the original Greek story is believed to date back to the 3rd century B.C., most of the early Latin texts date from the 6th century A.D.. Essentially, Apollonius uncovers an incestuous relationship between a powerful king and his daughter and is forced to flee that king’s wrath. His journey takes him across various lands, where he falls in love, has a daughter, loses both wife and daughter in a shipwreck, only to be reunited with them near the end of his life, either through a set of unlikely circumstances, or the direct intercession of the Gods themselves.

This story, preserved in hundreds of Latin manuscripts, became and remained popular throughout the Middle Ages and was included in Godfrey von Viterbo’s 12th century “historical text”, *Pantheon or Universal Chronical*. The story was so popular with Middle Age readers, the character of Apollonius and the problem of Antiochus even receives a mention in Chaucer’s *Man of Law*:

...Or ellis of Tyro Appollonius
How that cursed king Antiochus
Birafte his doughter of hir maydenhede... (Lines 81-83)

While Shakespeare was certainly aware of Chaucer and his works, the late 14th century novelist John Gower’s *Confessio Amantis* was more than likely the primary source for Shakespeare’s *Pericles*. Gower’s work was extremely popular during the Middle Ages and remained popular well into the Renaissance where it inspired Shakespeare’s secondary source, Laurence Twine’s 1594 novel *The Patterne of Painefull Adventures*.

Shakespeare draws many of the names, locations and situations from Gower’s *Confessio Amantis*, but the character of Lysimachus (called Athanagorus in Twine’s novel) and many of the events that occur in the fourth act of Shakespeare’s *Pericles* seem to be more heavily influenced by Twine’s *The Patterne of Painefull Adventures* than Gower’s *Confessio*.

The origins behind Shakespeare’s use of the name “Pericles” are unclear at best. Every other version of the story uses Apollonius, or some variation thereof. In the New Cambridge printing of *Pericles* the editors, Doreen Del Vecchio and Anthony Hammond, suggest that Shakespeare may have been drawn to the name because of its close association to the latin word for peril (periculum) or “…because it simply fitted [into the iambic pentameter verse formula] better than Apollonius.”

**Censored!**

While the story of *Apollonius of Tyre* was tame enough for 3rd century Greeks, a 19th century production of *Pericles* by Samuel Phelps eliminated all references to incest as well as the brothel scenes so as not to offend Victorian sensibilities.
Pericles

Authorship Debate

*Pericles: Prince of Tyre* has been plagued with a question of authorship almost since its inception in the early 17th century. First published in *quarto* in 1609, the title page clearly states the play ‘hath been divers and sundry times acted by his majesty’s servants, at the Globe on the bankside. By William Shakespeare.’ Unfortunately, in a world without copyrights, royalties or intellectual property laws it was quite popular to claim a play was written by a more marketable playwright in order to sell more copies. While the 1609 *quarto* edition of *Pericles* was attributed to Shakespeare alone, there are many mistakes, inaccuracies and omissions which lead scholars to believe that it was most likely a pirated version printed without any input from Shakespeare or his fellow company members. What is more likely is that a number of audience members, acting as shorthand scribes for a publisher, presented the publisher with notes detailing what they heard as best they could remember it. The *quarto* of 1609 was so popular it was reprinted four times, however each time the printing included the exact same inaccuracies and mistakes as the first edition lending even further evidence to the idea of a pirated manuscript.

*Pericles* and *The Two Noble Kinsmen* were the only two plays currently attributed to Shakespeare’s canon that were left out of the *First Folio* printing of 1623. It may be possible that John Heminge and Henry Condell, the company members responsible for compiling the *First Folio*, left *Pericles* out of the *Folio* because they were unable to acquire a copy of the text, did not believe the 1609 *quarto* to be the work of their longtime friend and collaborator, or were no longer in possession of the notes from one of their productions. It is also possible that *Pericles* was omitted from the *First Folio* because it was not solely the work of Shakespeare and that like *The Two Noble Kinsmen*, it was a collaboration between Shakespeare and another author.

The primary evidence for the idea of a collaborator lies in the vast stylistic differences found throughout the play. The final three acts all ‘sound’ very much like Shakespeare, and greatly resemble the other plays that were representative of the latter part of his career. The first two acts, however, sound strikingly different than the rest of the play and utilize verbal patterns and techniques that are not readily apparent throughout Shakespeare’s earlier works. A number of theories regarding potential collaborators have surfaced over the years, including; Thomas Heywood and John Day (who frequently collaborated on plays) and George Wilkins: a pamphleteer and playwright. Wilkins own play *The Painfull Adventures of Pericles* follows portions of the plot very closely and the first two acts seem to resemble his work, stylistically. Wilkins was also known to have worked with The Kings Men on occasion, making him a potentially plausible collaborator.

A third theory poses that an earlier Shakespeare play referred to as the *Ur-Pericles*, was revisited later in his career and edited to create what we now know as *Pericles*. Unfortunately, while the first two acts do not sound like late Shakespeare, they generally do not sound like early Shakspeare either which lends little credence to this particular theory.

While the full truth of who wrote *Pericles* will never be known, we can be certain that the majority of the play as we know it today was most likely written by Shakespeare himself.
Chronologically, *Pericles* was Shakespeare’s earliest Romance, combining aspects of tragedy, comedy, magic and allegory. Scholars believe the play to have been written sometime around 1607. The first recorded performance of *Pericles: Prince of Tyre* was in 1608, and it was published in *quarto* in 1609. There was some debate about its authorship after Shakespeare’s death, as it was left out of the *First Folio* of 1623, and not added to the canon until the *Third Folio* of 1663. *Pericles* remained popular throughout the Jacobean era. However, the unfortunate closing of the theaters from 1642 until 1660, did much to weaken its appeal. While it was the first of Shakespeare’s plays to be revived once the theaters reopened, it failed to recapture its previous popularity and was mostly forgotten until the 19th century when it was performed in highly abridged versions. An 1854 production mounted by Samuel Phelps, removed the Gower Chorus, deleted all references to incest and eliminated the brothel scenes.

Following World War I, *Pericles* experienced a slight rise in popularity, receiving its first full, unabridged production at the Old Vic in 1921.

One of the first major post World War II productions of *Pericles* was directed by Nugent Monck in 1947, with Paul Scofield starring as Pericles. Monck aimed to prove that *Pericles* was just as stageworthy as the rest of Shakespeare’s canon. Monck did little to alter the text, aside from removing the first scene, which he found “lewd and distasteful.”

In 1958, Tony Richardson staged a production of *Pericles* that put the whole story on a rowing galley, where Gower was relating the legend to the sailors.

Terry Hands’ 1969 production doubled the parts of Marina and Thaisa, creating a more complex ending that implied a return to the incestuous beginnings of the play.

In 1974, Edward Berkely’s *Pericles* played heavily with the theatricality of the play. That same year Toby Robertson’s *Pericles*, starring Derek Jacobi, was staged as a story being re-enacted inside a Byzantine brothel.
Who’s Who
In the Play

PEOPLE OF EPHESUS:
Diana: The Maiden Goddess of the Moon, the Hunt, Chastity, and Childbirth; she appears to Pericles in a vision.
The Chorus: Three ancient priestesses to Diana who act as narrators for this play. (In the original, the Chorus is played by one character named Gower.
Cerimon: A blind seer and healer who discovers and revives the lost Thaisa.

THE PEOPLE OF TYRE:
Pericles: The young Prince of Tyre and protagonist of the play. His journey to seek adventure and honor in the world spans over sixteen years.
Helicanus: A trusted lord of Tyre who rules in Pericles’ absence.
Lords of Tyre: Noble gentlemen of Tyre, who, in Pericles’ absence, seek to crown Helicanus as the new ruler of Tyre.

PEOPLE OF ANTIOCH:
Antiochus: The King of Antioch, he has devised a test for would-be suitors for his daughter’s hand that he expects will keep her unmarried and in his palace. He is having an incestuous relationship with his daughter.
Hesperides: The beautiful daughter to Antiochus.
Thaliard: Loyal servant to Antiochus, sent by the King to kill Pericles.

PEOPLE OF TARSUS:
Cleon: The Governor of Tarsus, he befriends Pericles when the Prince comes to the aid of his famine-ravished country.
Dionyza: The jealous wife of Cleon; she attempts to have Marina killed.
Philoten: Daughter to Cleon and Dionyza, she is friends with young Marina.

PEOPLE OF PENTAPOLIS:
Simonides: The good king of Pentapolis, father of Thaisa.
Thaisa: Daughter to Simonides who marries Pericles, gives birth to Marina and is miraculously revived after being tossed in the ocean.
Lychorida: Thaisa’s nursemaid and later Marina’s nurse.
Knights: Nobles from many countries who have traveled to Pentapolis to woo the beautiful Thaisa.
Fishermen: Three common men of the sea who come to Pericles aid after he is shipwrecked.

PEOPLE OF MYTILINE:
Lysimachus: The Governor of Mytline who is reformed by Marina’s innocence.
Pander: Owner of the brothel into which Marina is sold.
Bawd: Wife of Pander.
Bolt: Servant in the brothel, he later helps Marina in her search for an honest life.

PEOPLE OF THE SEA:
Marina: Daughter of Pericles and Thaisa; she is raised by Cleon and Dionyza in Tarsus following the death of her mother. Following an attempt on her life, kidnapping by pirates, and a precarious life in a brothel, she is reunited with her father.
Pirates: Rogues who save Marina’s life, only to sell her to the owners of a brothel.

*Costume Designs by Jayoung Yoon, 2013


**Commentary & Criticism**

**Late Romances:** “Readers of Shakespeare’s later plays often find it jarring to make the transition from the great tragedies, with their wealth of psychological detail and richness of character [to Shakespeare’s Romances]… And yet Pericles also deals with psychological richness and density, as it deals with politics and hierarchy and power, although it does so using a different language and different codes, on the level of cultural fantasy and cultural desire. The Romances enact patterns of desire and loss and fear and passion and hatred and ambition, just like the tragedies, but they do so as if they were happening inside our own imaginations, rather than inside the minds of Shakespeare’s introspective and ruminative heroes.”

– Marjorie Garber

**Time Travel:** “What’s fantastic about Shakespeare is the way the tenses work. In Pericles there is this very specific thing going on. It starts off in the Conan-the-Barbarian pre-history and moves with the scenes in Tarsus to the classical world on its last legs, starving. Then it moves with the Simonides sequences of the knights and the joust into this medieval thing. Then it moves with Cerimon, the scientist, who is examining medicinal properties of nature, into a Renaissance mode. Then it moves into the mysterious and illuminated future. There is this deliberate timeline and anachronism that the language of the play has. You watch this one protagonist wander through the course of human history, until he arrives at something called the future.”

– Peter Sellars

**The Hero’s Journey:** “The standard path of the mythological adventure of the hero is a magnification of the formula represented in the rites of passage: separation – initiation – return: which might be named the nuclear unit of the monomyth…Whether the hero be ridiculous or sublime, Greek or barbarian, Gentile or Jew, his journey varies little in essential plan. Popular tales represent heroic action as physical; the higher religions show the deed to be moral; nevertheless, there will be found astonishingly little variation in the morphology of the adventure, the character roles involved, the victories gained.”

– Joseph Campbell

**Innocence and Vice:** “Marina has the power to renew her father and restore him to life, perhaps because she represents the way in which the sexuality of women can be legitimated: she dwells for a time in a house of prostitution and is eminently desirable to men, and yet at the same time is so pure that she can teach men the way to control their own libidinousness. She is thus whore and saint in one person, able to refute the low premise about carnality of the human condition that Pericles elsewhere finds so threatening.”

– David Bevington

**Good Relationships:** “In the last plays, individuals are defined entirely in terms of relations. One can’t talk about good and bad people, but only about good and bad relationships. People, far from being more distinctive, are just one chord that completes the play… The final purpose at the end of the play is that everyone must be related in love. For those whose relations must be altered, there are two choices. The first is death… which must not be felt as an event but as the removal of irreconcilable elements. Or there may be repentance… Good relationships in the plays are balanced against bad ones… “Like a fairy-tale story, this is the world as you want it to be, and nothing makes one more inclined to cry.”

– W.H. Auden
In This Production

Above: Costume designs for Bawd (left) and Marina (right) by Jayoung Yoon.

Above Right: Set model designed by Brian Ruggaber

Right: Costume designs for Dionyza (left) and Cleon (right) by Jayoung Yoon.
Explore Online

A link to some YouTube videos where you can hear the difference between Olde English and Middle English
http://www.youtube.com/playlist?list=PL071DC49FD027E2A2

A link to the Folger Shakespeare Library’s Pericles page
http://www.folger.edu/template.cfm?cid=2700

A link to the John Gower society Homepage. One of Shakespeare’s primary sources was Gower’s novel, Confessio Amantis
http://www.wcu.edu/johngower/index.html
Sources & Further Reading


