

The Mediterranean Sea and the Impact of Its Geographical Space and Cosmology upon Shakespeare's Characters in *Pericles*

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Abstract: Multiple representations of space and geography in *Pericles* can be evaluated from different points of view. The sea in *Pericles* witnesses the nativity of Pericles's child, Marina and the burial of his wife, Thaisa within a chest. The natural elements lead the casket in which Thaisa is buried to the shore of Ephesus. Thaisa can be thought as the treasure of the deep. Her casket is discovered after a turbulent and stormy night by Cerimon who brings her back to life. The remarks regarding the wondrous meteorological phenomenon of the tempest point to the symptoms of an earthquake which caused the billow, the swelling of the sea which delivered the chest of Thaisa's supposedly dead body to the seacoast. All the sudden turns and unpredictable events display the life experiences of Pericles who wanders in the Mediterranean Sea for many years. Shakespeare's maritime imagination reveals a profound ontological relationship between the sea and human maturation in the sense of reaching a higher level of humanity. The ocean with its tempests and shipwrecks mostly contributes to sudden shifts in human lives and brings a kind of transformation in the lives of Shakespeare's characters. In *Pericles*, the Mediterranean Sea with the impact of its geographical space and cosmology brings hope and despair, life and death as well as changes in Pericles's life. The sea also witnesses the revival of life with magic and music at the seashore of Ephesus. My paper will deal with the multi-faceted geographical space of the Mediterranean Sea and its impact on character development in Shakespeare's *Pericles*.

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Akdeniz ve Akdeniz'in Coğrafi Mekânı ile Kozmolojisinin Shakespeare'in *Perikles* Oyunundaki Karakterler Üzerindeki Etkisi

Öz: *Perikles* oyunundaki çok yönlü olan coğrafi ve mekânsal betimlemeleri farklı bakış açılarından değerlendirmek mümkündür. Deniz *Perikles* oyununda Perikles'in çocuğu Marina'nın doğumuna ve eşi Thaisa'nın bir sanduka içinde sulara gömülmesine tanıklık eder. Doğa olayları Thaisa'nın tabutunu Efes kentinin kıyılarına doğru sürükler. Thaisa adeta derinlerdeki bir hazine olarak düşünülebilir. Thaisa'nın tabutu fırtınalı ve çalkantılı bir geceden sonra Cerimon tarafından keşfedilip bulunduğu Cerimon onu tekrar hayata döndürür. Bu muhteşem fırtınanın meteorolojik olgusuna bakıldığında bulgular bir depremin belirtilerini göstermektedir, deprem denizin kabaran dalgalarına neden olmuş ve Thaisa'nın ölü sanılan bedenini denizin kıyasına sürükleyip bırakmıştır. Bütün bu ani değişimler ve beklenmeyen olaylar yıllar boyunca Akdeniz sularında gezinen Perikles'in yaşam tecrübelerini gösterir. Shakespeare'in denizle ilgili hayalgücü, insanın olgunlaşması ve deniz arasındaki ontolojik derin ilişkiyi açığa

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çıkartır, insanın daha yüksek seviyede bir insanlık anlayışına erişmesini belirler. Okyanus, gerek fırtınaları gerek deniz kazalarıyla çoğunlukla insan hayatındaki hızlı değişimlere katkıda bulunurken, aynı zamanda Shakespeare'in yarattığı karakterlerin yaşamına bir çeşit dönüşüm getirir. *Perikles* oyununda coğrafi mekan ve kozmolojik etkiler açısından Akdeniz'in suları Perikles'in yaşamına bir çok değişim getirir, kimi zaman umut ve çaresizlik, kimi zaman doğum ve ölüm. Deniz, aynı zamanda büyü ve müzik yoluyla yaşamın yeniden kazanılmasına tanıklık eder. Bu makale, çok yönlü bir coğrafi mekan olan Akdeniz'in Shakespeare'in *Perikles* oyunundaki karakterlerin gelişimine etkilerini irdelemektedir.

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Multiple representations of space and geography in *Pericles* can be evaluated from different points of view. The sea in *Pericles* witnesses the nativity of Pericles's child, Marina and the burial of his wife, Thaisa within a chest. The natural elements lead the casket in which Thaisa is buried to the shore of Ephesus. Thaisa can be thought as the treasure of the deep. Her casket is discovered after a turbulent and stormy night by Cerimon who brings her back to life. The remarks regarding the wondrous meteorological phenomenon of the tempest in Ephesus point to the symptoms of an earthquake which caused the billow, the swelling of the sea which delivered the chest of Thaisa's supposedly dead body to the seacoast. All the unpredictable events and sudden turns display the life experiences of Pericles who wanders in the Mediterranean Sea for many years.

Shakespeare's maritime imagination often reveals a profound ontological relationship between humanity and the sea. The ocean with its tempests, storms and shipwrecks contributes to sudden changes in human lives and also causes transformations in the lives of Shakespeare's characters. Astride the border of the natural and the supernatural, Shakespeare's notion of the ocean or the sea appears to be both rich and strange, baffling for its immensity and mutability, yet boundless in its potential to renew art and life or to bring death and birth. Shakespeare mostly depicts human life as a sea voyage. In Shakespeare's *Romeo and Juliet*, Shakespeare describes, in beautiful imagery, Romeo's love as 'a kind of sea voyage' at the end of which the captain dashes the ship upon the rocks in metaphorical terms. Romeo after hearing about Juliet's death in exile puts an end to his life by the poison taken from the apothecary, commits suicide near Juliet's supposedly dead body at the crypta of the church.

ROMEO- Come, bitter conduct, come, unsavoury guide.
 Thou desperate pilot, now at once run on
 The dashing rocks thy sea-sick weary bark.
 Here's to my love! (Drinks) O true apothecary! (*Romeo and Juliet* 5.2.116-119)

At the beginning of the play as Romeo goes to the ball at Capulet's house in disguise with a mask on his face in search of love, he utters these words: "Direct my sail!" (1.4.113) which liken his search for love to "a sea journey".

In *Pericles* from the psychological perspective, all the experiences in the sea and on land with the troubles, desires, fears, expectations and the important turning points of profoundly-lived moments indeed bring into existence Pericles's self with a certain maturity. His identity is mostly shaped by the power of the sea which seems to be a symbol of the unconscious of the hero, of the psychological turmoils and development as well as maturation of Pericles. As Suparana Roychoudhury states, in *Pericles* the "sea points to human voyages through life, its severest tribulations and consummate joys" (1014). Shakespeare's approach to this geographical region known as the Mediterranean Sea does not, of course, have the accuracy of geography but it is "poetic geography", in Vico's terms, as mentioned by John Gillies in his book entitled *Shakespeare and the Geography of Difference* (4-5). This paper will deal with the multi-faceted geographical space of the Mediterranean Sea and its impact on character development in Shakespeare's *Pericles*.

Shakespeare and his age witnessed the birth of a new approach to geography which was based upon the scientific and exploratory principles, different from the mythical and poetical conceptions of antiquity. The source of *Pericles* was regarded to be the story of *Apollonius of Tyre* which was rewritten by Gower in Book VIII of his *Confessio Amantis* and by Laurence Twine in his *Pattern of Painful Adventures* mostly in the tradition of Greek romance which comprises themes of difficult ordeals of separated lovers, of shipwrecks as well as terrible storms and which covers mostly innumerable different locations in the Mediterranean Sea while underlining the virtue and nobility of the character tested in hardships. According to Monica Matei-Chesnoiu, *Pericles* is "the result of combined influences of romance tradition, ancient and early modern geographic narratives, and compressed dramatic action" (131). *Pericles* the first parts of which were written by George Wilkins and the other parts by Shakespeare seems to have an uneven structure with huge gaps in time and different locations but on stage the play offers an appealing and interesting performance. Roger Warren states that *Pericles* "despite its unevenness and its wandering narrative, holds together in performance since it is well constructed, each half building to an act of healing" (5). In his book entitled *Staging of Shakespeare's Late Plays*, Warren points to the production of Terry Hands at Stratford-upon-Avon in 1969 in which Hands presented *Pericles* as a man of many accomplishments on "a spiritual odyssey" and used the Renaissance image of Leonardo da Vinci's famous Vitruvian man as well as the dances of John Broome's choreography for the harmonious union of Thaisa and Pericles (Warren 216-217). Warren also mentions the success of

David Thacker's 1989 RSC production on stage in which Thaisa's recovery turns out to be "a mixture of human care and divine influence" where Cerimon makes use of medicines from the natural world as well as music and prayers, keeping the heroine in a state of liminality between life and death (Warren 220, 222). Shakespeare's *Pericles* touches upon certain issues in which the three main characters, Pericles, his wife and daughter are confronted with not only cosmological events but are also dispersed across different coasts of the Mediterranean Sea, meeting various types of people from different ranks and professions. As a romance, *Pericles* deals with a rich variety of themes such as the transformation of the soul by facing the liminality between life and death, experiencing the threat to integrity and honesty, reaching a level of spiritual maturity and humanity through suffering as well as the influence of music and magic on healing in the Mediterranean world.

Pericles's voyages on the Mediterranean Sea cover six different locations and kingdoms where the difference in culture and lifestyles can be seen: Antioch, Tyre, Tarsus, Pentapolis, Mytilene and Ephesus. As Lorena Laureano Dominguez states, "the geographical representation of the six cities on the Mediterranean coast and their indissoluble union with the sea represent an important poetic construction," adding that "the pattern is dramatically effective and highly symbolic: a powerful way of presenting the flux of human life" (81). The experience of witnessing different forms of authority and political power ranging from absolute tyranny to helpless and weak government, from licentious places in Mytilene on the island of Lesbos to sacred places in Ephesus on the coast of Smyrna, governed by magic and divine intervention, is juxtaposed with the enactment of the hero's inward life journey in which Pericles is shown in a perpetual state of transition. Pericles on the Mediterranean Sea passes through certain ordeals, encounters tyranny, incest, is threatened by murder, feels fear and melancholia, escapes to the unknown seas and lands, shows humanity and helps people in famine, creates relationships of friendship, love and loyalty, experiences storms and shipwreck, suffers the loss of everything, finds out the rusty armour of his own ancestors, remembers who he is, rediscovers his noble identity, displays chivalric victory, gains the hand of Princess Thaisa in love and marriage, witnesses the birth and death of loved ones, suffers from human deprivation, loses contact with the outside world in his misery, reawakens by the healing song of Marina, hears the music of spheres, sees the Goddess of chastity, Diana in his dream, discovers his wife Thaisa as a priestess in Ephesus and unites with his lost family. Dominguez evaluates Pericles as "the epitome of the wandering hero" (93), whereas Gillies sees him as "the voyager" (60). Pericles wanders without purpose as a seafarer of Phoenician origin; he is thrown from one coast to another in the Mediterranean Sea by storms or shipwrecks; at the end of the process of suffering, he reaches maturity and humanity which cause him to hear the music of spheres that is impossible to be heard by ordinary people but by those who are much closer to divine spirit according to ancient Pythagoreans. The idea of the music of spheres comes from Plato and suggests that the motion of the planets whose orbital resonance vibrates in

harmonious proportions, makes heavenly music that can only be audible to humans in moments of ecstasy. The music reflects the order of the cosmos and of divine creation – eternally perfect and immensely beautiful. The principles of *Fibonacci* and the notion of the golden proportion point to the secret truth of the universe in relation to the intervals in music. In the Elizabethan era, the belief in *musica humana* was universally accepted and came to be codified in *The Great Chain of Being* which derived from the concept of cosmic order concerning the Pythagorean-Platonic thought. Orpheus was the one who taught Plato and Pythagoras the Orphic mysteries. The Orphic lyre with its seven strings represents the seven known planets and stands for the symbol of cosmic harmony offering an assurance of the relationship between microcosm and macrocosm. Pythagoras expressed his basic concepts with numbers and initiated the discovery of the arithmetical relationships between musical intervals in music. Quite interestingly, Pythagoras was also known to be a healer, who tried to calm down the passions of the soul and body by using musical rhythms, songs and incantations (James 31). Plato also states that the number of cosmic rings synonymous with the Pythagorean spheres is equivalent to the number of notes in the musical octave and the intervals between the notes corresponding to the mathematical proportions, which are also related to the movement of the planets that create the celestial harmony (qtd. in James 51).

Shakespeare uses the curative powers of music within the medical and psychological lore as a dramatic device mostly in his last plays, the romances. The world is regarded to be a gigantic instrument upon which the gods play. When it is in tune, there is harmony and order. But when it is distempered or out of tune, there is discord and disorder. In *Pericles*, there are references to *musica humana* of two types: the first is concerned with the notion of temperament, with the harmonious tuning of the bodily elements and humours; the other with the power of music in certain psychological and physical cures. After having solved the riddle of Antiochus, Pericles has an aside which mentions the incestuous relation between Antiochus and his daughter by using sexual puns and relates the fact that the daughter is out of tune because of the unruly passions and she is lacking in proper concord. He compares her to a discordant viol:

PERICLES- You are a fair viol and your sense the strings,
 Who, fingered to make man his lawful music,
 Would draw Heaven down and all the gods to hearken,
 But being played upon before your time,
 Hell only danceth at so harsh a chime. (*Pericles* 1.124-128)¹

Pericles points to the disorder and disharmony which bring chaos by using the imagery of a musical instrument “the viol” and later the imagery of the two snakes after he solves the riddle and discovers the incestuous relation between Antiochus and his daughter. Antiochus’s beautiful daughter is compared to “the viol” which is supposed to create

¹ In this article, the quotations from *Pericles* are taken from the Oxford edition of 2003. In this Oxford edition, instead of act divisions, the editor has preferred to use scene divisions.

harmonious music. But as Antiochus played upon her before her time, there is no harmony, no music but disorder and “hell”.

In *Pericles*, Cerimon of Ephesus, the enlightened physician was endowed with the ability to administer the new magical medicine by incorporating the magic of music. When the body of Thaisa, the wife of Pericles, washes up the shore of Ephesus in the trunk in which she had been cast into the sea after having given birth to her daughter Marina, Cerimon prepares to raise her from the dead. Cerimon, encouraged by a passage he had read of Egyptian art of medicine, which shows that he was familiar with aspects of *Corpus Hermeticum*, uses magical music to awaken Thaisa from death. The music which Cerimon invokes to accomplish the resuscitation of Thaisa is of primary importance. The onlookers think Cerimon has worked a miracle by divine intervention. But it is the magic of music which accounts for his intervention and which alters the nature of medicine. The music which helped rescue her mother from death also contributes to Marina’s treatment of Pericles who has been distressed. Shakespeare uses the dramatic device of music’s cure of man’s soul. The most important and striking element is the revelation of how the magic of music creates its therapeutic effect. At the end of the play, Pericles’s madness is also spoken in musical terms. As his madness results from a psychological imbalance, he may be said to be dis-tempered or out of tune. Marina whose ability as a performer is a proof that she is “in perfect tune” with the *musica mundana*, is able to cure the old man’s melancholy. Marina’s song is able to penetrate Pericles’s trance-like state and to initiate his recovery through the magical power of music. As Janet Adelman mentions in her essay “Masculine Authority and Maternal Body: The Return to Origins in *Pericles*”, “the sacred healing power of Marina is clearly an antidote to the poisonous monstrosity of Antiochus’s daughter” (186). In the production of *Pericles* in Villa Stankovic which was directed by Nikita Milivojevic in 2016 during the Shakespeare Festival, Marina’s song that brings Pericles back to life had an interesting source. The song appears first as a love song for Thaisa when Pericles expresses his love for her. Then as the play proceeds, this love song turns into a lullaby sung by Pericles for Marina as a baby just after the supposed death of Thaisa in the sea. As time passes, Marina sings the same song to Pericles in Mytilene and awakens his memory of the past, cures his melancholic state and brings him back to life. With this brilliant dramatic touch of memory and music, there is no doubt that the Serbian director Nikita Milivojevic seems to be most faithful to the well-known idea that Shakespeare wrote for the stage, not for the page. Each time one of his plays is performed on stage, Shakespeare’s play regains a new dimension and creative life.

The sea metaphor in the play corresponds not only to the storms or turbulence of dangerous waves and the calmness of the water but it also stands for the hero’s psyche, his unconscious fears and desires, his inner psychological storms and the ups and downs in his very soul. The tempest in Pericles’s mind turned into a psychological trauma and caused his self-imposed exile from the city of Tyre just after he encountered the incest in Antioch. He solved the riddle of Antiochus but felt his life was no longer safe because of Antiochus’s threatening power. The incest he perceived not only repulsed him but also

created the sense of “the uncanny” in his soul and caused the desire to escape to the unknown lands or seas. He explains the trauma of this fear and repulsion as follows:

PERICLES- Drew sleep out of mine eyes, blood from my cheeks,
Musings into my mind, with thousand thousand doubts,
How I might stop this tempest ere it came
And finding little comfort to relieve them,
I thought it princely charity to grieve them[.] (*Pericles* 2.101-105)

Sigmund Freud describes “the uncanny”, “unheimlich” meaning “unhomely” as “what is frightening”, “what arouses dread and horror” and “what is strange, foreign and unknown” (930). Recognizing the incest of Antiochus, Pericles is terrified and feels polluted by the tyrant’s most unnatural crime against his daughter. For Pericles, the discovery of incest in Antioch is disturbing and shocking. Pericles’s arrival to his native land Tyre does not give him a sense of security because as Lisa Hopkins argues, he has “internalized his own Antiochus” (230). The violation of natural and familial bonds ending in incest and its political atmosphere of tyranny and suppression trouble Pericles’s inner world and cause in him the desire to go away, to escape into the boundless sea in order to find out his own sense of freedom. Claudia Bujoreanu Gheorghe in her essay states, “[t]he psychological ‘tempest’ in Pericles’s mind is associated with mental torment but it also foreshadows the following three tempests and shipwrecks through which Pericles will pass through before he can reach emotional calm. Pericles’s sea voyages and travels are, thus, metaphors of the development of the self” (92).

Gwilym Jones in *Shakespeare’s Storms* states that Shakespeare “is not simply deploying the storm functionally, but is, rather, invested in developing its dramatic immediacy” (4). Jones adds that “the device also contains the symbolic possibility of separation from oneself” and refers to the words of Antipholus of Syracuse in one of Shakespeare’s earliest comedies, *The Comedy of Errors* (4). Antipholus’s search for his twin brother who has been lost during the shipwreck is expressed thus:

ANTIPHOLUS of SYRACUSE- I to the world am like a drop of water
That in the ocean seeks another drop.
Who, falling there to find his fellow forth,
Unseen, inquisitive, confounds himself.
So I, to find a mother and a brother
In quest of them unhappy, lose myself. (1.2.35-40)

The concept of “losing oneself” in order to find out one’s own identity can also be related to Pericles’s escape to the Mediterranean Sea after his discovery of the incestuous relationship between the King of Antiochia and his daughter. It should be kept in mind that the salty water of the ocean or the perilous Mediterranean Sea has the power of cleansing. The sea can stand for the dirty elements but also it stands for the purification of the soul of Pericles from the sense of fear and the uncanny which disturb his very being.

Throughout Pericles's adventures in the sea, the southeastern Mediterranean geography is unfolded before the eyes of the audience.² As Pericles encounters different cultures, various ways of life in the Mediterranean Sea, the audience witnesses how Pericles passes the process of his own maturation in humanity and how he succeeds in discovering the meaning of life when he unites with his lost daughter and wife. In Antiochia, Pericles's life is threatened and his future dreams of happiness with the daughter of Antiochus turned into a nightmare. Antiochia as a city stands for unnatural evil and life-threatening danger. Pericles escapes to settle himself in peace and safety. In Tyre, on his return, he cannot find mental peace and with the advice of Helicanus, his counsellor, he opens sail to the sea. In Tarsus, he brings life and nourishment to the famine in the city and establishes bonds of friendship and humanity with Cleon. In Pentapolis, he is confronted with the storm and after the shipwreck, he comes to the coast bereft of everything, without his royal belongings. The mariners and the fisherman who are fishing at the coast, by chance, catch his rusty armour, first thinking that the heavy load might be a big fish. His rusty armour of his ancestors gives courage and hope in his desperate condition and reminds him of noble identity. With his rusty but noble armour, he wins the tournament and falls in love with Thaisa and marries her. During all the adventures in the sea, Pericles never loses his belief in and respect for gods. Though he is tested by the ordeals he never loses his integrity. His life in Pentapolis not only brings happiness but also disaster and catastrophe as during the terrible storm his daughter is born in the sea and the mother is supposed to be dead and thrown into the sea within a chest. In Mytilene, Pericles meets Lysimachus but as he is in such a melancholic state, suffering from the terrible losses in his family, Lysimachus asks for help from Marina who awakens Pericles from his tormented mind with her harmonious song. After his dream in which Diana appears, Pericles goes to Ephesus which is known as a place of miracles and finds his wife Thaisa as a priestess in Ephesus. Pericles is reunited with his lost daughter Marina and his wife Thaisa in happiness.

It is not only Pericles who passes those turmoils and hardships but the same is true for both Marina and Thaisa in the play. When Lychorida, Thaisa's nurse is dead, Marina has a similar feeling of despair and helplessness evaluating life as a stormy disaster:

MARINA- Ay me! Poor maid,
 Born in a tempest, when my mother died,
 This world to me is but a ceaseless storm
 Whirring me from my friends. (*Pericles* 15.69-72)

Marina's adventures in the region of the Mediterranean are also as disastrous as those of Pericles. Just after her birth in the sea, the sea takes her mother away. So Pericles brings her to Tarsus so that Cleon and his wife Dionyza will take care of her. But Dionyza, jealous of Marina's extraordinary beauty, orders Leonine to murder her. As Leonine approaches Marina with the evil intention of murder, awaiting the right moment, the opportunity to

² As Shakespeare wrote for the "stage" not for "the page", the audience will be used in this article.

strike her, Marina, unaware of his future plan, starts talking about the wind of the sea which shows that she has knowledge of nautical terms, maritime weather and the strong winds of the sea. She tells the story of her birth from the narrative account of her nurse as follows:

MARINA-When I was born the wind was North.
 . . . My father, as nurse says, did never fear,
 But cried "Good seamen" to the mariners,
 Galling his kingly hands to the mast, endured a sea
 That almost burst the deck...
 When I was born.
 Never was waves nor wind more violent[,] (*Pericles* 15.102-110)

Marina is shocked to hear Leonine tell her to say her last prayers. Shakespeare juxtaposes the story of her birth, expressed in a tone of loneliness and sadness with its violent stormy weather, with the sudden shift to Leonine bringing up her death. Thus, in *Pericles*, the juxtaposition of these scenes of birth and death are put together which embody the fragility of human life and the suddenness of death. Marina's life is saved from murder when the pirates attack but this time her chastity and virginity are in danger because she is sold to a brothel by the pirates. Adelman states that "the child Marina is relentlessly separated from her mother, her father, even her nurse" (186). Marina is left alone to face the perilous world but Shakespeare points to her virtue and integrity which happen to be untouched from dangers. In a way what is gold in nature remains as it is and can not be changed. Adelman claims that "reborn in effect by her double escape from Leonine and the pirates, she emerges from her trial by sea pure enough that she is 'able to free the god Priapus, and undo a whole generation' (*Pericles* IV, vi, 3-4); once she has escaped the brothel, . . . she becomes (in Gower's account) a virtual divinity" (186). In Lesbos, Mytilene, she is offered to Lysimachus who tries to make love to her but on her refusal, he becomes attracted to her intelligent mind and purity. Lysimachus falls in love with her strong character and witty mind. The third character whose life is threatened by the storms in the sea is nonetheless Thaisa who faints after the difficult childbirth and is put within the chest and thrown into the sea. The storm brings her coffin chest to Ephesus where she is turned back to life by the magical prayers and curing of Cerimon. She lives a life of chastity as a priestess of Diana in Ephesus. The city of Ephesus was known in antiquity as a place where the Greek goddess Artemis was worshipped in the famous Ephesian temple of Artemision and also as a site of pagan mysteries. The goddess was born with her twin brother Phoebus Apollo from the union of Zeus and Leto. The grove of Ortygia near Ephesus was the place of Artemis's birth. In *World Mythology*, Pierre Grimal explains Artemis as follows:

As soon as she was born, she used her skill in midwifery to help her mother, Leto, who was about to give birth to a second child, Apollo. Although a virgin she was the protectress of women in labour, and they frequently called upon her in dire distress, since she could, with her arrows, send them to a swift death. Deaths in childbirth were attributed to her. (125)

In the famous Ephesian sculpture of “Beautiful Artemis” found in excavations at Prytaneion, Artemis is depicted as a goddess of fertility with numerous breasts. As the midwife goddess, Artemis is associated with Eileithyia and later with the Roman goddess Lucina whom Pericles evokes for help to Thaisa in her childbirth “Lucina, O / Divinest patroness and midwife gentle” (*Pericles* 11.10-11). As an Anatolian goddess, she was also associated with other goddesses like Gaia, Rheia, Kybele and Demeter. Her connection with Demeter, the goddess of fecundity of the earth as well as with Persephone the goddess of the underworld, points to her associations not only with fertility but also with darkness and witchcraft which is given in the figure of Hecate. In his *Hymn to Artemis*, Callimachus tells how she assisted her twin brother Apollo’s birth as follows:

On the mountains will I dwell and the cities of men I will visit only when women vexed by the sharp pang of childbirth call me to their aid even in the hour when I was born the Fates ordained that I should be their helper, forasmuch as my mother suffered no pain either when she gave me birth or when she carried me in her womb, but without travail put me from her body. (63)

In the Roman world, Diana was also the protectress of virginity and, like Hecate, she was the embodiment of the mysteries of female power. The Ephesian temple, which was adored by Alexander when he conquered the land, was considered a place of maternal purification. Quite interestingly, when St. John, who promised Jesus to take care of his mother Virgin Mary, escaped from Jerusalem after the crucifixion of Christ and brought Virgin Mary to live her last years in Ephesus, the City of Ephesus became important for the Christian world as a site of pilgrimage and a religious sacred place for Virgin Mary (Yazıcı 96). Concerning the magical power of Cerimon to bring Thaisa back to life, one should also take into account other cities in the eastern Mediterranean, such as Pergamon which exists in the North of Ephesus and has the Temple Aesculapeion dedicated to Aesculapius, the god of healing, the son of Apollo where people are cured with the use of herbs, music and waters; Hierapolis with its baths of calcium oxide; and Aphrodisias with its sense of beauty to the human soul. In her essay, Caroline Bicks states,

Thaisa’s physical renewal after death in childbirth and her chaste confinement in the Temple of Diana at times do echo aspects of the purification ritual’s supersititious and magical cleansing of the female body. (217)

Shakespeare gives us the adventure of Thaisa over the Mediterranean Sea ending at the seashore of Ephesus by only focusing upon her love for Pericles and his winning the contest, then her difficult deliverance of Marina the baby on the ship, her supposed death, the throwing of her dead body within the chest into the sea, most probably the earthquake with the terrible storm at Ephesus, her rescue and resuscitation by Cerimon’s magic and her becoming a votaress of Diana in the Temple of Diana where she remains untouched and purified.

Pericles's spiritual journey ends in happiness and union with his dear family. Dominguez regards the play as "an allegory of life" and states that the exploration of geography in the Mediterranean Sea with its different locations can be evaluated as "phases in the development of the psyche" (75). The sea imagery in Gower's monologue comprises poetical images creating a metaphoric connection between space, the sea, human imagination and the theatre. There are not only maritime expressions but also poetical and metaphorical expressions which describe life in the sea. In the storm scene, Gower invites the audience to imagine how they sail the sea in "cockles" meaning "seashells" which imply the thinness of the wooden structure of the ships which face the terrible storms. In his book entitled *Thwarting the Wayward Seas*, David Skeele points to the fact that "the interest in *Pericles's* travels through the last two hundred years lies not only in the fate of the voyager, but in the multitude of strange sights and sounds, of discord and harmony, of exotic places and peoples that one might encounter along the way" (14).

To conclude, in Shakespeare's romance, Pericles opens his sail towards the waves of the Mediterranean Sea first in order to get rid of that sense of "the uncanny" which disturbs his very soul, his unconscious so that his psyche will find peace and calmness. As the waves of the sea bring him to different ports and seacoasts, he gains maturity in his conduct as well as humanity in his deep psyche. There is a kind of purification of the soul, a kind of catharsis achieved by the tempests, emotional pain and sufferings caused by the disasters in the sea. As seen in Shakespeare's last play *The Tempest*, his farewell to the London stage, in which Prospero by his alchemical and magical tricks, creates storms and tempests to take his revenge on his brother who usurped his dukedom and at the end of those attempts, Prospero's own soul also seems to have been transformed as if in an alchemical process, which brings out what is most precious, the separation of gold which can be evaluated as one's being humane, which causes Prospero to be purified of evil emotions of revenge, achieving peace of mind and ending in forgiveness and reconciliation. According to John S. Mebane, even the title of the play, *The Tempest* is "the alchemical term" for the boiling of the alembic to remove impurities and transform the base metal into purest gold (181). Pericles also finds out what is most like gold within the alchemical process, his very soul and identity after all those life-threatening storms and tempests. In her essay, Lyndy Abraham tries to show that the difficult quest and the miracle of loss and restoration in *Pericles* is "of an alchemical nature" (524). Abraham mentions "the alchemical myth of *rex marinus*, the drowning king who is saved and redeemed" (524). She contends that "*Pericles* is based on an alternative Renaissance vision of suffering and regeneration, the alchemical vision, whose images of *rex marinus* represent the stages of the metaphysical transmutation of the soul" (525). She writes,

Pericles's quest involves a number of perilous sea-journeys as well as arrivals in new climates and purer estates. Like the alchemical quest, . . . the journey in the play follows the rhythm of a repeated cycle of sea and dry land, storm and harmony, separation and union, loss and restoration, death and regeneration. . . .

The reiterated cycle of separation and union (*coniunctio*), and the birth of the philosophical child or stone, are central motifs in both the metalline and metaphysical aspects of the *opus*. During the reiterated cycle of *solve* (separation) and *coagula* (union), the matter for the philosopher's stone was rendered purer and more subtle. The alchemical *separatio* involved the dissolution of the matter used to create the miraculous stone. This matter, symbolized by the alchemical king or *rex marinus*, was dissolved into the original stuff of creation, the *prima materia*, which could then be moulded into a substance of more noble form, creating a regenerate being. During the dissolution, the soul of the "king" had to be separated from the influence of the earthly body in order to gain new insight from a greater perspective. This separation always involved suffering and melancholy as well as the experience of loss or death – a dying to the old state of being. (Abraham 526)

Pericles, during the experiences he passes through on the Mediterranean Sea, gains a certain maturity in his soul and finds out what it means to be human. In alchemy, the birth of the philosopher's stone comes into being when the four elements, fire, air, water and earth, are reconciled and united with the fifth element known as the quintessence which was evaluated to be the eternal substance of heaven standing for the embodiment of truth and virtue. Thus, Pericles's hearing of the music of spheres is quite meaningful as he becomes closer to heaven and harmony is created after the transmutation of his psyche. The reunion of Pericles with Marina and Thaisa after such perilous adventures shows the harmony being established. The song of Marina evokes the memory of old happy days in Pericles's mind and puts an end to his despair. Marina's song is meaningful in the sense that it is music which brings back the harmony that has been lost between the father, the mother and the daughter. All the three characters—Pericles, Thaisa and Marina—have passed through certain difficult moments in their lives but are reunited at the end of the play where harmony is established again. C. L. Barber and Richard Wheeler note that *Pericles's* "symbolic action" was "centered on the recovery of lost bonds in a human family" and they compared the reunion of Pericles's family to that of "the Christian worship of the Holy Family" (327).

The geographical space of the Mediterranean Sea with its cosmological events, its different cultures and various ways of life and trade brings forth adventures as well as life experiences in the lives of the three basic characters in Shakespeare's *Pericles*. They are thrown from one coast to another all around the Mediterranean Sea, encountering sometimes good-hearted sometimes bad-intentioned people. But they manage to survive despite all the threatening forces upon their lives. They reach a certain maturity after all those terrible situations and deep suffering they have experienced. Pericles feels the threatening power of Antiochus who wants to take Pericles's life. Marina is confronted with the threatening power of Dionyza who orders Leonine to take Marina's life and kill her but the pirates' sudden appearance saves her life only to be sold to a brothel where she meets Lysimachus who is influenced by her virtuous conduct and skilful speech. Marina remains untouched in these difficult conditions and keeps her integrity and noble

character safe from dangers. The same is true for Thaisa who returns back to life by Cerimon and becomes a priestess in the temple of Artemis (Diana) in Ephesus. Wilson Knight in *The Crown of Life* points to the “deceptiveness of appearances” in *Pericles* and contrasts the images of the sea and music (38-39). The Mediterranean Sea with its raging and roaring tempests is regarded as the symbol of ever-changing Fortuna, the goddess of Fortune which, not only, at certain moments, turns Pericles’s hopes into despair but, sometimes, helps the hero to recover himself from disasters as seen in the scene when the sea brings to the shore his rusty armour. Music in the play can be evaluated, in musical terms, as a kind of counterpoint to the image of the sea. Music stands for harmony, healing, order, heavenly peace and happiness.

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